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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Paramount Pictures

First to feature great stars and plays for the *first* theaters in every community to show "now and forever."

First to advertise on the MOVING PICTURE WORLD cover.

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NEW YORK

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All agree "THE TRUANT SOUL" is HENRY B. WALTHALL'S greatest photoplay. Doing capacity business everywhere. Don't let your patrons miss this superattraction.

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1333 Argyle St., Chicago

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MAX LINDER

Most comical comedian in the world
and his

BEVY OF BLONDE BEAUTIES

Coming soon in his first release

DON'T FAIL TO BOOK THE ENTIRE SERIES—THE 12 FUNNIEST COMEDIES SCREENED.

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1333 Argyle St., Chicago

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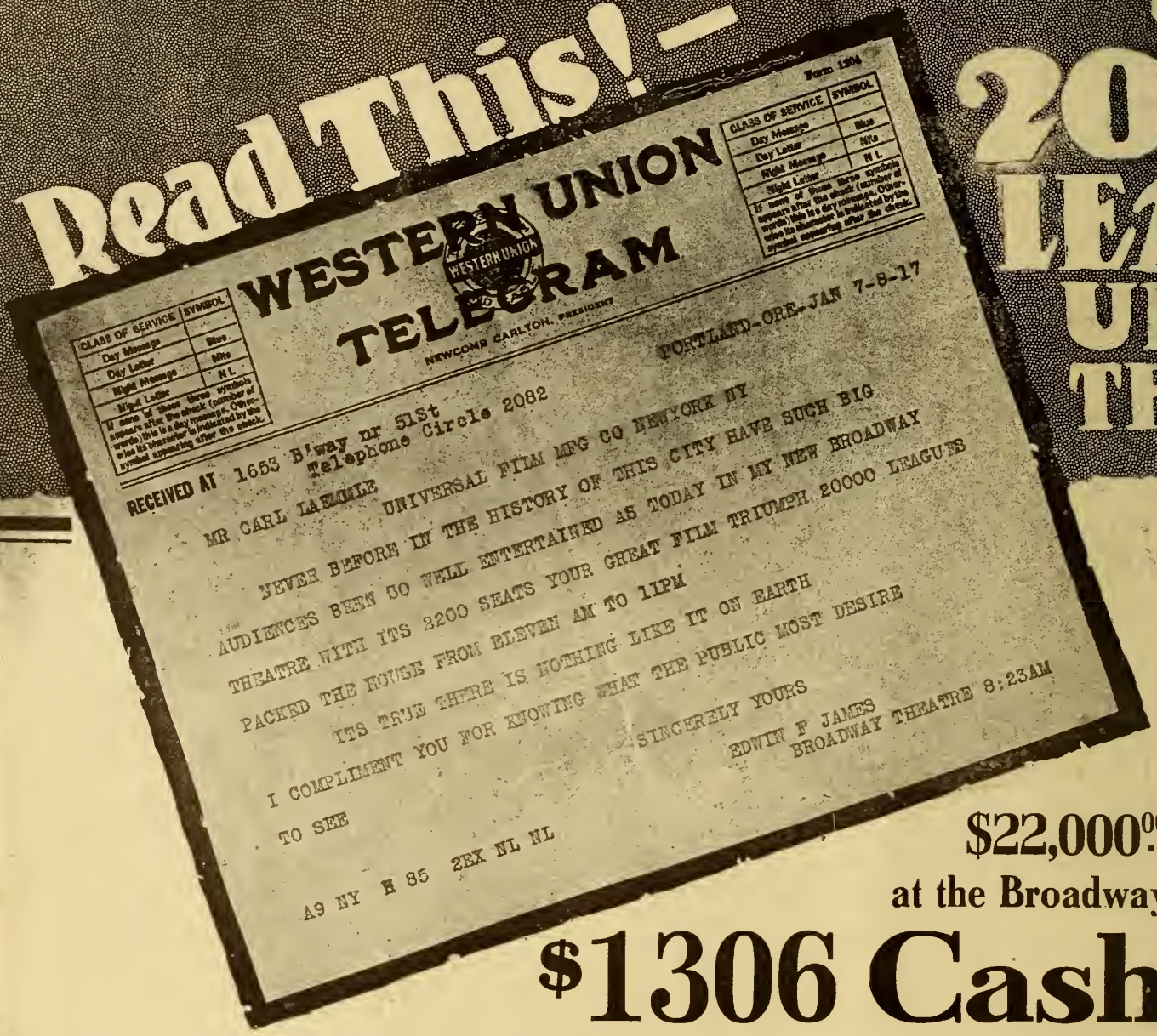

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NEWCOMB CARLTON, PRESIDENT

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PORTLAND-ORE-JAN 7-8-17

MR CARL LAEMMLE

UNIVERSAL FILM MFG CO NEWYORK NY

NEVER BEFORE IN THE HISTORY OF THIS CITY HAVE SUCH BIG AUDIENCES BEEN SO WELL ENTERTAINED AS TODAY IN MY NEW BROADWAY THEATRE WITH ITS 2200 SEATS YOUR GREAT FILM TRIUMPH 20000 LEAGUES PACKED THE HOUSE FROM ELEVEN AM TO 11PM

ITS TRUE THERE IS NOTHING LIKE IT ON EARTH

I COMPLIMENT YOU FOR KNOWING WHAT THE PUBLIC MOST DESIRE TO SEE

SINCERELY YOURS

EDWIN F JAMES
BROADWAY THEATRE 8:23AM

A9 NY H 85 2EX NL NL

$22,000.00 at the Broadway

$1306 Cash

Mr. State Right Buyer: We haven't anything to tell you in this advertisement except that "20,000 LEAGUES UNDER THE SEA" has smashed every record at the BROADWAY THEATRE in New York City for cash receipts in a given time. Over $22,000.00 in two weeks. Broke all Records of the STUDEBAKER THEATRE, Chicago, in cash receipts. Took in over $1300 in the city of Portland, Ore., with five big features in competition, proving that "20,000 LEAGUES UNDER THE SEA" has no competition. We believe that **the money taken in** constitutes the **ONLY** argument recognized by Showmen. All other arguments are **BUNK.** Extremely valuable territory still available. Wire the STATE RIGHTS DEP'T for information and ask for the FREE Ad Campaign books that tell everything to both State Right men and Exhibitors.

UNIVERSAL FILM MFG. CO.

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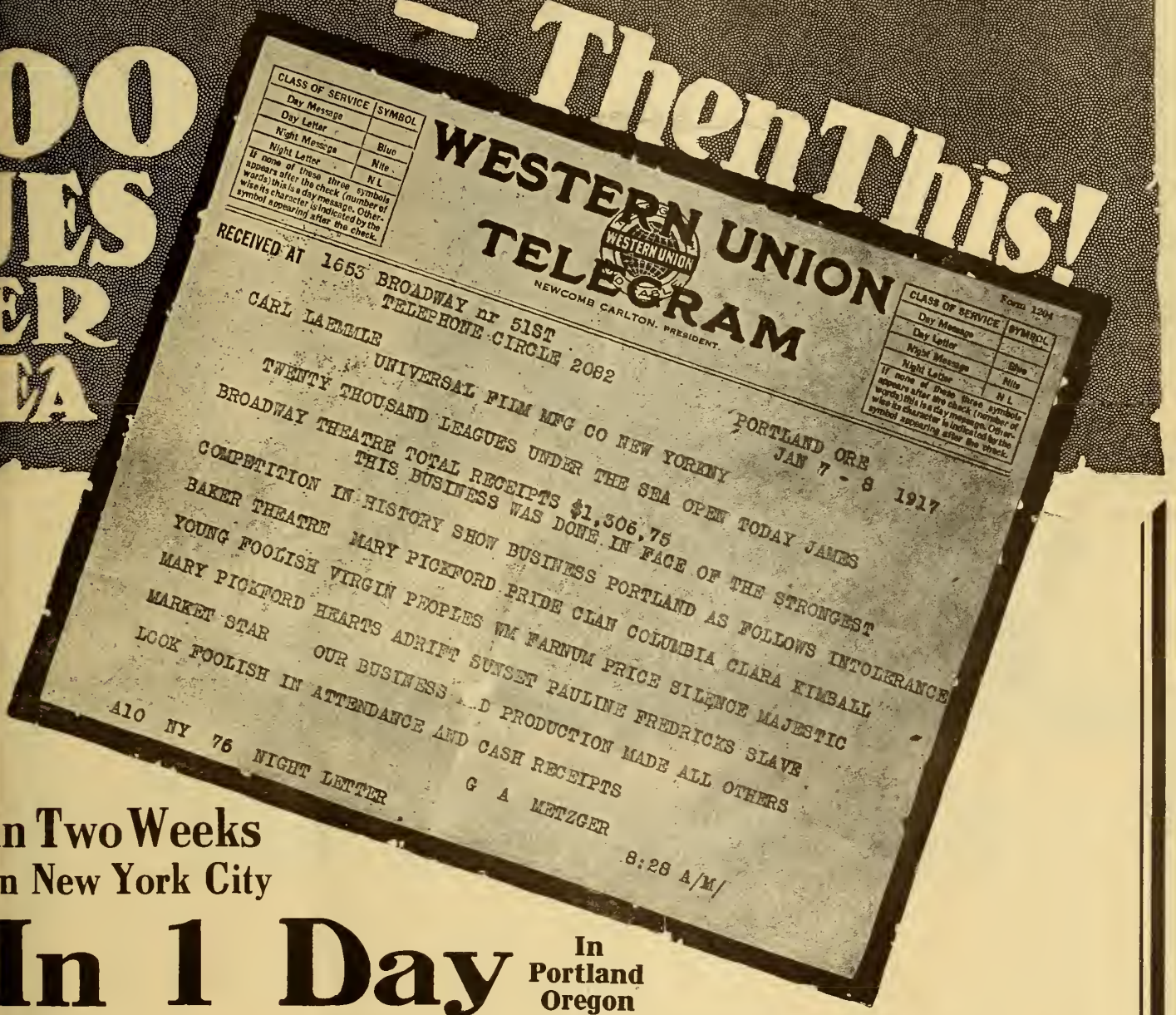
tising could tell you in a month
— Then This!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TELEGRAM
NEWCOMB CARLTON, PRESIDENT
RECEIVED AT 1653 BROADWAY nr 51ST
TELEPHONE CIRCLE 2082
PORTLAND ORE
JAN 7 - 8 1917
CARL LAEMMLE
UNIVERSAL FILM MFG CO NEW YORKNY
TWENTY THOUSAND LEAGUES UNDER THE SEA OPEN TODAY JAMES
BROADWAY THEATRE TOTAL RECEIPTS $1,306.75 OF THE STRONGEST
THIS BUSINESS WAS DONE IN FACE OF THE STRONGEST
COMPETITION IN HISTORY SHOW BUSINESS PORTLAND AS FOLLOWS INTOLERANCE
BAKER THEATRE MARY PICKFORD PRIDE CLAN COLUMBIA CLARA KIMBALL
YOUNG FOOLISH VIRGIN PEOPLES WM FARNUM PRICE SILENCE MAJESTIC
MARY PICKFORD HEARTS ADRIFT SUNSET PAULINE FREDRICKS SLAVE
MARKET STAR OUR BUSINESS AND PRODUCTION MADE ALL OTHERS
LOOK FOOLISH IN ATTENDANCE AND CASH RECEIPTS
410 NY 76 NIGHT LETTER
G A METZGER
8:28 A/M/

in Two Weeks in New York City

In 1 Day

In Portland Oregon

Mr. Exhibitor:

If you read the paragraph addressed to State Rights Buyers, we haven't anything more to add, to tell you about "20,000 LEAGUES UNDER THE SEA" except that if you are out for the money, get in touch with the State Right Buyer of "20,000 LEAGUES UNDER THE SEA" in your territory as quickly as you can. Lose no time. If a theatre in a city of the size of Portland, Oregon, can take in over $1300.00 in **ONE DAY** with 5 big feature productions in competition, you can draw your own conclusions what "20,000 LEAGUES" **CAN DO IN YOUR TOWN.** Ask your State Right man for the elaborate advertising campaign books that tell you how to put "20,000 LEAGUES UNDER THE SEA" over in huge style. Count yourself lucky indeed if you get first chance to book in your House.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

This is "Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

"Hell Morgan's Girl"

The Production With "The PUNCH"
The Production That Will Pack 'Em In
IS NOW BEING SOLD ON

STATE RIGHTS

"HELL MORGAN'S GIRL" is a whale of a picture. It's a tremendous dramatic production, telling the gripping story of "Heaven on Earth" and "Hell on Earth." Special paper and ad props. It's a money getter for State Rights Men and all Exhibitors. Write or wire for full particulars to the

STATE RIGHTS DEP'T.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

"The People against John Doe"

To State Right Buyers

This stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from the newspaper and film critics an endorsement rarely given to any cinema production.
The significant fact that it was

Produced by
LOIS WEBER

Producer of such huge successes as "Where Are My Children?"— "Hypocrites"—"Scandal"—"Jewel"—"Shoes"—and others, is a sufficient guarantee of the class and character of this supreme film achievement.

Powerful Advertising Matter FREE

At great expense a handsome Information Folder has been prepared that not only gives State Rights Buyers full and complete particulars, but also tells in detail how to handle this remarkable production; how to get publicity; how to advertise; with a full line of ready prepared ads that will get the business for any Exhibitor. Write today.

STATE RIGHTS

Now offered in certain territory. This is that form of moving picture entertainment that makes the ideal State Rights Production. It is the type of picture that makes people discuss it; the class that is self-advertising; the strong meat play that makes a deep impression on pulpit, press and public. Full particulars by communicating with STATE RIGHTS DEPARTMENT

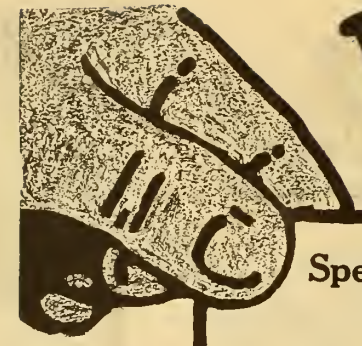
UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

PRODUCED BY LOIS WEBER



Which Do

Special Releases on the Universal Program for the Week of February 12th, 1917

RED FEATHER—"ME AND M' PAL"—With Edna Flugrath. Five Reel Drama.

NESTOR—"A HASTY HAZING"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"THE END OF A PERFECT DAY"—(One-Reel Comedy)—With Hank Mann and Gertrude Selby.

UNIVERSAL SCREEN MAGAZINE No. 7.

JOKER—"MULE MATES"—(One-Reel Comedy)—With Gale Henry and William Franey.

POWER'S—"MR. FULLER PEP—HE DOES SOME QUICK MOVING"—(Comic Cartoon)—and "Drama of the Orient as Seen by Dr. Dorsey"—(Educational) (Split Reel).

UNIVERSAL SPECIAL FEATURE—"ROBINSON CRUSOE"—(Three-Reel Drama)—With Robert Leonard and Margarita Fischer.

The Releases given on these two pages constitute the complete UNIVERSAL Program of 29 Reels a week.

Better Take The Complete

The Special Releases listed on this page in the panel above are genuine attractions—short subjects that you can book separately, and improve your program no matter what kind of a show you are giving. Comedies, Dramas, Educationals, Cartoons, the wonderful Screen Magazine, the greatest one-reel novelty ever filmed—here is an opportunity to get the class of pictures and the variety of subjects that make a snappy popular entertainment. Write your nearest Universal Exchange for full particulars regarding the Universal Program.

UNIVERSAL

1600 Broadwa

You Choose

Regular Releases on the Universal Program for the Week of February 12th, 1917

GOLD SEAL—"THE INDIAN'S LAMENT"—(Three-Reel Indian Drama)—Marie Walcamp and Lee Hill.

VICTOR—"THE GIRL OF THE HOUR"—(One-Reel Drama)—Herbert Brenon and Vivian Prescott.

IMP—"THE GIRL REPORTER'S SCOOP"—(Two-Reel Detective Drama)—Irene Hunt and Roy Stewart.

UNIVERSAL ANIMATED WEEKLY No. 59.

VICTOR—"THE LOSING WINNER"—(Two-Reel Comedy-Drama)—Carter DeHaven and Flora Parker DeHaven.

BIG U—"THE HALF BREED'S CONFESSION"—(One-Reel Western Drama)—Val Paul and Phyllis Gordon.

LAEMMLE—"THE FOURTH WITNESS"—(Two-Reel Drama)—Louise Lovely and Lee Hill.

L-KO—"BRAVE LITTLE WALDO"—(One-Reel Comedy)—Fatty Voss.

BISON—"JOHN OSBORNE'S TRIUMPH"—(Two-Reel Drama)—Murdock MacQuarrie.

LAEMMLE—"BROKEN HEARTED"—(One-Reel Drama)—William Shay.

Both—Book UNIVERSAL Program

On this page are given the regular releases on the Universal Program. The releases on both pages combined constitute the Complete Universal Program—the greatest on earth. The purpose of splitting the program in this way is to enable the man who wants to book the specials to get them without having to take the entire 29 reels a week. But he must expect to pay a slight advance over the pro rata price of the entire program, for the privilege of individual bookings. In either the specials, the regulars or the complete Universal Program you get the world's greatest pictures. Book now through any Universal Exchange, or from the Home Office.

FILM MFG. CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

New York

RED
FEATHER
PHOTO=PLAYS
present
"ME AND M'PAL"
A Soul-Stirring Screen Characterization of Sweetness and tenderness, interwoven with smiles and tears Like "My Old Dutch", it goes straight to the Heart.
WITH EDNA FLUGRATH GERALD AMES AND HUBERT WILLIS
written by Richard Ganthony
produced by Harold Shaw
Book through any Universal Exchange
RED FEATHER PHOTOPLAYS
KARL LINK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 3, 1917

CHARLOTTE WALKER IN "PARDNERS," BIG REX BEACH DRAMA

AS ITS feature release for the week of January 29, the Mutual Film Corporation will present Charlotte Walker, talented wife of Eugene Walker, the famous playwright, in a tremendously powerful Rex Beach drama of the North West, entitled "Pardners." Charlotte Walker has firmly established herself with the playgoing public as a star of the first magnitude. She brings both beauty and brains into her work and a finished character portrayal results, no matter what the role she assumes.

Story of North West.

"Pardners" is one of Rex Beach's most vivid and colorful stories. Its scenes are laid in the far North West. In adapting the story to films the utmost care has been taken to preserve the proper "atmosphere" and locale. Props, scenery and stage settings are all in keeping with the region they represent. The costuming is exact and accurate. Special pains were taken in the selection of proper "types" for even the most minor roles. Miss Walker has been surrounded by a cast of real note.

Tremendous Box-Office Possibilities.

Exhibitors will quickly realize the tremendous box-office possibilities in "Pardners." They will instantly recall such Rex Beach film successes as "The Spoilers," "The Ne'er Do Well," "The Barrier" and others. All were adapted from Rex Beach novels. There is something about this writer's work that particularly fits it for the screen. His following among the American public is tremendous. A Rex Beach story will bring to the theatre hundreds who never otherwise attend. Any exhibitor can capitalize this interest in Rex Beach and his works by booking "Pardners." It can conscientiously be announced as a banner attraction. Bookings can be made at any Mutual Film Exchange.

Beautiful Scenery In "Lumberlands"

No chapterplay that has ever been released has evoked one-half the comment that is resulting from the beautiful scenery that forms the background for the latest Mutual photo-novel, "A Lass of the Lumberlands." Almost daily the Mutual office receives letters from exhibitors voicing their delight over this feature of the production. The current release of this chapterplay is particularly notable for its wonderful mountain views.

FORTHCOMING MUTUAL PHOTOPLAYS ILLUSTRATE "BIG STARS ONLY" POLICY

Marjorie Rambeau, Nance O'Neil, Gail Kane, Edna Goodrich, Marie Cahill, Mary Miles Minter, Margarita Fischer, Charlie Chaplin and William Russell Are Among Those Featured

THE list of forthcoming Mutual Photoplays clearly illustrates the Mutual Film Corporation's 1917 policy of "Big Stars Only." In this list the exhibitor will find such noted players as Marjorie Rambeau, Nance O'Neil, Gail Kane, Edna Goodrich, Marie Cahill, Mary Miles Minter, Margarita Fischer, Charlie Chaplin and William Russell. All of these headliners are established favorites. The public has already shown its interest in them.

The plays are the works of America's foremost authors. Marjorie Rambeau, for instance, will first appear in "The Greater Woman," an adaptation of Algernon Boyesen's successful play. Her second vehicle is "Motherhood," by the well-known author, Frederick Arnold Kummer, who wrote "The Brute," "The Ivory Snuff Box," "A Lost Paradise," "Mr. Buttles," "A Daughter of Eve," "The Painted Woman" and others. Nance O'Neil's first Mutual Photoplay is "Mrs. Balfame," prepared from Gertrude Atherton's famous novel of the same title. The Atherton novels are read by millions, and each new work is looked forward to with eagerness. Gail Kane and Edna Goodrich are each being equipped with vehicles worthy of their talent. No expense is being spared in securing the most notable works of the world's masters of literature. Marie Cahill, who is to appear in a series of two-reel Cahill-Mutual Comedies, offers as her first effort "Flirting With Romance," a story from the pen of a celebrated humorist. The other stories of the series will be provided by equally notable authors. Mary Miles Minter-Mutual Photoplays are specially prepared with a view to exploiting Miss Minter's unusual traits, and future offerings will be even more notable than those already released. Her next appearance will be in "The Gentle Intruder." "The Devil's Assistant," the next Margarite Fischer photoplay, is a powerfully impressive bit of screen literature that points a moral. It presents Miss Fischer at her very best. Nell Shipman, author of books, plays and scenarios by the score, wrote "My Fighting Gentleman," which is the title of the next William Russell-Mutual Photoplay, now in course of production at the American studios in Santa Barbara, California.

Such an array of stars and authors is unusual to say the least. However Mutual is resolved to offer its patrons nothing but the best. It aims during 1917 to offer only the world's greatest stars in the world's greatest plays. The coming months will see the realization in the fullest sense of its announced policy of "Big Stars Only." Bookings on the Mutual Photoplays can be made now at any of the Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 29.

Pardners.....Charlotte Walker

"Damaged Goods" Is Booking Heavily

Mutual Exchange managers are reporting an exceptional demand for bookings on the new edition of "Damaged Goods." Nearly all exchanges are calling for extra prints in order to be in a position to supply the demand. Full particulars regarding the booking of "Damaged Goods" can be obtained at Mutual Exchanges.

"Shorty" Hamilton Serial Is Popular

The latest series of Mutual Featurettes —"The Adventures of Shorty Hamilton" —is meeting with decided favor on the part of both exhibitors and public. All Mutual Exchanges are prepared to accept bookings on this series.

MUTUAL

MUTUAL FILM CORPORATION

PRESENTS

CHARLOTTE WALKER

IN

"PARDNERS"

BY REX BEACH

Author of "THE SPOILERS," "THE NE'ER DO WELL", "THE BARRIER" *and other popular successes.*

A tremendously powerful story of the far North-West. Pictured with wonderful fidelity to location. Interpreted by a cast of note. Released the week of January Twenty-ninth.

Every exhibitor knows what emphatic successes all Rex Beach stories have proven in film form. This WALKER-MUTUAL Photoplay by Rex Beach offers unlimited possibilities for box-office receipts.

BOOKING NOW AT ALL MUTUAL EXCHANGES.

MUTUAL

MUTUAL FILM CORPORATION

Presents

"SHORTY IN THE TIGER'S DEN"

Second of

"THE ADVENTURES OF SHORTY HAMILTON"

FIFTEEN FEATURETTES-EACH COMPLETE

"Shorty" to the rescue of pretty Anita Keller of the U.S. Secret Service. A hair-raising adventure in the Mexican fortress of El Tigre. Jealousy and American wit, against Mexican cunning and craft. ~ ~

RELEASED JANUARY 22nd

Produced by
MONOGRAM PILMS
DISTRIBUTED THRU
MUTUAL EXCHANGES.

MUTUAL
SIGNAL FILM CORPORATION
Presents
THE FEARLESS FILM STAR
HELEN HOLMES
IN
THE SPECTACULAR CHAPTER-PLAY
A LASS OF THE LUMBER-LANDS
NOTABLE FOR ITS ACTION, THRILLS & BREATH-TAKING CLIMAXES.
15 CHAPTERS
-A NEW CHAPTER EACH WEEK
ADVERTISED EVERYWHERE
BREAKING RECORDS
Booking NOW at All Mutual Exchanges

MUTUAL GAUMONT SINGLE-REELS

are popular because they show what spectators enjoy seeing

HERE are some recent releases Judge for yourself, then order from your MUTUAL Branch

TOURS AROUND THE WORLD

14. Great Temples of Luxor.
Picturesque Landscapes of Holland.
The Rocky Coast of Dalmatia.

13. Teheran, Persia.
Coast Resorts of Normandy.
Winter in the Vosges Mountains.

12. Bordeaux to Pauillac.
Monastery of St. Thessalonica.
Gorges of the Nive, French Pyrenees.

11. From Gibraltar to Algeciras.
In Tunisia.
Bois de Boulogne.

10. The Foothills of the Pyrenees.
Life in Egypt.
Budapest, Hungary.

9. Rio de Janeiro, Brazil.
Luchon, France.

8. Florence, Italy.
The Swiss Alps (Second Series).
Valley of the Theve River, France.

7. Life in Morocco.
The Castle of Chantilly.
By the Blue Mediterranean (Bay of St. Tropez, France).

6. The Nile.
Carcassonne, France.
Lake Lucerne, Switzerland.

5. Through Venice in a Gondola.
Life in Senegal.
Jersey, Britain's Largest Channel Island.

4. Through the Swiss Alps via the St. Gothard Tunnel Route.

REEL LIFE

40. Making Lace by Machinery.
The Toddle: New York's Latest Dance.
Raising Fresh Water Fish.
Design Your Own Evening Gown.

39. X-Rays in War Time.
Decorative Butterflies.
Salt: the Cheapest Necessity.
The Real Hula-Hula.

38. Oranges in California.
The Air.
The Hydro-ski.
Automatic Apple Graders.
How to Remove Shattered Glass.

37. The Kid Glove Industry.
Producing Pickles.
Care of the Teeth.
Irrigating Fish Wheels.

36. Turpentine from Waste Timber.
An Argosy from the Arctic.
English Walnuts in the U. S.
Design Your Own Gown.

35. The Olive Industry in California.
The Value of Venom.
Modish Coiffures.
A Most Unique Basket (Armadillo).
How to Open a Glass-Stoppered Bottle.

34. Building Sailing Vessels.
The Great American Dish (Pork and Beans).
Food Products of the Soudan.
Home-made Steam Automobile.

33. French Sweetmeats.
Modish Coiffures.
The Fleecy Staple (Cotton).
Design Your Own Gown.

SEE AMERICA FIRST--SCENIC

74. THE MISSISSIPPI COAST.

73. SAN DIEGO, CAL.

72. HISTORIC VIRGINIA.

71. MOUNT LOWE, CAL.

70. IN THE HEART OF THE BLUE RIDGE.

69. PASADENA, CAL.

56. BALTIMORE AND ANNAPOLIS, MD.

55. ADIRONDACK MOUNTAINS IN LAKE PLACID REGION.

54. BEAUTY SPOTS OF NEW HAMPSHIRE.

53. ALONG THE NORTH SHORE OF MASSACHUSETTS.

52. ALONG THE COLUMBIA RIVER IN OREGON.

KARTOON WITH THE SCENIC

An animated cartoon of a humorous nature is attached to each of the American scenic releases. These are the celebrated Gaumont Kartoon Komics, drawn for the screen by Harry Palmer.

SHOW THE MUTUAL WEEKLY

The best news reel on the screen is The Mutual Weekly. It shows history in the making. It follows the world's news in pictures. Book at your nearest Mutual Branch today.

Gaumont Co.

FLUSHING, N.Y.

THE COMEDY QUESTION

When you are laying out your programs and the question, "What brand of comedies shall I book?" arises in your mind, consider

Cub Comedies

featuring

George Ovey

Cub Comedies are original conceptions in one-reel comedy features. They present a popular comedian of proven box-office power and have splendid entertainment value through careful attention to every phase of production.

Current subjects are: "Jerry and His Pal," released Feb. 1; "Jerry's Big Raid," released Feb. 8.

Book through any exchange of the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

STATE RIGHTS

IS THE BASIS UPON WHICH
IVAN ABRAMSON'S
SEVEN ACT DRAMATIC
SENSATION

"ENLIGHTEN THY DAUGHTER"

WILL BE
DISPOSED OF

ADDRESS

ENLIGHTMENT PHOTO PLAY CORPORATION

220 WEST 42 ND STREET N.Y.C. SUITE 1005
PHONE BRYANT 7812

HENRY J. BROCK PRESIDENT

I want to convey to State Right Buyers and to Theatre Managers the idea that this theme is dressed in a manner that will command attention, and worth any amount of genuine endorsement on its good acting, good direction and absorbing plot. It shows genius of high quality.

GEO. N. SHOREY,
Motion Picture News.

ENLIGHTMENT PHOTOPLAY
OFFERS THE SUPREME DRAMATIC SPECTACLE

This is one of the most vivid and appealing lessons ever shown.

Mark this picture as a feature of worth for any house.

Exhibitors Trade Review

RUBY DE REMER

ZENA KEEFE

FRANK SHERIDAN

KATHARINE KAELRED

ENLIGHTEN

It is uncommonly well acted, not a single member of the company being miscast. There are several plots, and counterplots of a delicate family nature, all of them handled with tact, and a nicety that should not offend any but an uncompromisingly prudish individual. It is in proper style for sensational exploitation.

JOLO in Variety.

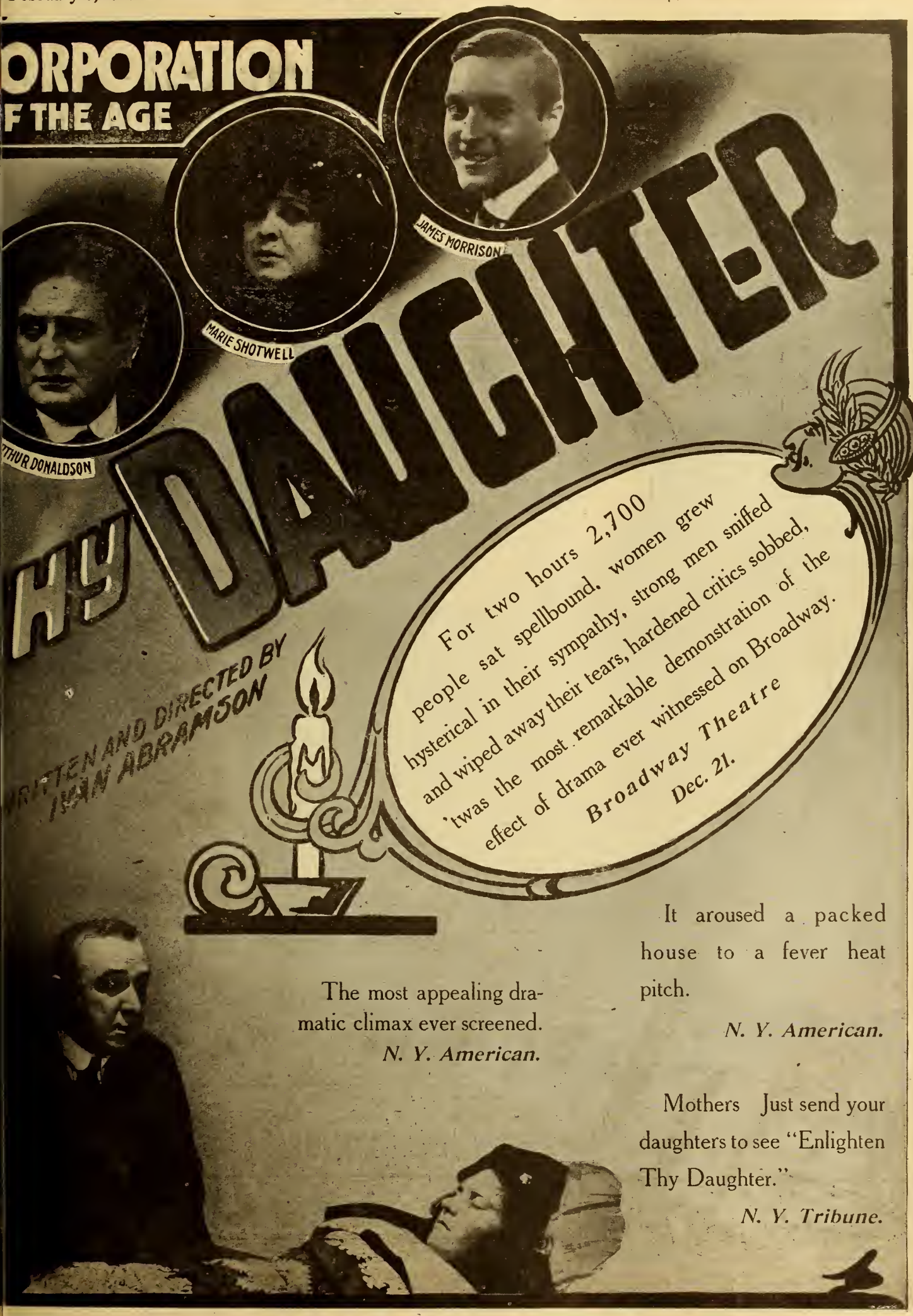
In "Enlighten Thy Daughter Ivan Abramson again demonstrates his keen sense of dramat values.

"Enlighten Thy Daughter" re solves itself into a powerful objec lesson on the object indicated b the title.

The story of "Enlighten Th Daughter" moves forward with sweep that is irresistible.

Of the work of the cast it is pleasure to write.

EDWARD WEITZEL,
Moving Picture World


ORPORATION
F THE AGE
JAMES MORRISON
MARIE SHOTWELL
THUR DONALDSON
HY DAUGHTER
WRITTEN AND DIRECTED BY
IVAN ABRAMSON
For two hours 2,700 people sat spellbound, women grew hysterical in their sympathy, strong men sniffed and wiped away their tears, hardened critics sobbed, 'twas the most remarkable demonstration of the effect of drama ever witnessed on Broadway.
Broadway Theatre
Dec. 21.
The most appealing dramatic climax ever screened.
N. Y. American.
It aroused a packed house to a fever heat pitch.
N. Y. American.
Mothers Just send your daughters to see "Enlighten Thy Daughter."
N. Y. Tribune.

FOLLOWING THE TRADE SHOWING OF "*ENLIGHTEN THY DAUGHTER*" AT THE BROADWAY THEATRE DEC. 21ST. ELEVEN EXHIBITORS OFFERED $14,000 FOR 11 WEEKS BOOKINGS IN NEW YORK CITY.
THE LARGEST THEATRICAL CONCERN IN AMERICA OFFERED A SUBSTANTIAL ADVANCE AND HIGH CLASS BOOKINGS IN $2.00 THEATRES THROUGHOUT THE COUNTRY.
THE RIGHTS FOR THE ENTIRE CIVILIZED WORLD WAS DISPOSED OF FOUR HOURS AFTER THE FIRST AND ONLY PUBLIC SHOWING AND ARE NOW BEING SOLD ON STATE RIGHT BASIS.

CAST

FRANK SHERIDAN
ZENA KEEFE
KATHARINE KAELRED
MARIE SHOTWELL
JAMES MORRISON
VIOLET HORNER
MATILDA BRUNDAGE
RUBY DEREMER
ETC.

"ENLIGHTEN THY DAUGHTER"

¶ *IS THE OUTSTANDING DRAMATIC SENSATION OF THE SEASON.*

¶ *NO FEATURE, NO MATTER WHAT THE PRODUCTION COST, EQUALS THIS PICTURE.*

¶ *ABSOLUTELY THE MOST POWERFUL STORY, STARTLING SITUATIONS, GRIPPING CLIMAXES AND ALL AROUND IMPORTANT CAST EVER ASSEMBLED.*

OPENING PARK THEATRE N.Y.C. JAN. 28TH
(INDEFINITE)

7 TREMENDOUS ACTS 1800 IMPOSING SCENES 100 SUPERB SITUATIONS

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220 WEST 42 ND STREET N.Y.C. SUITE 1005
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HENRY J. BROCK PRESIDENT

BLUEBIRD PHOTOPLAYS PRESENT
'THE MYSTERIOUS MRS. M.'
FEATURING
MARY MACLAREN
with HARRISON FORD
PRODUCED BY LOIS WEBER
RICE
PARIS

BLUEBIRD PHOTOPLAYS (INC)

START A BLUEBIRD NIGHT

Successful idea now being used by BLUEBIRD Exhibitors with splendid results.

BLUEBIRD NIGHT is the latest idea conceived by one of the many successful BLUEBIRD Exhibitors. It's an idea that is simple of establishment and productive of exceptional results when used in connection with BLUEBIRD Plays.

At least one night each week is set aside for the exhibition of a BLUEBIRD Play. The exhibitor announces this particular night, advertises it on slides, in programs, and in the newspapers.

Once this fact is registered, BLUEBIRD nights will prove the big nights, because the public will know they are to see the finest pictures of the week. Thus, you practically guarantee yourself ONE SURE NIGHT of capacity every time that you show a BLUEBIRD.

We recommend this splendid plan to you. TRY IT beginning with your next release. Announce it, advertise it and keep hammering on it till EVERYBODY in your community knows which night is BLUEBIRD NIGHT in your Theatre.

If you are not showing BLUEBIRD PHOTOPLAYS you can make a magnificent introduction to your House by booking either "THE MYSTERIOUS MRS. M." produced by LOIS WEBER, or "GOD'S CRUCIBLE." These are truly wonderful productions. The former with typical LOIS WEBER cast, stars and direction and the latter with the Grand Canyon as a background. Two that your public will pronounce the finest pictures ever screened.

It will mark your House as THE House for exceptional pictures. Watch for the two coming BLUEBIRDS—"The Saintly Sinners" and "The Boy Girl" featuring Violet Mersereau. Book thru your local BLUEBIRD EXCHANGE or thru—

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK

The one picture that everyone likes to see is the news film. First in the field the slogan of the Pathé News has always been "Quality First." Now with the vast Hearst publicity behind it and with the world's greatest news gathering facilities at its disposal

The Hearst-Pathé News

is the world's greatest film newspaper and therefore the exhibitor's best money-maker.

Ask the nearest Pathé Exchange for it.

Pathé

Society
Unselfish Patriotism
Romance
Thrill after Thrill
The Best Known Woman in America
The Idol of New York's 400
A Story that holds you from
Start to Finish
All these you will find in

PATRIA

The Serial Supreme
with

Mrs. Vernon Castle

Ask the nearest Pathé Exchange
to screen several episodes for you
we are confident as to
what your verdict will be

Booked for a week's run by the greatest vaudeville theatre in the world, Keiths Palace — The first time they have shown a motion picture serial. Booked also by all the other Keith Houses in Greater New York.

Released Jan. 14

Pathé

Mrs. Vernon Castle
in the International Serial Supreme
PATRIA
Written by Louis Joseph Vance Produced by Wharton Inc.

Pathé

"One continuous round of applause from start to finish on Pearl of the Army"

KNICKERBOCKER THEATRE

ANDHOFF & THOMAS MANAGERS

COLUMBUS OHIO Dec 18th 1916 191

Pathe Exchange,
Cincinnati, Ohio.

Gentlemen:-

Accept my hearty congratulations on the reception that your serial "PEARL OF THE ARMY" is securing at this theatre. It is one continuous round of applause from the audience from start to finish, showing conclusively that the star, MISS PEARL WHITE is certainly a favorite.

In my theatrical experience in different sections of the United States I assure you that I have never seen or heard such demonstrations from an audience.

The week that I opened with the first chapter of this serial I was running a very good feature, but the audience showed very plainly that it was the serial that was the interesting picture and not the feature.

Wishing you the well merited success that you deserve with this serial and with best wishes for the coming year,

Very truly yours,

Lessee & Genl Manager

Pearl White will draw more people into your theatre than any other star, man or woman. Thousands of exhibitors say so. When the public see her name in front of the theatre they flock in.

Produced by [illegible]fra. Directed by Edward Jos[illegible]

Pearl White
heroine of six
Pathé Serials-
all successful,
star of "Pearl
of the Army"

Pathé presents

Vincent Serrano

in the five part Gold Rooster Play

A Modern Monte Cristo

Produced by Thanhouser

Released Feb. 4th

A tale of romance and adventure such as all the world likes to see.

The Old Age Problem

Is solved after trials and suffering in the wonderfully effective photoplay in which

William Fox

presents

Gladys Brockwell

in

ONE TOUCH OF SIN

Written by L. GENEZ. **Directed by RICHARD STANTON**

FOXFILM COMEDY SERVICE

Release for week of January 29th

"HIS TICKLISH JOB" Two Reels of Hilarity

with

HANK MANN "The Boy with the Bashful Eyes"

A two-reel Foxfilm Comedy is released weekly

Available for all exhibitors

Independent of regular Fox Program

Fox Film Corporation

Paramount Pictures

"ALWAYS IN THE LEAD"

There is concrete proof in the two Paramount Pictures every week

This Week

JESSE L. LASKY
PRESENTS
Marie Doro
IN
"Lost and Won"

A gripping story of a newsgirl's rise in life. Channing Pollock and Rennold Wolf, who wrote "Lost and Won" especially for Miss Doro, are two of the most successful playwrights and authors in the country.

JESSE L. LASKY
PRESENTS
Wallace Reid and Anita King
IN
"The Golden Fetter"

A thrilling and novel Western photodrama. The Lasky-Paramount picture "The Golden Fetter" presents a new stellar combination in the persons of Wallace Reid and Anita King, both of whom have attained fame and popularity in previous Lasky productions.

Executive Offices, 485 Fifth Avenue, New York City

Paramount Pictures

"Always in the lead"

Manufacturers will eliminate "objectionable scenes" from pictures—other restrictions planned—Board of Review to aid.

BATTLE ALONG NEW LINES

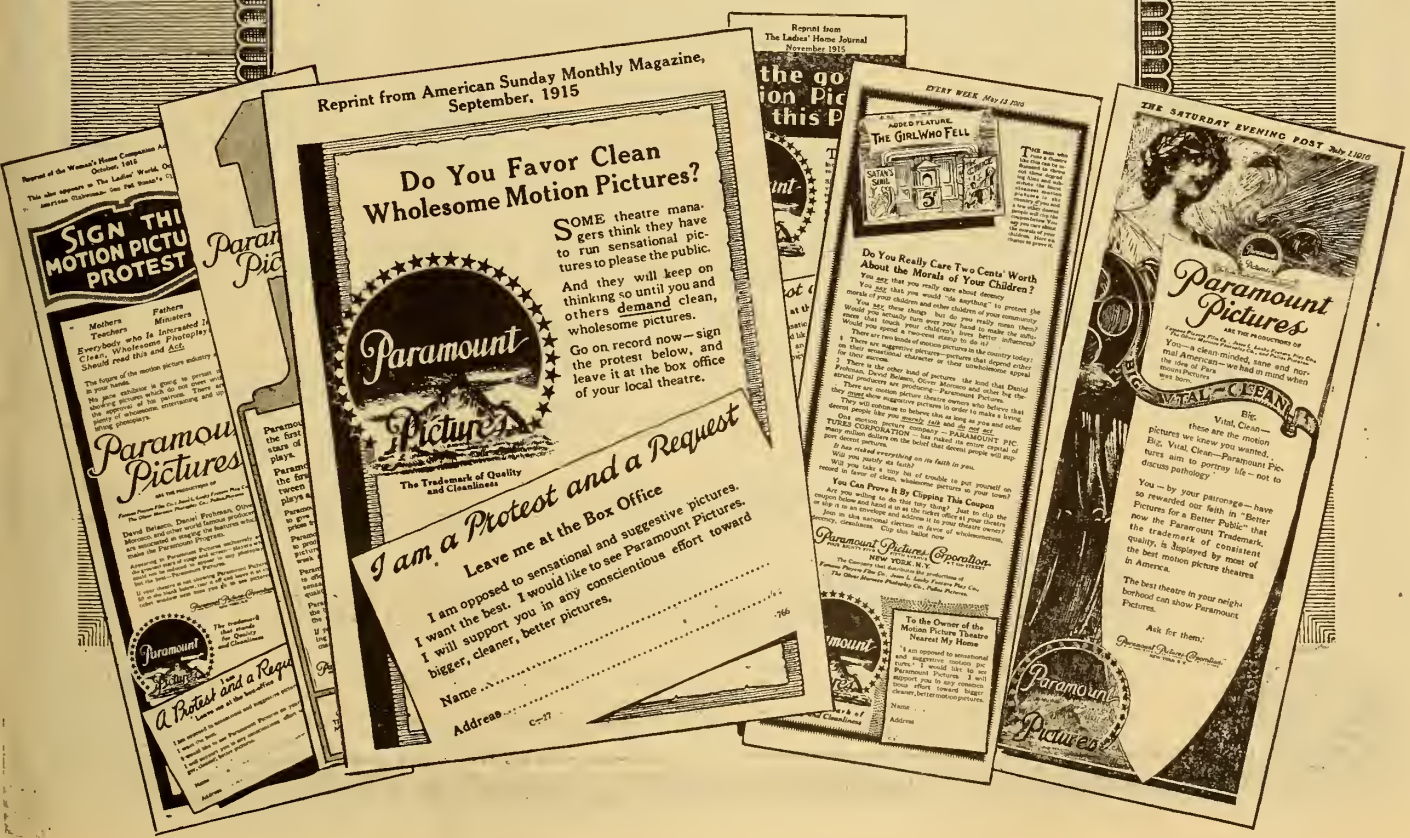
From
Exhibitor's Trade Review
of January 20th

There isn't anything *new* about producers making cleaner pictures. Famous Players, Lasky, Morosco and Pallas, produced strong, viril, thrilling and even emotional pictures, but they were *always* in good taste. This fact was advertised week after week, to 55,000,000 people, over a year ago, in the Saturday Evening Post, Ladies' Home Journal, Ladies' World, Woman's Home Companion, and American Sunday Monthly Magazine, Every Week, American Club Woman, and General Federation of Women's Clubs Magazines.

As many more people will be looking for Paramount Pictures when they read about them in the *new* campaign beginning in an early issue of the Saturday Evening Post.

Note the advertisements herewith and also the opposite page.

Executive Offices
485 FIFTH AVENUE, NEW YORK CITY


Reprint from American Sunday Monthly Magazine, September, 1915
Do You Favor Clean Wholesome Motion Pictures?
SOME theatre managers think they have to run sensational pictures to please the public.
And they will keep on thinking so until you and others demand clean, wholesome pictures.
Go on record now—sign the protest below, and leave it at the box office of your local theatre.
Paramount Pictures
The Trademark of Quality and Cleanliness
I am a Protest and a Request
Leave me at the Box Office
I am opposed to sensational and suggestive pictures. I want the best. I would like to see Paramount Pictures. I will support you in any conscientious effort toward bigger, cleaner, better pictures.
Name
Address
Reprint from The Ladies' Home Journal November 1915
EVERY WEEK May 13 1916
ADDED FEATURE THE GIRL WHO FELL
SATAN'S SAHL
Do You Really Care Two Cents' Worth About the Morals of Your Children?
You say that you really care about decency
You say that you would "do anything" to protect the morals of your children and other children of your community.
You say that you would "do anything" to protect the ones that spend your children's lives for better influences!
Would you spend a two-cent stamp to do it?
There are two kinds of motion pictures in the country today!
There are suggestive pictures—pictures that depend either on their sensational character or their wholesome appeal for their success.
There is the other kind of pictures like the kind that David Belasco, David Belasco, Oliver Morosco and others by the Famous Players are producing—Paramount Pictures.
They will enthrone in your theatre owners who believe that decent people like you want pictures in order to make a living.
They will enthrone in your theatre owners who believe that decent people like you want pictures in order to make a living.
Just another thing—PARAMOUNT PICTURES CORPORATION—has staked its entire capital of many million dollars on the belief that decent people will support decent pictures.
It has made everything on its faith in you.
Will you take just a little bit of trouble to put yourself on record in favor of clean, wholesome pictures?
You Can Prove It By Clipping This Coupon
Are you willing to do that little thing? Just to clip the coupon below and send it at once to the ticket office at your theatre, or tip it in an envelope and address it to your theatre owner?
Paramount Pictures Corporation
NEW YORK, N. Y.
To the Owner of the Motion Picture Theatre Nearest My Home
I am opposed to sensational and suggestive motion pictures. I would like to see Paramount Pictures. I will support you in any conscientious effort toward bigger, better motion pictures.
Name
Address
THE SATURDAY EVENING POST July 1,1916
Paramount Pictures
ARE THE PRODUCTIONS OF
BIG VITAL CLEAN
Big, Vital, Clean—these are the motion pictures we knew you wanted. Big, Vital, Clean—Paramount Pictures aim to portray life—not to discuss pathology.
You—by your patronage—have so rewarded our faith in "Better Pictures for a Better Public" that now the Paramount Trademark, the trademark of consistent quality, is displayed by most of the best motion picture theatres in America.
The best theatre in your neighborhood can show Paramount Pictures.
Ask for them.
Paramount Pictures Corporation
SIGN THI MOTION PICTU PROTEST
Mothers Fathers Teachers Ministers
Everybody who Is Interested in Clean, Wholesome Photoplay Should read this and Act.
Paramou Pictures

Artcraft put Mullen, Neb. on the Map!

ARTCRAFT PICTURES CORPORATION

TELEPHONE BELL GRAND 2812

22ND AND GRAND AVE.
TWO BLOCKS EAST OF UNION STATION
KANSAS CITY, MISSOURI

2ND FLOOR MORIARTY BUILDING

Artcraft Pictures Corporation,
New York, N.Y.

Gentlemen:

Subject: SMALL TOWN ACCOUNTS.

I claim the record for the United States. I have just closed a contract today with John J. Motl of Mullen, Nebraska. The town of Mullen is so small that it does not even appear in the Postal guide which I have been using as a basis of figuring populations. I finally found the town listed on Rand-McNally's map as having a population of 105 people. To make it still more singular Mr. Motl will use each picture two days.

How is that for a record? I would like to know to satisfy my own curiosity.

Yours truly,

ARTCRAFT PICTURES CORPORATION

R. W. Wreath Manager.

ARTCRAFT is not confined to any city or village, however large or small, but is appropriate to the larger city, the smaller village, and everything in between, for ARTCRAFT represents photoplay advancement — and advancement is not limited to size or population.

Artcraft Pictures Corporation

729 Seventh Ave, New York.

士 Sr. Gran Vía Jones

Feiner Wilhelm Jones

振 Gaskiga Jones

ΜΟΥΡΟΥΖΗΣ ΤΖΩΝΣ

威 M. Montmartre Jones

律 בראָודויי דזשאָונס

Sig. Buontempone Jones

布 Бульварный Джоунсъ

Broadway Jones

How the world will
read the title of

GEORGE M. COHAN'S

initial photoplay

Released by

Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City

D. W. Griffith says:—

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT GRAND CENTRAL TERMINAL, MAIN CONCOURSE, NEW YORK

A736NY M 57 BLUE RELAY

SI NY JAN 13-17

MISS GERALDINE FARRAR 815

HO BILTMORE

HAVE JUST SEEN YOUR SPLENDID PERFORMANCE OF JOAN THE WOMAN
I HOPE YOU WILL NOT CONSIDER IT A BOLDNESS TO
OFFER YOU MY MOST SINCERE CONGRATULATIONS ON THIS BEAUTIFUL CONTRIBUTION
TO OUR LITTLE NEW AND BUDDING ART SINCEREST AND BEST
WISHES THAT YOU WILL CONTRIBUTE MORE PICTURES LIKE THIS FOR
THE GRATIFICATION AND APPRECIATION OF US ALL

DAVID WARK GRIFFITH 951 PM

FROM EAST TO WEST THE PRAISES RING!

JESSE L. LASKY

NOW PRESENTING TO CAPACITY AUDIENCES
TWICE DAILY AT THE

44TH STREET THEATRE, NEW YORK, N. Y.

AND THE

MAJESTIC THEATRE
LOS ANGELES, CAL.

GERALDINE FARRAR

AS THE IMMORTAL JOAN OF ARC

IN

CECIL B. DEMILLE'S

MAGNIFICENT ELEVEN PART
PHOTOPLAY

"JOAN THE WOMAN"

BY JEANIE MACPHERSON

CARDINAL FILM CORPORATION

485 FIFTH AVENUE NEW YORK, N Y

Criticisms of Ethel Barrymore in "The White Raven"

"Ethel Barrymore takes her place among the big stars of the pictures – an offering of the first magnitude"—
Motion Picture News

"A distinct addition to the world of motion pictures"—
N. Y. Herald

"Most artistic production"—
Eve. Telegram

"Unusually interesting"—
N. Y. World

"Artistic success—
N. Y. Sun

"A capital picture—coherent dramatic story—
N. Y. Times

"The White Raven" is a standard METRO production.

RELEASED
ON THE
METRO
PROGRAM
FEBRUARY
5TH
COLUMBIA PICTURES CORP'N.
presents
LIONEL
BARRYMORE
in Earle Mitchell's
THE END OF
THE TOUR
A METRO wonderplay
in Five sparkling acts
Directed by
George D. Baker.

Ask Mr. Proctor:

As a big showman with big, high class theatres he booked

The Great Secret

Story by Fred de Gresac

because FRANCIS X. BUSHMAN and BEVERLY BAYNE in this, Wm. Christy Cabanne's master serial, give him an ideal box office attraction.

Mr. Proctor shows each chapter as a number of his PROCTOR-KEITH Vaudeville Bills

Ask Mr. Proctor about it.

METRO PICTURES

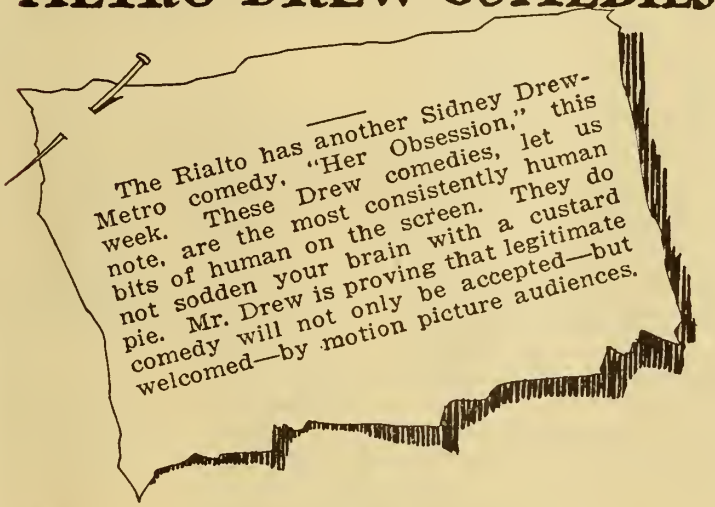
Booked through Metro Exchanges

Produced by SERIAL Producing Company

Presented by QUALITY Pictures Corporation

The Proof of Our Claims

The New York Evening Mail says of the METRO-DREW COMEDIES


The Rialto has another Sidney Drew-Metro comedy, "Her Obsession," this week. These Drew comedies, let us note, are the most consistently human bits of human on the screen. They do not sodden your brain with a custard pie. Mr. Drew is proving that legitimate comedy will not only be accepted—but welcomed—by motion picture audiences.

Every week in the year Mr. and Mrs. Sidney Drew invite you to laughter on the

METRO PROGRAM

SELZNICK PICTURES

NEXT RELEASE

HARRY RAPF
Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger.)

"THE ARGYLE CASE"

By
Harvey J. O'Higgins,
Harriet Ford, *and*
William J. Burns.

THE MOST ABSORBING DETECTIVE PLAY EVER WRITTEN.

MYSTERY!
SUSPENSE!
ACTION!
THRILLS!

AND A CHARMING LOVE INTEREST.

Directed By
RALPH
W.
INCE

BRANCHES SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES EVERYWHERE

SELZNICK PICTURES

THE NEXT
CLARA KIMBALL YOUNG
PRODUCTION IS ALMOST READY FOR RELEASE.....
"THE PRICE SHE PAID"
By David Graham Phillips
Directed by
CHARLES GIBLYN
ALBERT CAPELLANI - Director Gen'l
A BRILLIANT SOCIETY STORY WITH A FIFTH AVENUE AND PALM BEACH ATMOSPHERE
WILL MAKE THE GIRLS SAY
"ISN'T SHE THE LOVELIEST THING YOU EVER SAW"

Joseph M. Schenck Presents
NORMA TALMADGE
In
"PANTHEA"
By Monckton Hoffe
Directed by ALLAN DWAN

THE RIALTO
TIMES SQUARE
NEW YORK

January 12, 1917

My Dear Mr. Selznick:

It may be gratifying for you to know that "Panthea" with Norma Talmadge is doing tremendous business at this theatre and is creating a great deal of satisfaction. In my opinion it is one of the most powerful dramatic stories I have seen in the last two or three years, and if you keep on making pictures like this you will set a standard that will be hard to surpass.

Very truly yours,
(Signed) S. L. ROTHAPFEL
Managing Director

BRANCHES SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES EVERYWHERE

WORLD PICTURES BRADY-MADE

Your Greatest Need

in business, is dependability in the product you sell.

You need goods produced by capable, honest, reliable people, who put something of themselves into everything they make and sell.

Think of the World Pictures Brady-Made released during the last six months—just one success after another. Think of the steady and ever increasing income they have brought to exhibitors.

Your conclusion will be that for consistent seat-selling power and absolute dependability, the high-water mark of quality has been reached by

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

MARIE DRESSLER

in "Tillie wakes up"

Cast including JOHNNY HINES

Story by MARK SWAN Directed by HARRY DAVENPORT

THE GREATEST COMBINATION of STARS EVER OFFERED in ONE MOTION PICTURE PRODUCTION

BOOK THROUGH TRIANGLE

McClure Series Dep't., TRIANGLE DISTRIBUTING

Book SEVEN DEADLY SINS with seven big stars

A McClure series of seven five-reel features, each play exemplifying one of the Seven Deadly Sins. Not an allegory, not a morality series, but seven modern plays full of thrills, laughter and heart-throbs. A series backed by McCLURE PUBLICITY.

BOOK THE ENTIRE SERIES

HE NEAREST EXCHANGE

McCLURE PICTURES

CORPORATION 1459 B'way NEW YORK CITY

THANHOUSER-MADE
Pathé Gold Rooster Plays

FLORENCE LA BADIE
IN
"Her Life and His"
RELEASED FEB. 18

A Drama of Prison Reform, Political Intrigue and Gripping Romance that Audiences Will Recommend to Friends

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. Edwin Thanhouser, Pres. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS, LTD., 167 WARDOUR ST., W, LONDON

Thos. H. Ince
announces
the appearance during
1917
of
Dorothy Dalton
Clara Williams
William S. Hart
William Desmond
Enid Bennett
Bessie Barriscale
Louise Glaum
Charles Ray
in his
Kay-Bee
productions.
Kessel and Baumann, Executives
KB
KB
RANDALL

THOS. H. INCE

introduces

ENID BENNETT

in

"PRINCESS of the DARK"

An enchanting tale of a mountain waif o'er whose eyes God drew a curtain at birth. As effervescent and wholesome as "PEGGY".

Released Feb. 18th.
Kessel and Baumann,
Executives.

KB

YOUTH

BILLIE RHODES

NEAL BURNS

BETTY COMPSON

EDDIE BARRY

ETHEL LYNN

YOUTH

CHRISTIE COMEDIES ARE COMEDIES OF YOUTH!

The good looks, the cleverness and the *youthfulness* of the Christie Stars are in a large measure responsible for the popularity of Christie Comedies. Movie-goers *demand* bright, scintillating youth in pictures—they *get* it in CHRISTIE COMEDIES—and the exhibitor who supplies this demand by exhibiting Christie Comedies *profits*.

Week of Jan. 29th

Open Market Release

"A GAY DECEIVER"

Featuring

BILLIE RHODES, ETHEL LYNN AND HARRY HAM

CHRISTIE FILM CO.

AL. E. CHRISTIE - DIRECTOR GENERAL

SUNSET BLVD. AT GOWER ST.

LOS ANGELES - CALIFORNIA

TRIANGLE

"I'll hold her nozzle agin the bank
—till the last galoot's ashore"
—Jim Bludso

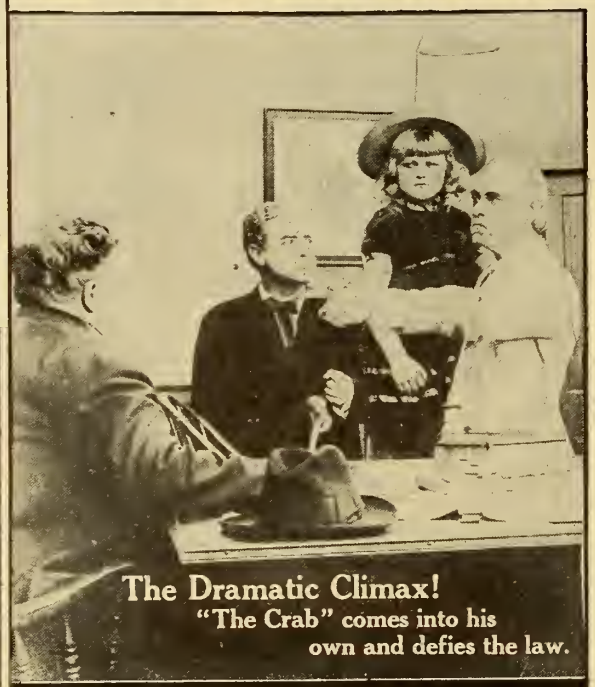
SUNDAY, FEB. 4th

Wilfred Lucas
in
"Jim Bludso"
} Fine Arts

and

A Triangle Komedy

"THE MALE GOVERNESS"



The Dramatic Climax!
"The Crab" comes into his own and defies the law.

Scene from "Dodging His Doom"
a New Mack Sennett-Keystone.

THURSDAY, FEB. 8th

Thelma Salter
with
Frank Keenan
in
"The Crab"
} Ince-Kay Bee

and

A Triangle Komedy

"THE ROAD AGENT"

Mack Sennett-Keystone Comedies

The New Comedies are the funniest plays that have ever left this studio. They are quicker and brighter and have more laughs than any plays that have borne the Keystone trade mark.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

To Exhibitors:

Beginning February 11th, the famous Mack Sennett-Keystone Comedies will be available for your booking on the independent release basis, as outlined in this space three weeks ago.

Beginning with the date mentioned one two-reel Mack Sennett-Keystone Comedy will be available each week. Our selling plan is now in the hands of our Branch Office managers and will be communicated to you on application.

This plan has been designed in your interest as well as ours, and makes favoritism or personal influence impossible by any individual. You contract for a specific thing and get it definitely on the date and at the price agreed upon.

Our advice to you is to lose no time in getting in touch with our exchanges on this new Keystone plan. We have spent much time and thought in putting it together, and it gives all exhibitors an equal opportunity to obtain these distinctive comedies.

Triangle Distributing Corporation
1457 Broadway New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

A NATIONAL INSTITUTION
STRAND THEATRE
OF NEW YORK
OFFICE OF HAROLD EDEL MANAGING DIRECTOR
MITCHEL H. MARK PRES. AND GEN. MGR.

January 15, 1917.

Germanic War Films, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:—

Relative to what success we have had with your film "GERMANY AND ITS ARMIES OF TO-DAY," I beg to advise that last week's business broke all records in the history of the Strand Theatre, with the exception of one week last year, the attraction that week being the Lasky production of Geraldine Farrar in "Carmen."

The picture of "GERMANY AND ITS ARMIES OF TO-DAY" will unquestionably arouse tremendous interest throughout the country, and considering the success which it has met with here at the Strand Theatre, it ought to prove to be a bonanza for all exhibitors. We are now in the third week with the installment of "GENERAL VON MACKENSEN AND HIS ARMIES IN ROUMANIA."

Yours very truly,

S. B. Edel.
Managing Director.

Mr. Edel, of New York's Great Strand Theatre, Stands Solid on His Tremendous Letter

YOU Certainly Can Bank On It!

THREE REASONS WHY:

Because it is NOT a war picture.
It's a picture ABOUT war.
Because it has no "near battle" scenes.
It has the big human appeal scenes.
Because it is not terrifying.
It's intense, touching, convincing.

The Picture is

"Germany and Its Armies Today"

State Rights--Smashing Display--Everything!

GERMANIC OFFICIAL WAR FILMS, Inc.

729 Seventh Avenue, New York City

GOLDWYN PICTURES

What the Great Critics Think of Goldwyn Stars and Plans

ANNOUNCEMENT of Maxine Elliott, Jane Cowl, and Mae Marsh as Goldwyn stars resulted in an amount of newspaper praise *unique in motion picture history.*

THESE voluntary comments by the greatest critics on powerful newspapers *should convince all exhibitors* in advance of the tremendous drawing power our stars and productions will have:

CHICAGO JOURNAL: "In Maxine Elliott Goldwyn has discovered a Goldmine."

NEW YORK TIMES: "Mae Marsh is the Maude Adams of the screen."

NEW YORK TRIBUNE: "There is only one Mae Marsh."

CHICAGO AMERICAN: "Jane Cowl is our greatest dramatic actress."

NEW YORK TELEGRAPH: "We welcome Goldwyn to filmland. Samuel Goldfish, Edgar Selwyn and Arthur Hopkins will greatly advance motion pictures."

INDIANAPOLIS STAR: "Goldwyn Pictures Corporation . . . the film Company with brains."

PHILADELPHIA LEDGER: "Goldwyn combines an exceptional group of stars and managers."

THE PITTSBURG DISPATCH: "Maxine Elliott, Jane Cowl and Mae Marsh. . . . Evidently Goldwyn has 'gone out for bear.'"

THE SEATTLE TIMES: "Goldwyn's announcements seem to forecast the greatest stars ever assembled under one management."

The novelty of *this* announcement lies in the fact that many great authorities say about our organization and its stars the things that, otherwise, we might have to say about ourselves.

ADVISORY BOARD:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
ROBERT W. CHAMBERS
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

GOLDWYN PICTURES
CORPORATION

Telephone, Vanderbilt 11

16 East 42d Street, New York

MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

MACK SENNETT PRESENTS

THE LITTLE GIRL YOU
WILL NEVER FORGET

* * *

MISS MABEL NORMAND

AND

HER OWN COMPANY

IN

"MICKEY"

* * *

Method and Date of Release
Will Be Announced Later

* * *

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

THE DEEMSTER
BY
HALL CAINE

State Rights Now Selling

Starring
Derwent Hall Caine
(SON OF THE AUTHOR)
in the
Dramatic
Sensation of
the Day.

ARROW FILM CORPORATION
TIMES BUILDING, NEW YORK

If You Have Something to Say and Want Every Individual Commercially Interested in Moving Pictures to Hear It Say It in The Tenth Anniversary Number of the Moving Picture World

IN ten years the MOVING PICTURE WORLD has grown as an integral part of the moving picture industry. Puny and weak when the industry was an infant, this oldest and best of the moving picture trade publications has carried the banner at the head of the procession by means of which the industry has arrived at its present stage of development.

The TENTH ANNIVERSARY NUMBER of the MOVING PICTURE WORLD will be printed in commemoration of these ten years of progress. The publication's friends of years' standing—friends who have always appreciated the MOVING PICTURE WORLD'S loyalty to the best ideals of the industry—will contribute from their stores of information to make the text matter of the special issue not only interesting to the casual reader but of inestimable value as a book of reference.

Because it will establish a new record for circulation in the moving picture trade field, reaching more people commercially interested in the affairs of the industry than have ever been reached before—and because it will be welcomed and cherished as an old and trusted friend by every individual who pores over its pages—

This TENTH ANNIVERSARY NUMBER of the MOVING PICTURE WORLD affords a hitherto unsurpassed opportunity for advertisers in the field to bring their wares to the attention of their great and constantly growing buying public.

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Address All Communications to Moving Picture World, 17 Madison Ave., New York City

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GIRL WHO DIDN'T THINK

A Six-Reel Human Interest Photoplay Made With the Public Taste Constantly in Mind

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INTERNATIONAL SCREEN FAVORITE

STANLEY WALPOLE

PREMIER PHOTOPLAY STAR

And a Splendid Supporting Cast, Including

THE FAMOUS RUSSIAN TRAGEDIENNE

MAY SIMON

Story by
VIOLET STUART

Direction
WM. HADDOCK

Ready for Immediate Distribution Complete with Everything the Exhibitor Needs to Get the Money—Heralds, Lobby Photographs, Newspaper Cuts and 1, 3, 6 and 24-Sheet Pictorial Posters.

STATES RIGHTS BUYERS
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1585 Broadway New York City

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THE SERIAL SUPREME

Supreme in every respect is Gloria's Romance — the serial extraordinary. The star is supreme above all others. The story is unique. The direction is that of a master. The stage settings and costuming are elaborate. The success of the film has been extraordinary. Never before was there a picture attempted on which so much thought, care and money were expended.

Gloria's Romance is notable for

1st. Its star—radiantly beautiful Billie Burke—engaged at a salary of $4,000 per week to play "Gloria." A salary far in excess of that ever paid any other star of either the stage or screen.

2nd. Its author—Rupert Hughes—internationally famous as a novelist—dramatist of note, and ranked as one of America's foremost literary celebrities.

3rd. Its producer—George Kleine—the man who gave the world such masterpieces as "Quo Vadis," "Last Days of Pompeii" and others too numerous to mention.

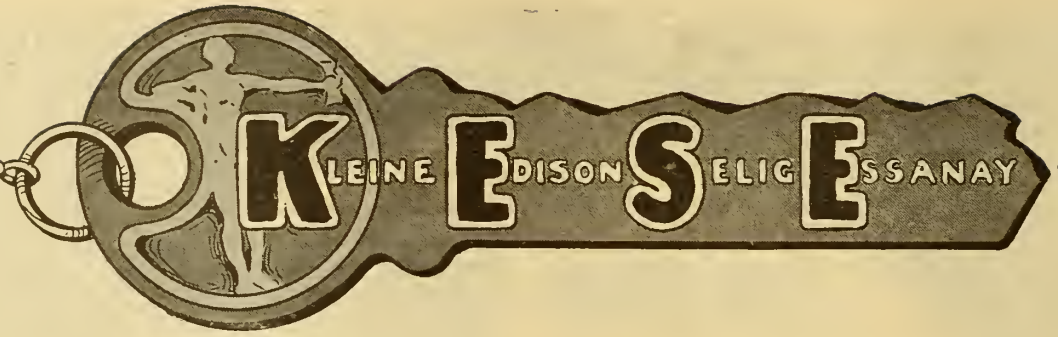
Wherever Gloria's Romance has played it has been successful. It has packed theatres! As a fashion exposition it is unrivalled. Scores of thousands of dollars' worth of Lucile, Henri Bendel and Balcom frocks are worn by Miss Burke. Palm Beach, Florida, and Riverside Drive, New York are the location of most of the scenes. Gloria's Romance is conceded to be the serial supreme. Don't be satisfied with anything short of the best. Book Gloria's Romance NOW. Pack YOUR Theatre by presenting the serial supreme.

Call on, wire or write the nearest Kleine-Edison-Selig-Essanay Exchange, or

GEORGE KLEINE

80 Fifth Avenue New York City

By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs. RUPERT HUGHES



Richard C. Travers

and

Gertrude Glover

are presented in

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A thrilling drama of a South American revolution and how a man wins the love of a girl in the shadow of the gallows.

Bryant Washburn

and

Nell Craig

are presented in

"THE BREAKER"

Adapted from the famous story of Arthur Stringer in THE SATURDAY EVENING POST. The daring adventures of a girl with a band of counterfeiters.

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"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
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TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

TRADEMARK Reg. U. S. Pat. 1907

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K LEINE E DISON S ELIG E SSANAY

BRYANT WASHBURN

IS PRESENTED IN

Skinner's Dress Suit

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Harry Beaumont, Director

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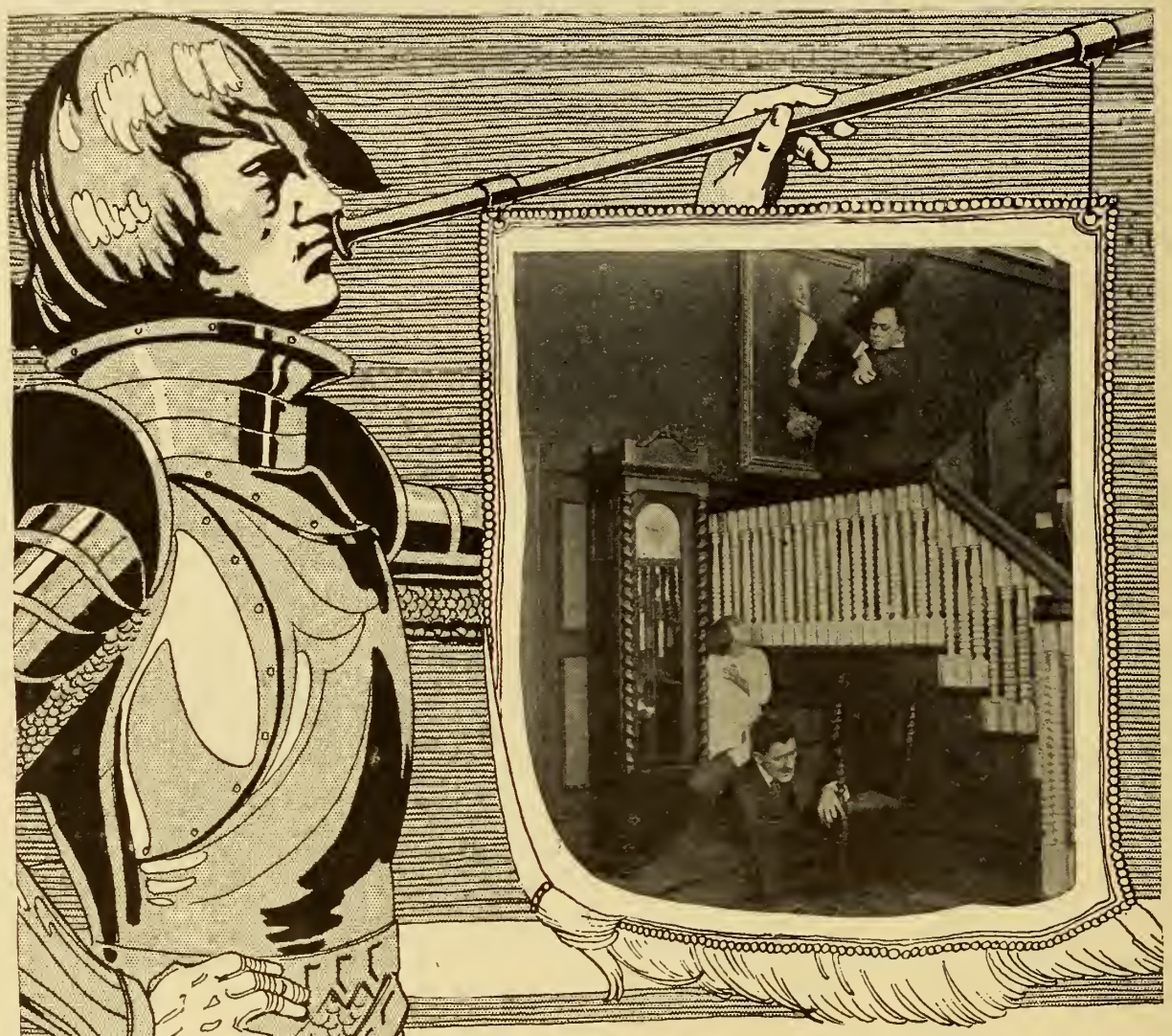
1333 Argyle St., Chicago

General Film Service



Knickerbocker Star Features

PRESENT

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IN

"The ROOM of MYSTERY"

SUPERVISED BY H.M. & E.D. HORKHEIMER

STATE RIGHT BUYERS

"HER CONDONED SIN"

IN SIX REELS

PRODUCED BY

D. W. GRIFFITH

(Founded on Judith of Bethulia)

The most magnificent and artistic spectacle staged by this celebrated producer

Included in the Cast are

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BLANCHE SWEET	ROBERT HARRON
LILLIAN GISH	DOROTHY GISH

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Wm. N. Selig
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State Rights Buyers
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By Marjorie Benton Cooke

A Comedy Drama of College Life Presenting an All-Star Cast and a Spectacular Football Game! Jack Pickford in His Most Attractive Part!

Cash in with a Pickford Comedy-Drama

On Italy's Firing Line

Exclusive war pictures showing the activities of the Italian armies.

The Luck That Jealousy Brought

A western drama featuring Tom Mix and others. A sure drawing card.

The Selig Polyscope Company

CHICAGO, ILL.

TRADE S MARK

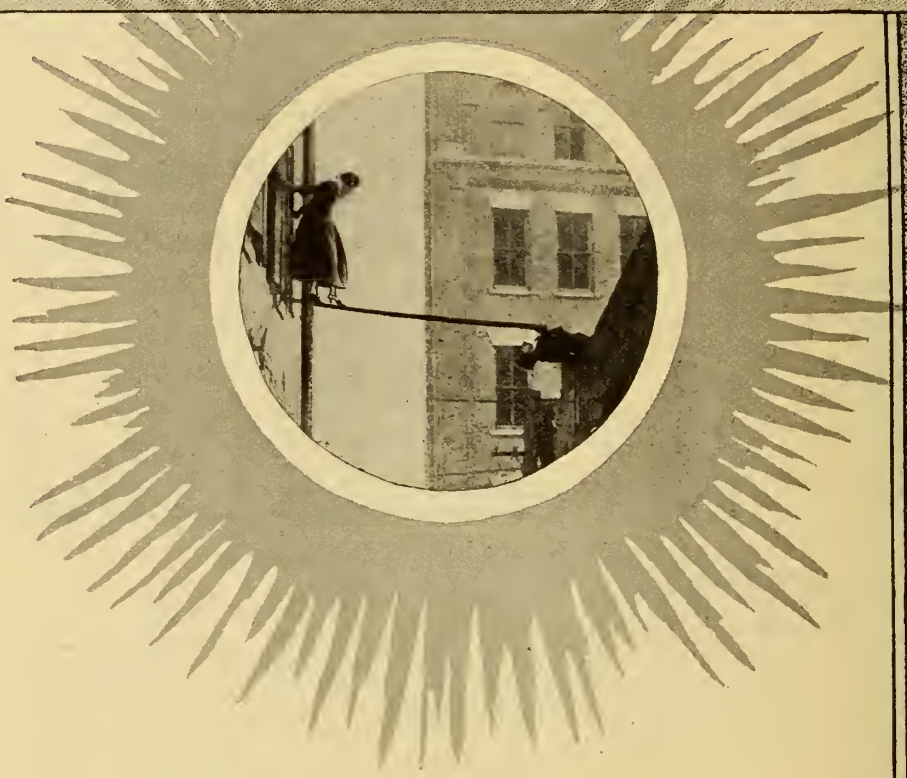
General Film Service

A Slow Death by Suffocation—

A Helpless Woman on His Hands—

And then — Heroism of the Daredevil Kind

And— FREEDOM!



IF you want Thrills like this for your dull nights—Thrills de luxe—Thrills that are genuine—Thrills backed up by **plausible** stories, and you want them in thousand foot lengths—Book every episode of "GRANT, POLICE REPORTER," the Series picture that is helping to swing the pendulum back to short length features.

Swinging into the realm of two-part productions, hundreds of delighted Exhibitors have declared

"THE GIRL FROM FRISCO"

to be the greatest attraction they have ever shown. Twenty-four episodes, each a complete story, can now be booked.

A reminder:

"THE HAZARDS OF HELEN"

are going great guns. Like other Kalem pictures, they find a prominent place on many programs and should be on yours.

"HAM" COMEDIES

—just clean fun contributed by real comedians. Get aboard.

KALEM COMPANY

235 West 23rd Street, New York

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada. . . ..3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 750.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 3, 1917

Facts and Comments

WE ARE much mistaken if the "signs of the times" do not point to a better understanding and greater co-operation between manufacturer, exchangeman and exhibitor in the near future. This simply has got to come. The present more or less chaotic condition can only spell ruin for all concerned. The present "get the most out of it for ourselves" policy of the exchanges, advance deposits and all such unbusinesslike ideas will soon go and instead let us hope will come the same straight, square, open and shut methods on which business in all lines is founded and with the same co-operation between manufacturer, middleman and retailer that looks for the best results for all.

IN PRODUCING circles the pot is again boiling. Popular players, whose reputations have been established by long and favorable connections, have broken away from their moorings and entered the "open market" of competition for their services for the future. Fabulous figures said to have been offered for the services of these popular ones are being bandied about, tossing from tongue to tongue; new companies are being formed to produce and exploit the efforts of this one or that one until ye patient scribe is fairly dizzy with the contemplation thereof and wonders how so much money got away from the munitions makers.

* * *

BUT with all this munificent largess bestowed upon the popular motion picture star, will his popularity be increased or maintained? Plainly his unrest is born of a perfectly natural and intensely human desire to get his share while the getting is good, and no truly human being finds the least fault with him for that attitude. Nevertheless he is at fault in his desire to get rich quick. Up to now all motion picture stars have won their popularity because they were able to reach the plain people—the masses—the patrons of the five and ten cent picture show. Higher salaries to stars mean higher prices for admissions and a consequent narrowing down of the star's audience and his popularity to the vanishing point. Will it pay?

* * *

NOTHING goes in this age like a big noise. Billy Sunday can get them out, and so can the big sensational film provided it's bad enough to start the band of wind instruments going. What the moving picture business most needs is something that will make a big caliope holler whenever and just as soon as any particularly fine picture comes to town. They do start boosting clubs; but, then—well, what can you do? There's no scandal in it. Few people want to work for nothing, and where there's no scandal there's no limelight and no advantage. But isn't it strange how the censors do love to boost the lurid film.

* * *

PUTTING the other fellow out of business as the only road to success may be necessary when he comes into territory already fully supplied. It is often, however, the excuse of those who do not have the ability to meet honest and fair competition in neighborhoods fully able to support two enterprises under efficient management.

* * *

THE fallacy of censorship is never better demonstrated than in comparison of the work of a fairly large and representative board with that of a board composed of one or two individuals. A case in point happened in Birmingham, Alabama, recently when a newly appointed Commissioner of Public Safety was overruled four to one on a decision after an appeal by a local exhibitor and a re-showing of the film to all five commissioners at the same time.

* * *

To tell your story to the exhibitors through the Tenth Anniversary Number means telling it to the whole industry—exhibitors, producers, exchanges, theater equipment and allied trades. March 10th. Advertising forms close February 23.

The Secret of Big Profits

By Louis Reeves Harrison

THE idea of making money, conceded to be the first appeal of any business, is not at all remarkable. It is simply the lure which leads men into production and exhibition. The whole thing looks so bewilderingly easy to those outside of the game that they plunge in without personal qualification for what they are about to do and very little knowledge of the difficulties to be encountered. "Others are coining money at it—why cannot I?" is the idea that starts a man, and he can win out if he happens to follow, from instinct, or from observation, the example of successful men in nearly all other lines of achievement.

The reason that most men stand still in either production or exhibition, almost perpetually on the edge of failure, is because they are at a standstill themselves. Many are misled by a few waves of good luck at the start into believing that the tide always flows one way. Others do not give consideration to the fact that moving pictures are in a state of evolution, of constant change and growth, in which producers and exhibitors alike must participate in order to keep up with the times.

It is one of the functions of this paper to keep its readers alive to progress. Those who read and observe, can count themselves among the big possible winners of the future. Out of the varied assortment of matter presented every week, much of it bearing directly and truthfully on what is going on now, some of it indicating future possibilities, the live showman or the live manufacturer can extract enough information to form an abstract working principle for future guidance irrespective of the past, what is known as an *ideal.*

The idea of making money represents simply an inspiration. It is the right *ideal* which gets results. Any man can start with the idea. Thereafter he must bend his attention to every sincere contribution from thinkers on the subject, hold himself open to conviction, and gradually build a fine conception of his own as to some definite means of getting what he is after. The *right ideal* is not a visionary thing alone—it is reached through observation, experience and good judgment. The word "vision" has had a little evolution of its own. It used to be associated with what was purely fanciful and more or less impracticable, but today's man of vision is one who can see beyond his immediate surroundings.

The head of a great steel company opened his heart the other night in addressing a famous New York club and revealed himself, as have other multi-millionaires before him, as a man who combined in himself the practical and that creative imagination which reaches out into comprehension of the future and plans accordingly. Balancing that prudence which keeps an ordinary man from acting contrary to what he thinks he knows, this man of extraordinary success has a vision which looks carefully forward to the consequences of present situations. He states positively that success in every great line of business is founded on *right ideals.*

It was up to the Moving Picture World at one time to stand for a *right ideal.* Many other papers, reasoning only from the immediate, without vision of future consequences, let their columns be filled with unpaid-for publicity by producers who managed in this way to get just so much more advertising irrespective of product quality. To make the reading matter a source of dependable information was our *ideal;* with a result that we distanced all competitors.

There is not the slightest doubt that circumstances play a part in every man's success or failure. Conceding that good or bad luck may affect him one way or the other, there are ways of making the most of good chances and of overcoming those in reverse. It is to help men in this line of business, never to hurt them, that our own ideal is followed as closely as possible. What we are striving for is the greatest good for the greatest number. In line with that policy, even when caustic is applied to sore places in order to more quickly heal them, right ideals can be formed in every department and avenue of the trade.

Criticism in this department of the paper is necessarily removed from the direct and the personal. It can only be general, to apply where needed. Perhaps there are serious faults of exhibition to be corrected, but it is not always an easy matter to get at the exact truth in faulty methods. Broadly speaking, for instance, there is a painful lack of variety in the average program shown at the little theaters, though the audience is one of varied tastes. Wherever I have talked with people who are really fond of moving pictures, who give their unqualified support to the shows, I hear the claim that there is too much sameness of program.

I have not found a single person who does not enjoy stories of the wonders of nature and those which attractively present the achievements of science. The love story stands first, but the fascination of romance can be made to delightfully veil the presentation of fact. All the world loves the love story, but those of information and purpose rest and charm an audience and often serve as a stimulating relief. The desire to see something that is new and strange is not confined to the young in years. There is a vast amount of curiosity in those young of mind.

In the public libraries books of science are beginning to rival those of fiction in popularity. That is only a straw to show which way the wind is blowing, but consider the tremendous popularity of science periodicals with young and old. The success of moving pictures in a general way depends largely upon how closely what is shown on the screen fits the public demand—why not study the character of that demand in other methods of expression, where the audience can choose what it likes, or believes to be of value?

It pays for the exhibitor to constantly broaden his own vision, to consider the whole people, to gauge the tendency of their minds, to get at the drift of the times. The selection of a program, or of special releases, should not depend upon this or that minor consideration any more than the verdict of a judge on the bench, but upon intelligent grasp of two sides of a question. The ideal civil officer is the one who renders justice. The ideal exhibitor is the one who sincerely strives to do the right thing to all concerned.

The public is most deeply concerned, the happiness and safety of our whole people. To form an ideal of how that can be done is far from being an easy matter, but the exhibitor of right ideals will be prospering in this business when those who have no ideals are out of it for good. To drift along, without definite policy, means only mediocrity or eventual failure. The secret of lasting success lies beneath the surface—it is surely not that of killing the industry to get all the golden eggs at once. The secret of big profits in this business is to use infinite pains in selecting the finest possible means for the very best ends that can be conceived by the mind of man—to work with an *ideal.*

President Ochs vs. Universal Company

IN OUR mail of Friday, January 19, the MOVING PICTURE WORLD received a communication under date of January 18, from the president of the Motion Picture Exhibitors' League of America. This letter requested publication of an article which was inclosed and based this request on behalf of the motion picture exhibitors of the United States. The letter further requests our editorial support. The article in question begins with a protest against the proposed appointment of any member of the Universal Film Manufacturing Company on any committee entrusted with the task of fighting censorship. It then reprints and elaborates on an article published in the Universal house organ about Nov. 20, 1915.

Readers of the MOVING PICTURE WORLD will remember that we went into this very incident carefully at the time. See article on page 1918 of our issue of Dec. 11, 1915.

After a very careful consideration of the whole matter, we are satisfied that publication of this open letter and article would be of no benefit to the exhibitors' cause, or to the industry in general. We do feel that it would be a positive injury in that it would again help to place an old weapon in the hands of those who are fighting for censorship and legislative control of the industry. To simply print the few paragraphs of the article published in the Universal house organ of some time ago, which have already been garbled and used to suit their own ends by the enemies of the moving picture, cannot be, by any stretch of the imagination, beneficial to the cause of the exhibitors. We are frank to say that the resurrection of this rather antiquated incident at this particular time is somewhat out of place, and suggests ulterior purposes or motives.

In spite of all that has been said, or is likely to be said in this connection, no one knows better than the president and officers of the Exhibitors' League that the MOVING PICTURE WORLD is anxious to assist the cause of exhibitors in every way possible. Furthermore, this paper has always given the exhibitors as well as every other branch of the industry a "square deal" in its news columns despite repeated statements to the contrary. All our unbiased readers are well aware of this fact. We have never made any apology or excuses for productions of the Universal or of any company that are causing censorship agitation. Keep the pictures clean and keep them out of politics has been one of our slogans for years.

After reaching our decision that it could serve no good purpose to publish this open letter for the reasons stated above and because of many of the statements contained therein, we were more than confirmed in our feeling of an outside motive by the receipt of a statement from R. H. Cochrane, of the Universal Film Mfg. Company. We believe our readers will be fully able to judge of the merits or demerits of both sides of the case without further comment on our part. Mr. Cochrane's statement follows:

On Wednesday, January 17, Mr. Lee Ochs called at my office and solicited advertising from the Universal Film Mfg. Co. for the Exhibitors' Trade Review, in which Mr. Ochs has a proprietary interest.

After listening to all that Mr. Ochs had to say, I called his attention to the fact that he had not given me any reason why the Universal Company should advertise in his publication. I likewise called his attention to the fact that unless he wanted the Universal Company to pay his publication some money for either charity or blackmail, there was nothing for our company to gain by advertising in his columns. He denied that he wanted either charity or blackmail.

He then asked me if I did not believe in reciprocity to the extent of giving advertising to the Exhibitors' Trade Review (Mr. Ochs' paper) because exhibitors pay money to the Universal Company for film rental. I replied that every exhibitor who paid money to us got full value for it; and that whenever he did not get full value, he transferred his business to some of our competitors; that I would not buy advertising space on any but business grounds; and that if we could not hold the exhibitors' business on the merit of our film we surely would not try to hold it by advertising in Mr. Ochs' publication.

THIS WAS ON WEDNESDAY, JANUARY 17.

On Thursday, January 18, Mr. Ochs wrote a scurrilous letter to various trade papers, making a bitter attack on the Universal Company as a whole and on the officers in particular.

From various sources the Universal Company has heard that if it did not support the Exhibitors' Trade Review, scores or even hundreds of exhibitors would cancel their orders with Universal exchanges. I have forgotten how many thousands of dollars per week was to be taken from us. This has been threatened ever since the Exhibitors' Trade Review (Mr. Ochs' paper) first entered the field of trade papers.

The Universal Company does not believe that the Exhibitors' Trade Review is owned by exhibitors. Neither does it believe that the exhibitors of this country would approve of the methods used by Mr. Ochs to compel the Universal, and other companies, to buy advertising space in his paper.

Mr. Ochs, however, endeavors in every way to make it appear that the exhibitors of the country either own his paper or are backing it. For example, the letter in which he attacks the Universal was written on stationery bearing the imprint of the Exhibitors' League of America, but was mailed in an envelope bearing the imprint of the Exhibitors' Trade Review.

In his letter he rakes up an editorial which was published in the Universal's own weekly publication a year or more ago. It was an article on smutty pictures and was a part of a series of articles, the intention of which was to bring forth from exhibitors a storm of protest against such pictures. It accomplished its end, but ever since then it has been used by pro-censors as an argument for censorship. To do this they resorted to the old trick of quoting only extracts from the series, instead of the whole. Before the articles were published in our house organ, we showed them in proof form to Mr. Stephen Bush, then employed on the Moving Picture World and now working for the Exhibitors' Trade Review, and explained the campaign to him. Mr. Bush instantly saw what the plan was and pronounced it a good thing. I feel confident that Mr. Bush will bear me out in this statement, regardless of the fact that he is interested in the Exhibitors' Trade Review at the present time.

Kindly remember Mr. Ochs' remarkable letter was written the day after the Universal refused to advertise in his paper.

The Universal's editorial, to which he takes such violent exception, was published something over a year ago. At that time, so far as I can recall, Mr. Ochs did not fly into a public fury over it and ask to have the Universal put out of business. Since then he has been elected president of the National League and has been enjoying that office for several months. But not until the day after the Universal finally refused to give him some advertising did he decide that we had insulted the exhibitors of America. On the day that he solicited advertising the Universal was all right in every re-

With this issue, in response to repeated requests, the Moving Picture World returns to a policy of long ago in selling to its advertisers the available space on its front cover for advertising purposes.

Copy for the cover space, subject to certain restrictions which will be made known upon request, is being accepted and used in the order in which applications are received.

spect, but over night we had become a menace to the whole industry!

With these facts to judge by the Universal is more than willing to let the exhibitors and the trade in general judge the case and pass their verdict against Mr. Ochs and his methods or against the Universal as they see fit.

Perfect Organization—No Small Task

By Sam Spedon.

A GREAT printing press is made up of so many thousands of different units it is impossible to enumerate them. When it is set up in place in full working order it is apt to be spoken of as Smith's or Jones' press, although Smith or Jones may only be the capitalist or promoter who furnished or raised the money to place it on the market. The workmen whose brains and skill made it possible are never mentioned. Smith or Jones can arrogate to himself all the credit, and generally does.

This may be permissable in the case of an inanimate article of manufacture, but is not so in an organization of human beings.

We must not lose sight of the fact that an organization like the National Exhibitors' League and the National Association of the Motion Picture Industry are made up of many parts, or other bodies, who contribute to the perfection of the whole. To perfect an organization is no easy matter; all parts must harmonize with each other; no one or more parts can run counter to the other, and it requires a master mind or minds to keep the completed organization running smoothly to produce results. At the same time those minds cannot arrogate to themselves the credit of the whole; they must give each component part thereof credit as well as a voice in its success.

Every local league deserves as much credit for their part as the National League. Every branch of the motion picture industry is entitled to commendation for its part of the National Association, if each and every part works for perfect organization. We might call this "oiling the machinery."

In our analysis of organization the central body is representative of the whole and dependent upon the many branches of the industry for its name and its existence.

If our analysis is clear what is the conclusion? Simply a realization of the task that presents itself to those who have undertaken the organization of the motion picture industry and the necessity of the co-operation of every branch of it in its perfection.

The task may never be accomplished, but it is worth the effort. It will certainly lead to a better understanding of where we are at, and possibly to the organization of the different interests, centralized in a board of arbitration (call it what you may), presided over by a man of unbiased judicial mind, without commercial affiliation with, or financial interest in, the industry.

This would eliminate suspicion of politics and favoritism, which seem to be the obstruction to constructive organization.

To carry our conclusion further and applying it to the National Exhibitors' League, or any branch of it, the president of it should be an exhibitor only, without financial and salary interest in any other branch of the industry.

Any one to be a leader of men must be sincere in his purpose to serve those whom he represents, thinking only of how best he may best serve the whole, regardless of personal aggrandizement. His slogan should be every man for the whole organization and not "Every man for meself."

The failure of most organizations has been caused by the lack of sincerity and too much politics. To be successful we must practice the former and exclude the latter.

What State Censorship Would Cost

IF LEGISLATIVE investigators would like to know what burden of taxation is now placed upon the shoulders of the moving picture business and how it will figure up should all the proposed censorship laws be passed that have been proposed, the following bit of statistical information may enlighten them:

In 1915 the National Board reviewed 9,588 reels of film. Had the state censorship bills passed in the thirteen states in which they were introduced, the cost in fees alone to the producing companies would have amounted to $311,610 at the average rate of $2.50 per reel, the inspection fee indicated in the bills introduced.

In 1916 the National Board reviewed 9,180 reels. Had the state censorship bills passed in the eleven states in which they were introduced in the course of that year, the cost in fees alone to the producing companies would have amounted to $252,450, based on the same average fee.

The total cost to the industry, had the state bills, introduced in these two years, passed, therefore, would have been $564,060.

The actual cost, 1916, in the four states where censorship laws exist, for fees alone, was $36,720.

In 1915 in the state of Pennsylvania the censorship expressing the opinion of one individual condemned 65 subjects and 169 reels. In 1916 the same Board condemned 148 subjects and 407 reels.

The earning capacity of the pictures condemned by this Board in 1916, based on an estimate of $10 per day each for 60 days, amounts to $88,800. This was the cost of the motion picture industry for the activities of one State Board in one state for one year.

Had the eleven bills introduced in 1916 become laws and the censors of these State Boards taken the same action as in the State of Pennsylvania, condemning the 407 reels, the cost to the motion picture industry at the same rate of earning capacity for these pictures would have been for the year $976,800.

This choice bit of information should arouse motion picture makers to the desirability of doing something definite to head off or kill any attempt to pass censorship legislation. At the same time it would be well for them to do all within their power to prevent the making of pictures calculated to stir the censor bug to activity.

NEWARK'S MAYOR TO LEAD GRAND MARCH.

Mayor Thomas L. Raymond, of Newark, N. J., and Miss Anita Stewart will lead the grand march at the Movie Ball to be held in Krueger Auditorium, Newark, on Thursday evening, Feb. 1. This is to be but one of a score of features. Many surprises will be sprung.

Entries in the contest for young women who are desirous of becoming motion picture actresses are pouring in daily and that many stars will be present is indicated by the acceptance of scores of invitations. As with other affairs of this kind, novel publicity stunts will be staged by various film manufacturers.

The First Infantry Band and Orchestra, of Newark, will furnish the music. Members of the New Jersey Exhibitors' League will act as hosts to those attending.

"WHAT BECOMES OF THE CHILDREN" COMPLETED.

Walter Shumway and his director, Walter Richard Stahl, have just returned to New York from Jacksonville, where they completed the feature production "What Becomes of the Children." They are now busy arranging for a trade showing of the feature, announcement of which will be made in next week's issue. The production deals with the divorce question and its effect upon the children whose homes are thus broken up. Messrs. Shumway and Stahl will be at the Knickerbocker theater until the above arrangements have been completed.

FILM SALESMEN TO DINE.

On February 17 the Film Salesmen's Association will give a dinner and vaudeville at Kean's Chop House, West 42d street, New York City. The price of each plate will be $5. Aaron Korn is chairman of the entertainment committee.

Legislative Investigators Get Busy

Senator Wheeler and His Committee Hear Testimony of Motion Picture Men.

THE committee appointed by the New York State Legislature, consisting of Senators Parsons, Walker and Yelverton, and Assemblymen Wheeler, Flamman, Marsh, Brereton and Schimmel, to ascertain whether the motion picture industry is a proper subject for a State tax, began their investigations at Murray Hill Hotel on Thursday morning, January 18.

Harvey D. Hinman is counsel for the committee. Assemblyman Wheeler, who is presiding, said the committee intended to be fair and to secure reliable facts and figures. William L. Seabury and J. Robert Rubin, counsel for the motion picture interests, protested that the inquiry was discriminatory, that it was for the purpose of finding out the profits, to tax them, and that a similar proceeding directed toward newspapers, magazines or groceries would be just as fair.

Mr. Seabury suggested to the committee that they permit two or three of the exhibitors, called as witnesses to give their explanations of the methods of running their business and then examine them afterwards. In this way the committee would become familiar with the general methods and terms employed. The same mode of procedure could be applied to the producers called as witnesses. This suggestion was adopted and Lee A. Ochs, president of the State and National Exhibitors' Leagues, was called as the first witness.

The points brought out by Mr. Ochs were these:

The exhibitor now pays the following taxes:

A city license tax of $100.

A Federal theater tax of between $25 and $100.

A realty tax of $1,375.

An incorporation tax of $40.

A sign tax of $15.70.

A personal property tax.

A Federal income tax.

Three of these taxes are imposed on the motion picture business. The result of such burdens is, he said, that where there were 1,089 theaters in New York City three years ago, now there are only 530, and within a year, he predicted, the number will be less than 400. Any more taxes on the business would make it impossible for most of the exhibitors to continue in the business.

Mr. Ochs was requested by the committee to furnish data as to expenses and receipts of different capacity houses and the general conditions governing those matters. This it was explained would give them a basis by which the committee could be governed.

Mr. Seabury made an addition to his first suggestion; that the committee might visit the different theaters in different localities and get a more practical idea of the governing conditions.

Lee Ochs should be complimented on the way in which he gave the committee their first lessons on the modus operadi of running a motion picture theater, the many difficulties involved and the business methods employed. His talk was well worth hearing.

On Friday, January 19, the second day of the hearing, William L. Sherrill, president of the Frohman Amusement Corporation, who was called as the first witness yesterday, representing the producers, declared that the salaries of motion picture stars are increasing without limit or regulation until they threaten to crowd all the profit out of the films for anybody else.

Having heard the exhibitors, the inquiry took up the producing and distributing end of the industry. Mr. Sherrill's testimony was to the general effect that the profits of the motion picture business are grossly exaggerated. Mr. Sherrill said:

"The business is progressing toward perfection, but there is yet much to be done to make it steady and well paying."

He suggested that the enormous salaries paid to stars make the business at present unsteady, and in many cases unprofitable. He pointed to the constant decrease in the number of motion picture theaters, which he said was only partly explained by the development of large picture houses with elaborate programs driving out of business the smaller and less attractive houses.

Asked if he thought the motion picture industry could bear the burden of another tax the witness said:

"Any business ought to be taxed if it is justified, but I do not know that it is in the case of motion pictures."

The committee questioned Mr. Sherrill as to amount of salary he received as president, the cost of maintaining his offices and studios. The amount of studio payroll each week and the number of regular employees at his studios.

In conclusion he was requested to furnish the committee with a written general statement of the expenses of running the Frohman Corporation.

P. A. Powers of the Universal Film Manufacturing Company, was the only other witness of the day. Mr. Powers declared that there was no danger of the motion picture industry forming a combination, although there has been rumors in that direction.

The cost of production of the motion picture film, according to Mr. Powers, has increased since 1909 from 50 cents a foot to more than $2.50. First as the cause of the increased cost of production Mr. Powers mentioned the high salaries paid to the screen favorites.

He was asked the cost of raw film, positive, negative, etc. This was for the instruction of the committee.

Mr. Powers was then asked to enumerate the largest producing companies who employ the high priced stars, so that the committee may summon the officers of these concerns. The committee will meet again on Wednesday, January 24, to continue the inquiry.

To Tax Excess Profits

Revenue Proposition Before House Ways and Means Committee May Touch Picture Men's Pockets.

THE new revenue bill soon to be reported to the House of Representatives by the Ways and Means Committee has one provision that will prove of interest to the motion picture industry. They have found it necessary to raise between $200,000,000 and $300,000,000 to meet a deficit that will be present in the treasury at the end of the fiscal year. A number of plans were suggested, including the proposal that a tax of one cent a foot be levied against motion picture films, but this scheme was nipped in the bud and never got beyond the rumor stage, thanks to the friendly feeling of the members of the committee towards motion pictures, it is said.

It was thought that perhaps the old internal revenue law providing for a stamp tax on all telephone and telegraph messages, and on express and freight receipts and other documents would be re-enacted, but Congress does not want to play around with a number of different schedules, and at last centered upon an increase in the inheritance tax and what is known as an excess profits tax. It is the latter which will be of interest to the trade.

The House Ways and Means Committee proposes to enact legislation providing for a tax of eight per cent. against all net profits above eight per cent. derived from the businesses of corporations and copartnerships. This will rest largely with the producing companies, although there are many theaters throughout the country realizing more than eight per cent. upon their investments. The tax will work out something along this line. Take an organization having a capital of $100,000, upon which a net profit of $10,000, or ten per cent. is derived. Of this profit $8,000 would not be taxable, the taxpayer merely making returns on the $2,000 excess, or $160.

This is a tax that should not be overlooked. It is going to be charged against producing companies and theaters alike —wherever there is a corporation or copartnership making more than $5,000 per annum.

Revenue experts from the Treasury Department have been sent to the Capitol to work out the details under which this tax is to be administered, and it is expected that the bill will be before the House of Representatives about the middle of the week. A great deal of opposition is expected to crop up in the meantime, but it is pretty generally believed that the bill will be rushed through. This bill also provides for the issuances of several hundred million dollars worth of bonds to meet the enormous expenditures of the Government.

Photoplay League at Rialto

Small Attendance Fails to Dampen Ardor of More Serious Members—Manager Rothapfel Speaks His Mind

WHILE the inauguration of the Photoplay League took place several months back, and it has since that time been quietly endeavoring to shape itself into a solid and national organization, it has made no move of what might be termed public activity in New York until the morning of January 17. On this date S. L. Rothapfel with his usual progressive spirit threw open the doors of the Rialto theater to the Photoplay League and its friends, and gave of his hospitality and good cheer for the entertainment of a much smaller number of persons than was expected.

The meeting was called for 11 a. m., and the earlier moments were filled in with music from the big theater organ and from the Rialto quartette, after which Frank Lascelles, chairman of the occasion, explained the ideals and intentions of the Photoplay League. He stated that the League had since its inauguration sent representatives throughout the country for the purpose of sounding conditions in the various cities and communities, and that the proposal to establish branches of the League in these various cities had met with enthusiastic support. He stated further that it was the intention of the League to set aside three mornings of the week to view selected pictures which would be listed for recommendation throughout the country, and that it would then be the duty of the branch Leagues to see to it that sufficient calls be made for these particular pictures in a measure to repay the manufacturers for the trouble and expense which they had had in producing them. The Photoplay League hopes to be able to suggest to the manufacturers certain pictures that they would like to have produced, when their plan of development may have more nearly reached maturity. He spoke also of the large responsibilities of New York in the matter of the moving picture, and of its immeasurable influence over the millions of persons who attend the motion picture theaters in the United States every evening. Inasmuch as that ninety per cent. of the moving pictures sent out into the entire world are sent out from New York, are reviewed and censored in New York, we must look upon New York as the hub of the industry; it is therefore most fitting that New York should take the initiative in improving the moral tone of the moving picture output. Such was the gist of Mr. Lascelles' remarks, with an appeal to the public, as much of it as was represented, to give their support to the proposed uplift work of the Photoplay League.

Following Mr. Lascelles came A. J. Westermeyr, eloquently irate at the emptiness of protest which the emptiness of seats implied among a certain class of citizens loudest in their censure of the moving picture, and most boastful of what they would do to improve conditions, but who when the opportunity occurred for them to back up empty words with action failed to put in an appearance. And it may be said here that invitations to attend this meeting were sent out to some of New York's most prominent citizens. He referred to the moving picture as the most powerful educational factor known through all the ages. He stated that he had been in a position to study the moving picture from all angles, and was utterly impatient with the attacks made upon it. He quoted a certain newspaper man who had said that a newspaper was always a little ahead of the people who read it, following it with the remark "so is the moving picture always a little ahead of the people who view it." The urgent necessity, according to Mr. Westermeyr, is the crystallization of public opinion. This can never come to pass so long as we are satisfied merely to talk the matter over at our firesides. We must get out and talk the matter over where we can be heard, and get other people interested enough to give the matter serious thought; thus we can do our share toward crystallizing public opinion. Such was the import of Mr. Westermeyr's remarks, who before taking his seat moved a vote of thanks to Mr. Rothapfel for his expression of good will in throwing open his theater to the Photoplay League.

The last and not by any means the least interesting address of the morning was made by Mr. Rothapfel, who equally incensed by the small attendance aimed his resentment full face at the audience, stating emphatically that he would continue to cleanse the pictures "not because of you, but in spite of you. You don't really do anything—you only talk and obstruct instead of aid our progress."

After a few more scathing remarks aimed rather at the absent than at those present, Mr. Rothapfel opened a campaign of encouragement. He begged the Photoplay League not to be discouraged, but to forge right ahead with the work which they had begun. He said, "I am with the moving picture now and always; and I am going to throw my house open again to the League, and I am going to keep on throwing it open to them until it is filled from the bottom to the top. And if they don't come by being invited we'll make them pay to come. We're going to make them come.

"Perhaps you think that I have not suffered, that I haven't had to struggle in reaching the point in the exhibiting business that I have," Mr. Rothapfel continued. "You may not know or think it possible that the first moving pictures I ever showed were shown in back of a bar-room with a bed sheet for a screen, a second hand piano, and for a five cent admission fee."

He further stated that the slogan of the showman is "We give the public what they want." This, said he, "is impossible. I don't know, and you don't know what the public wants. The public itself doesn't know what it wants. We give them what we want to give them, and if they don't like what we give them they don't come. And we have proved that it is possible to run a moving picture house successfully on a clean, wholesome program."

Before closing his remarks Mr. Rothapfel promised that on later occasions he would continue to give the Photoplay League the benefit of his experiences. It had been his intention to exhibit for the enlightenment of the audience certain types of pictures illustrative of the development and psychology of the photoplay. This was dispensed with, however, on account of a lack of time.

The officers of the Photoplay League, with headquarters at 665 Fifth avenue, New York, are E. H. Blashfeld, president; Frank Lascelles, director, and Helen Varick Boswell, secretary. Among those on the advisory board are Mrs. Chas. H. Whitman, Mrs. Charles Dana Gibson, Adolph Lewisohn, E. H. Sothern, Julia Marlowe, Mrs. Marcus M. Marks, John D. Crimmins, George F. Kunz, Mrs. Philip M. Lydig, Edward T. Devine, Mrs. Potter Palmer, Mrs. Willard D. Straight, Lillian D. Wald, Chas. Dana Gibson, Dr. Stephen S. Wise, Henry Fairfield Osborn, Mrs. Simeon Ford, Frederick A. Stokes, Mrs. J. Borden Harriman, Mrs. James Speyer, Mrs. Ogden Armour, Isaac Seligman, Norman Hapgood, Evart Jansen Wendell and Cornelius Vanderbilt.

HARRON TO STAR.

Plans for the first trans-continental photoplay featuring an individual star are being perfected at the Triangle-Fine Arts studios in Los Angeles. Robert Harron has been selected to appear in this novelty production, which will be under the direction of Lloyd Ingraham.

A definite date has not yet been decided upon, but Harron and Ingraham, together with a small supporting cast and mechanical crew, will probably start from Los Angeles as soon as work has been completed upon "The Bad Boy," Harron's present starring vehicle.

A story has been prepared by the Triangle-Fine Arts scenario department which calls for many contrasting scenes, and episodes will be filmed in all of the big cities visited, including El Paso, San Antonio, New Orleans, Atlanta, Washington, Philadelphia and New York. Many interesting bits of open country will also be utilized for settings, and if any striking adventures befall the pilgrims en route, they will be incorporated in the story whenever possible.

Bert Hadley, Ingraham's assistant director, will make the trip in advance of the Harron company, to arrange for accommodations, and look over the various locations.

LILLIAN WALKER LEAVES VITAGRAPH.

Miss Lillian Walker, long a star in Vitagraph productions, has left that company and will shortly announce new connections. Miss Walker, the "Dimples" of many a famous one and two reel subject, has lately been featured in five-reel Blue Ribbon productions. Two of these remain to be released "Kitty Mackay" on February 19, and "The Star Gazer" on April 2.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

California Exhibitors to Organize

Meeting of Showmen Held at Berkeley Favors State Association.

ON THE afternoon of Thursday, Jan. 11, a special meeting of members of the Motion Picture Exhibitors' League of Alameda County was held at the Lorin theater, Berkeley, Cal., at the call of President H. L. Beach to discuss whether it would be feasible and desirable to form a state organization. President Beach outlined in a few words the great amount of good that had been done by the local organization, which for some time has been the only active association of exhibitors in the state, and expressed the opinion that a larger body, with a wider scope of activities, was almost a necessity. He called attention to the fact that the state Legislature was already in session, that a Sunday-closing bill has been prepared and that a state-wide censorship measure would be introduced, according to an announcement of the local Rotary Club. He spoke of the possibilities of getting a law enacted prohibiting the taking of deposits on film service and of being of service through organized effort in securing the passage of other measures of interest to the moving picture industry.

The discussion that followed indicated that the members of the local were very much in favor of starting a state organization, with the present body as a nucleus, the only differences of opinion being whether it would be best to maintain the local and also support the more general organization, or eliminate the local entirely. It was finally decided to adopt the first plan and upon a motion the intention of the local to form a state organization was set forth, this to be known as the Motion Picture Exhibitors' Association of California, the present local to be known as Alameda County Local No. 1. The by-laws of the local body were adopted as by-laws for the state, with the initiation fee waived for the present and the dues placed at $1 a month, payable six months in advance. Secretary William F. Krahn was instructed to send an urgent invitation to all exhibitors in the territory served by San Francisco exchanges to attend a meeting to be held in that city on January 25th.

On January 18 the annual meeting of the Alameda County organization will be held at the Hotel St. Marks, in Oakland, when officers will be chosen for the ensuing year, and on this date it is also planned to elect officers for the state association. By this means the association will be a regularly organized body when the San Francisco meeting is held and full attention can then be given to securing a satisfactory membership. It is planned to hold one meeting a month in San Francisco and one in Oakland.

In outlining his reasons for believing that a good membership can be secured, and that the attendance at the regular meetings can be made quite heavy, Mr. Beach called attention to the fact that a year or two ago but few exhibitors reviewed pictures before booking them, but that now there were few who did not, with the result that hundreds of them visit San Francisco every month. By securing the co-operation of exchanges and having the review of some noteworthy production fall on the regular meeting date of the association he expressed the belief that many country exhibitors could be led to attend regularly.

Among the Alameda County exhibitors who attended the recent meeting were A. E. King, J. Hellman, E. W. Scott, John Peter, Charles Mehrten, William F. Krahn, H. L. Beach and W. S. Smith. W. A. Cory, of San Francisco, came over for a short stay and offered his assistance in the work of organizing.

Pictures for Children

President Adele F. Woodward, of the National Juvenile Motion Picture Board, Talks to New York Exhibitors.

A SPECIAL meeting of the Motion Picture Exhibitors League No. 1 was held at its rooms in West Forty-second street, New York, on Tuesday, Jan. 16. Samuel H. Trigger, the president, opened the session by introducing Mrs. Adele F. Woodard, President of the National Juvenile Motion Picture Board, an organization similar to the Child's Welfare League.

Mrs. Woodard explained that the Juvenile Board was instituted to advocate the showing of pictures suitable for school children throughout New York City. Its object was to select pictures from the different exchange programs and recommend them to exhibitors with the indorsement of the board. She asked the co-operation of the exhibitors present, in introducing in their theaters a Saturday matinee, or if they would, the showing of these pictures two or three times a week after school hours, between three-thirty and five o'clock.

In answer to the question: "Has the Juvenile Board or any member of it any financial interest in the pictures it indorses?" she said absolutely none. Their services were purely philanthropic. She made it clear that exhibitors were to run the pictures as they would any others, at their usual prices of admission.

One point Mrs. Woodward brought out was particularly interesting. She showed a sample of a circular the board distributes in all the schools in the neighborhood of the theaters, announcing the pictures and telling when and where they are to be shown. Attached to these circulars are coupons to be filled in by the children's parents, authorizing the members of the board (some of whom always were at the theaters) to act as the children's guardians, when the parents were unable to accompany them. Permission had been given the Juvenile Board by License Commissioner Bell and the Board of Education to use the coupons.

In addition she asked the exhibitors if they could see their way clear to give on Monday a free exhibition of the children's pictures to the school teachers and parents.

She also stated, in answer to a question, that already several theaters in New York City and Brooklyn were giving exhibitions of these pictures, in connection with the Board, with great success, naming the theaters, in some instances to as many as a thousand children in an afternoon.

The exhibitors in attendance were very favorably impressed with the proposition. Mr. Trigger appointed a committee to confer with the Juvenile Board and report their interview at the next regular meeting of the league.

J. R. Rubin, the league's attorney, was next introduced. He gave a very clear explanation of the "Wheeler Committee" appointed by the Legislature to inquire into the feasibility of taxing moving picture theaters. He also set forth the work of the league's legislation committee to be carried

out at the Exhibitors' Convention at Albany on Jan. 23, 24 and 25, touching upon Sunday closing.

His views on both these subjects were very hopeful. He announced his intention to be at Albany during the convention.

The proceedings of this special meeting were executive and as such are held in confidence.

Waking Up in Idaho

Movement Started to Get Exhibitors Together in An Organization—Evils to Be Combatted Enumerated.

OVER the signatures of six of the leading exhibitors of Idaho a circular letter has been issued to all exhibitors in that state urging them to assist in the formation of an exhibitors' association. The circular enumerates the several evils to be combatted by organization and is accompanied by a blank form upon which several pertinent questions are asked. The circular is printed below in full:

Boise, Idaho.

Fellow Exhibitors:—Believing that organization for mutual protection against the many enemies and evils tbat beset the exhibitor, is a desirable and necessary thing, the undersigned are sending the enclosed form for you to fill out and mail to us if you are interested in combination for mutual protection.

Today the producers and exchanges have associations that are most effective in their fields as also have the various agencies that make a specialty of throwing stones in the path of the theater manager by censorships and unfair and undemocratic laws. The exchanges have as we all know become more and more arbitrary and dictatorial, exacting heavy deposits that are a serious burden and handicap on many exhibitors and forcing the signing of unfair and unbusiness-like contracts in which the exhibitor as second party has no voice in the writing.

Lately we have had even worse specimens of what the exchange and film men contemplate. We are openly told that these contracts covering films with heavy deposits in some cases reaching the cost of three pictures and at rentals that strip the exhibitor of the last cent of profit, are used by the exchanges to deposit in banks and finance themselves.

We have lately had an epidemic of "off-color" state rights films that rob the town of their "show money," create talk of censorship and by skillfully figured percentages take every cent of profit from the exhibitor that shows them, as well as hurting that exhibitor's competitor. A week later another similar film will play the opposition and the first man gets the gaff. In both cases the road man wins and gets all the coin, and smears over the good name of the business and in both cases the exhibitor is the goat.

The cry for censorship is not dead. Sunday, the best and most profitable day in the week, is a dead letter as far as shows go in dozens of the cities in this state. The towns enjoying the advantage of open Sundays are menaced by the closed towns which furnish encouraging examples to fanatics.

This year the legislature meets and there is no official body of show men to meet suddenly proposed legislation that may be rushed through the legislature on a few days' notice and which may vitally affect every theater in the state.

All the above being true it seems advisable to call a convention of the Idaho Theater Managers for the purpose of creating a permanent organization to be affiliated with one of the National Associations.

Awaiting your early and favorable reply, we are,

(Signed:)
Majestic Theater, Boise,
Herman J. Brown, Mgr.
Idaho Amusement Co., Boise.
Theo. Johnson, Mgr.
Unique Theater, Nampa.
W. J. Howell, Mgr.

Respectively yours,
Orpheum Theater, Nampa.
Sharp and Vall, Mgrs.
Bungalow Theater, Caldwell.
I. H. Waters, Mgr.
Huree Theater, Caldwell.
R. F. Hurt, Mgr.

Please fill out Blank and return at once to Organization Committee.
MAJESTIC THEATER,
Boise, Idaho.

New York Local Gives Dinner

Fetes Its Retiring Officers at Healy's and Listens to Many Speeches.

A MERRY party of the Motion Picture Exhibitors' League, No. 1, met in the Log Cabin room of "Healy's," 66th street and Broadway, New York City, on Wednesday night, January 17. The occasion was a dinner given to the retiring officers of the league. Those present were: John Manheimer, Henry Haring, A. J. Stockheimer, Julius Levine of Lenox Film Corporation, Sam Spedon of Moving Picture World, John Miller, Will C. Smith of Nicholas Power Company, H. W. Rosenthal, Aaron Corn, Harry Danto, Chas. Moses, M. J. Gerdsen Joseph Klein, Harmon Meyer, F. W. Gorman, Henry Blumenthal, Chas. Haring, Gustave Koengswall, Mr. Brookline, Clarence Martineau, David Picker, Dr. Hespe, president New Jersey League; Grant Anson, Morris Needles, Samuel Ronheimer, Ike Hartsall, Chas. Lederer, Benj. Lyons, Max Oestricher, Lee Ochs, Sam Trigger, Louis Blumenthal, Syd. Cohn, George Steiner and Chas. Steiner.

Lee Ochs, the outgoing president of Local No. 1, was presented with a silver cigarette case as a token of esteem, from his associate members. Louis Blumenthal, the retiring treasurer, was given a stickpin of sapphire and diamonds. Benj. Lyons, former secretary, was presented with a diamond stickpin. Max Oestricher, the outgoing vice-president, received a diamond stickpin. Chas. Haring, retiring chairman of finance committee, was presented with a Gillette shaving set, in a silver case.

After the usual toasts and speeches the party left for their respective homes.

Plans for Albany Convention

All Exhibitors Invited to Take Part in Sessions Opening January 23.

A STATE convention of the motion picture exhibitors of the State of New York has been called by President Ochs for Tuesday, January 23, to Thursday, January 25, to be held at the Hotel Ten Eyck, Albany, N. Y. The original arrangements for the convention had been made with a view of having it held in Rochester, but in view of the important legislation which is contemplated in Albany in regard to motion pictures, it was thought wise to make the State Capital the scene of this convention.

Notices have been sent to every exhibitor in the state, whether affiliated with the state organization or not, and numerous acceptances have been received.

There is a strong sentiment throughout the state among exhibitors that this is the right time to give an impressive display of the strength and unity of the industry and such strongly organized cities as New York, Yonkers, Albany, Troy, Schenectady, Utica, Rochester, Buffalo and Binghamton will be strongly represented at the convention.

The program for the three days will be substantially as follows: The convention will be called to order at 3.30 P. M. on Tuesday, January 23, at the Hotel Ten Eyck, when committees on the following subjects will be appointed: legislation, by-laws, transportation, deposit system, membership, finance and grievance. An important conference will then be held between the various local organizations on the personnel and standing of Assemblymen and Senators on all matters touching the motion picture industry.

On Wednesday at 11 A. M. the various committees will render their reports. Immediately upon adjournment, the delegates will proceed in a body to the Capitol and visit the Assembly and Senate Chambers.

On the last day, Thursday, January 25, at 11 A. M., the delegates will meet in committee of the whole. The subject of discussion will be means of propaganda for Sunday opening and against censorship, slides, petitions, etc. At 3 o'clock in the afternoon, the convention will elect state officers and delegates to the national convention to be held in July in Chicago.

A banquet at the Ten Eyck to which prominent speakers have been invited within and without the industry will be the last event of the convention.

The New York City delegation will go by special train, leaving Grand Central station at 10 o'clock Tuesday morning, Jan. 23.

Censorship Threatens West Virginia

Impending Calamity Stirs Exhibitors to Action—Now Want to Organize.

THE exhibitors of West Virgnia are greatly concerned over impending passage of a censorship bill during the present session of the legislature of that state. Letters have been received by National Organizer Fred J. Herrington and others connected with the trade, from Wheeling, Fairmont, Parsons, Charleston and other points, expressing the need of immediate organized action. The West Virginia legislature convened at Charleston on January 10. It is hoped to get the exhibitors together in the principal cities to meet the crisis on the censorship question. A campaign fund is being raised.

The position of the exhibitors in the state will be unusually precarious, it is said, if the bill is passed. While the burdens of censorship in the states where it is now in force fall on the exhibitors in an indirect way, in West Virginia the burdens would be direct. On account of the absence of any number of film distributing centers in the state to bear the expense of maintaining censorship and the penalties for violations, the new law will be directed against the exhibitor and the exhibitor alone.

Organizer Herrington estimates that fully 95 per cent of the films exhibited in West Virginia now are censored by either the Pennsylvania, Ohio or Maryland boards of censorship, and all bear the approval of the National Board of Review. There is no excuse, therefore, for the legislation now pending, and the creation of a board of censors in West Virgina is regarded as a political move and for the advancement of individual interests.

At the present time there is no state exhibitors' league in West Virginia and little semblance of organization anywhere except in Wheeling.

NEW PENNSYLVANIA LEAGUE OFFICES.

The Pittsburgh branch of the Motion Picture Exhibitors' League of America and the headquarters of the Pennsylvania State League was moved on January 15 from Penn avenue and Ninth street, Pittsburgh, to more commodious quarters at 310 McCance block. The new location is a more central one

for the trade and is regarded as a vast improvement over the old. The new quarters, which comprise an assembly room, also used as the secretary's office, and a room for supplies and accessories, are to be kept open at all times for the convenience of the members. Secretary G. A. Sahner, who recently succeeded James Delves, deceased, reports that the affairs of the league are being rapidly rounded into shape for an active membership campaign and a series of get-together meetings.

For Sale and To-Let Signs

Attributed to the High Cost of Service and a Surplus of Features.

AN EXHIBITOR in Brooklyn presented to your humble scribe a concrete and parallel instance of the position many exhibitors find themselves in to-day. Two years ago he built himself a 600-seat house, one of the finest, on the basis of ten cents a seat. At the time he built he was paying seventy-five dollars a week for his service, to-day he is paying from fifty to seventy-five dollars a night. This increased cost of service with the added restrictions of the standee ordinance makes it nigh unto impossible for him to make his theater pay.

Add to this the possibility of the proposed war tax by the state legislature and Sunday closing, then decide where he will be. We would not be surprised to see him looking for a job, or for some profitable investment for his money.

He blames big features, the overproduction of them, and high salaried stars. In other words, the high finance of production.

He also stated that over two hundred theaters in Greater New York had hung out the For Sale or To-Let signs since April, 1914. This he mentioned in justification of his deductions. S. S.

EXHIBITORS CONDEMN ANTI-VICE PICTURES.

The biggest portion of the time used for discussion at the last meeting of the Northwest Motion Picture Exhibitors' Corp., of the Northwest, at Minneapolis, Jan. 9, was devoted to "anti-vice" pictures. Thomas Furniss, of Duluth, Minn., was the principal speaker, and he expressed himself as strongly opposed to the freedom exchangemen had taken in flooding the territory with so-called "anti-vice" features. It was stated at the meeting that there were undoubtedly more vulgar features being exploited in the Northwest at the present time than in any other district of the country.

It was the opinion of many exhibitors that the association should adopt measures to prohibit the exploitation of so many such films. Letters from several exhibitors of Minnesota and the Dakotas were read; each condemning the practice of overdoing the "anti-vice" film exploitation.

C. H. Hitchcock, Minneapolis, was appointed chairman of the grand ball committee to succeed J. A. Keough, who resigned from the organization, and D. G. Rodgers was appointed chairman of a special grievance committee by President J. G. Gilosky.

BRONX EXHIBITORS INSTALL OFFICERS.

The Cinema Exhibitors' Association of Bronx County, New York, held an installation of its newly elected officers at Fleischman's on Thursday evening, January 11. The installation was made by Borough President Douglas Mathewson, these officers being duly inducted: President John J. Wittman, Vice-President Nathan Vineyard, Secretary Henry Cole, Treasurer Samuel Suchman, Financial Secretary John Bolte, Sergeant-at-Arms Dan Newman, Trustees Matchet, Coleman and Suchman. President Wittman and Secretary Cole were the recipients of handsome present from the members of the association. At the supper which followed the ceremonies, remarks were made by District Attorney Francis Martin, National President of the League Ochs, President Samuel H. Trigger of the New York State League and others.

CLEVELAND'S MAYOR EXPLAINS HIS ORDER.

Cleveland film organizations have been particularly active lately. Last Wednesday, Mayor Harry L. Davis, of Cleveland, spoke before the Exhibitors' League, outlying his order to stop showing pictures with nude women in the theaters. He explained that he was friendly toward the exhibitors and wished to do them no harm, but at the same time he wished to curb such films, because it would do the theaters as much good as the public. Members of the league claim they were not the offenders and are willing at all times to co-operate with the Mayor and police officials.

Indiana Convention

Enthusiastic Meeting at Indianapolis Results in Reorganization of State League.

RESPONDING to an S. O. S. call from F. J. Rembusch, president of the Indiana Exhibitors' League, the writer journeyed to Indianapolis and attended a convention which proved in fact to be a reorganization of the Indiana State Exhibitors. The meeting was perhaps as earnest, business-like a body of men as it has been my good fortune to meet.

In the evening of Wednesday, January 17, a preliminary conference was called by President Rembusch, to meet in the State Exhibitors' rooms at the Lyric theater. This meeting, President Rembusch stated, was merely for the purpose of considering the various matters which ought to be placed before the convention on the morrow, and to decide which of them would take precedence, to the end that neither time or energy be wasted after the convention finally got down to business. And let me say right here and now, that, in my judgment, this was the right course to pursue. The conference, in my opinion, saved at least two days of convention work.

Frank J. Rembusch.

Among those present at the preliminary meeting were the following: Frank J. Rembusch, president Indinapolis State Exhibitors' League; Gus Schmidt, president Indianapolis Down Town Exhibitors' Organization, Crystal theater, Indianapolis; B. V. Barton, Isis theater, Indianapolis; L. H. O'Donnell, Grand Opera House, Washington; Dolly Spurr, Royal Grand theater, Marion; W. H. Lipps, Alexandria; C. R. Andrews, Star and Columbia, Muncis; L. Levine, Phoenix theater, LaPorte; Harry Koch, Manhattan, Indianapolis; Edwin Booth, Alhambra theater, Indianapolis; Robert H. Harris, Grand, Princess, Crescent, Bloomington; Guy Perfect, Princess and Empress, Huntington; W. H. Esch, Phoenix and Princess theaters, LaPorte; M. I. Wohl, Cosmo theater, Gary; V. U. Young, manager, Art, Grand, Twentieth Century, Orpheum, Broadway, Gary; C. J. Attardt, Orpheum, South Bend.

The discussion at the preliminary meeting was decidedly enlightening. From remarks from President Rembusch and Gus Schmidt, president of the Indianapolis Down Town Exhibitors' Organization, it appears that up to within just a few weegs ago the Indianapolis Exhibitors were literally at swords' points. They wer so antogonistic that, to use the expression of President Schmidt, "If one exhibitor saw another coming down the street, he would cross the thoroughfare in order not to meet him." That seems, of course, like an exaggeration, but according to the sentiments set forth at the meeting it really is not. Indianapolis exhibitors were literally cutting each other's throats in the matter of bidding up programs, and other things as well.

Finally Frank Rembusch got after the matter, and, aided by Gus Schmidt, of the Crystal theater, Indianapolis, got some of the Indianapolis men together at a meeting and after five hours' discussion they discovered there really was nothing for them to fight about, and that there was every reason why they should be friendly and assist each other An organization was formed and, again using President Schmidt's own expression, "Today you could not pry one of the Indianapolis exhibitors loose from the organization with a crowbar." They have all agreed to let each other's programs alone, and instead of fighting each other they are now on the most friendly footing and are working hand in hand to the mutual advantage of all.

The conditions which obtained in Indianapolis still obtains, to a greater or less extent, throughout the State of Indiana, except in two or three of the smaller cities which have followed Indianapolis' example and organized local ex-

hibitors' leagues. Muncie, Ind., is one which has such an organization, C. R. Andrews of that city being its president. At the preliminary meeting the discussion took a rather wide angle, but the meeting was unanimous in agreeing that it was nothing less than suicide for Indiana exhibitors to remain unorganized and after three hours of discussion it was decided to go into a committee of the whole and decide upon what form of organization would be best suited to the needs of the State, the plan decided upon to be presented to the convention. This meeting lasted until 2 a. m. and much was accomplished in bringing forward ideas which were of value.

Convention Meets.

At 10:35 a. m. President F. J. Rembusch called the convention to order in the Assembly Hall of the Hotel Severin. The president, in a few words, introduced Cranston Brenton, chairman National Board of Review, New York City, who for an hour held the close attention of the convention and the many visitors who had been invited to hear the doctor's address. These visitors were, for the most part, officers and members of various Indianapolis women's clubs and organizations. In speaking of the children's program, Dr. Brenton brought forth a chorus of "that's rights" and a laugh when he said, "If you want to empty your theater quickly, allow committees of well meaning women or men to select a 'children's program.' They will invariably select that what **they** think the children **ought** to see, and little or nothing the children themselves want to see. Result: Everybody tremendously interested in the children's program—except the children."

"Place upon the children's program," said the Doctor, "the good wild west stuff, some good clean comedy and a little educational. Thus the child will be interested, amused and, incidentally, educated in spite of himself or herself."

After an extended explanation as to how the nude first got on the screen, the Doctor made the following announcement: "Beginning January 1, there will be no more pictures passed by the National Board of Review which contain the nude, no matter what the excuse may be for its introduction."

The Doctor's address was extremely interesting, and at its close our president, Mr. Rembusch, introduced F. H. Richardson, Editor Projection Department, Moving Picture World, New York City, who delivered an address on the benefits of organization, and called the attention of the convention to the fact that if they expected to maintain the organization it would be absolutely essential that there be such work for the organization to do as would provide a selfish interest, and convince its members that the payment of dues and the attendance at meetings is really worth while. Mr. Richardson suggested that perhaps the better form of State organization would be for each county to organize a local league to attend to the affairs within that county, the same to affiliate with the State organization. Mr. Richardson called attention to the necessity of regular and frequent meetings, and suggested that one benefit of this form of organization would be that the county bodies could meet once each week, or once each two weeks, without any prohibitive expense or any particular hardship in the way of travel and expenditure of time. Then delegates from the county organizations could meet as a State organization each month, or each three months, as might be deemed advisable, and then, perhaps, once a year there could could be a big State convention.

"In order to have the organization succeed and maintain an active and useful existence," said Mr. Richardson, "it is absolutely essential that the members be kept directly and continuously interested therein, which is hardly possible where there is only one yearly meeting."

Mr. Richardson also gave the exhibitors some very pointed advice with regard to the presentation of the picture on the screen. His address was well received and highly spoken of afterwards by many of the exhibitors.

Afternoon Session—Election of Officers.

The first order of business at the afternoon session was the election of officers, which resulted as follows: President, F. J. Rembusch, Shelbyville; first vice-president, V. W. Young, Gary; second vice-president, A. C. Zaring, Indianapolis; secretary, Ray Andrews, Muncie; treasurer, Ben Crose, Indianapolis.

A board of directors was appointed consisting of the following named exhibitors: H. Kornblum, Evansville; J. T. Keating, Terre Haute; L. H. O'Donald, Washington; J. M. Rhodes, Indianapolis; C. S. Allard, South Bend; R. A. Harris, Bloomington; H. H. Johnson, LaFayette; M. J. Wohl, Gary; Ben Barton, Indianapolis; F. J. Mack, Indianapolis; F. J. Rembusch, Shelbyville, and O. G. Murray, Richmond. The board will meet monthly.

A request for funds to carry on the work of organization until initiation fees and dues began to come in brought an immediate response to the amount of $600 which was subscribed in about ten minutes.

At two o'clock p. m. Governor James B. Goodrich appeared and addressed the convention. He expressed himself as having a high respect for the educational value of motion pictures and said that he was opposed to Sunday closing. "We are not now living in a puritanical age and I cannot see that any injury can come to any one in Sunday motion picture shows; in fact, I believe they have a large value." At another point he said, "The moving picture has great power for good or for evil, and I believe it is mostly for good." The Governor's address was punctuated by applause.

The convention then took up various matters affecting the welfare of Indiana exhibitors, particularly Sunday closing and the matter of cash deposits. Miss Dolly Spurr, Royal theater, Marion, Ind., presented a particularly atrocious case of official bull-headedness. It seems Indiana has a peculiar statute governing Sunday performances, and that the Marion mayor has caused the arrest of Miss Spurr on three separate occasions, once actually causing her incarceration in the city jail. Each time the Circuit Court dismissed the case. We thus find the mayor of a small town actually overriding the decisions of the courts, notwithstanding the fact that Attorney Pettijohn says that for a mayor to disregard or go contrary to any decision of any court is grounds, under Indiana law, for impeachment. It is not unlikely that the State organization will cause the impeachment of the Marion mayor.

Viewed as a whole, the convention gives promise of building up a real exhibitors' league in Indiana and accomplishing real good for the industry of that State. The men composing the convention were in earnest and it is to be sincerely hoped they will remain in that frame of mind.

F. H. RICHARDSON.

SIDE LIGHTS ON THE CONVENTION.

A month ago Rembusch told us he was through and that the whole blanked business could go to the bow wows for all he cared. Huh! You should have seen him in Indianapolis. He was not the entire show, but he certaintly was a goodly portion of it.

Query: Is Andrews of Muncie tongue-tied? Answer: NO!

Query: Who is Ed. J. Caldwell? Answer: Merely an exhibitor who has a $10,000 investment in a town of 1,640 folks—and that's going some. He is making money too. Danville, Indiana, is the place. Royal theater; seats 310.

Query: Why did so many delegates eat downstairs in the grille? Answer: Lady orchestra; peaches, too! F. H. R.

Arrangements Complete for Brooklyn Ball

Exhibitors' Association Plans Big Affair—To Be Held in Stauch's, Coney Island, February 21.

ARRANGEMENTS have been completed for the Movie Carnival and Ball to be given under the auspices of the Association of Motion Picture Exhibitors of Brooklyn and Long Island, at Stauch's Palace, Coney Island, on February 21. Plans already put in operation by the various committees assure success. The Brooklyn Rapid Transit Company has agreed to run special trains to and from Coney Island on the night of the ball.

Interest in the ball is being aroused all throughout Brooklyn and Manhattan by announcement of the voting contest, by which will be selected the most popular motion picture actor and actress, who will respectively be crowned King and Queen of the carnival. The contest will be conducted by the Brooklyn Daily Eagle. The newspaper has devised ways and means of making this feature a real popularity contest.

The best known motion picture stars will attend the affair. Assurances that they will be present have already come from many of the foremost actors and actresses.

The entertainment committee is at present negotiating with R. H. Burnside, the famous producer, to stage the ceremonies attending the crowning of the King and Queen.

More than 300 exhibitors in Brooklyn and Long Island are working as a unit to make this affair such a signal success that it will stand out as one of the biggest and best in film history.

SOL LESSER HAS HEIR.

Sol Lesser, otherwise known as the little Napoleon of the film field, has just acquired the world's rights to a new feature. As a New Year's gift his wife presented him with an eight pound baby boy.

Advance Deposits to Guarantee Film Contracts

By George Kleine.

THE exhibitor raises three principal objections to the current system of exacting a cash deposit to guarantee fulfillment of a film contract.

1. He resists placing a sum of money in the hands of a rental exchange without a guarantee as to its safety, and sees the danger of some of them being unable to refund his cash in case they are unable to deliver the films guaranteed under the contract, because of accident, fire, failure in business, etc.

2. He objects to the deposit of his cash without receiving interest therefor.

3. He suspects that his deposit is being used before it is earned by the distributor in the conduct of his business, or by the manufacturer in paying his operating expenses, salaries of stars, etc.

I agree entirely with the exhibitor who holds these views.

On the other hand some exhibitors hold their signatures to contracts in slight regard, violating sometimes on impulse, sometimes with reason, without consideration of the damage to the distributing agency or manufacturer. Sometimes he signs a contract for service to prevent his competitor from getting the films, with the deliberate intention not to meet his obligation to the exchange, and canceling without regard to the rights of the distributor when his purpose is accomplished.

There is no doubt that the mass of exhibitors of the present day are more solid financially and more responsible business men than those of five or eight years ago. At the same time there is a class of exhibitors that has but little regard for its agreements and justifies its mistreatment of an exchange that conducts its business honorably, because it has suffered from the evil practices of another exchange.

Agreeing on the one hand with the exhibitor who raises the objections enumerated above, while on the other finding it necessary to safeguard our business by giving stability to the contracts made by our distributing branches with their customers, I have worked out the following system for the K-E-S-E service:

Our releases are grouped arbitrarily in lots of ten features. Exhibitors contracting to use a group are asked to pay in advance 20 per cent. of the contract price, to cover the rental price of the last two subjects. The ten may be picked from our entire stock of regular releases or the group of any one quarter.

This serves to tie up comparatively little money, as the advance covers only two features, instead of four to eight; and the obligation not more than one release weekly for ten weeks (instead of fifty-two) or one hundred and four releases covering one year.

In order to assure the exhibitor of the safety of his deposit, my personal guarantee stands back of it; and all funds so collected are placed in a special account in my name, as trustee, either in the Harriman National Bank of New York City or the Continental & Commercial National Bank of Chicago. This account is kept entirely apart from all other moneys, either my personal accounts or those of my business. The contract which we sign binds us to the fulfillment of these conditions. We draw upon the account after the exhibitor has played the dates that his deposit covers.

Having in this manner assured the safety of these funds, the question of reimbursement to the exhibitor for the sequestration of his cash received serious consideration. Realizing that ordinary interest, such as a bank rate of 4 per cent. or 5 per cent. per annum would not be adequate compensation, I decided it to be only fair to allow what would be considered a trade discount in ordinary merchandising: For instance, in certain lines of business, such as jewelry, when the dealer makes a purchase, his bill is usually subject to a cash discount of 5 per cent. for ten day cash, net ninety days. As our advance collections run on a maximum of ninety days, I decided to refund to the exhibitor a flat trade discount of 6 per cent. on the amount he deposited, amounting in effect to 24 per cent. per annum.

We remit this sum to him by check on receipt of payment for the first feature rented to him under the contract.

Many exhibitors have expressed their appreciation of this manner of handling the problem and in a number of cases have tendered payment in full, in advance, to cover the entire contract. I did not in the beginning contemplate this possibility, as the expense to us is high, but in order to show appreciation of the confidence thus placed in us, instructions have been given to all of our branch offices to allow the full discount of 6 per cent. flat on the total sum so advanced, be it 20 per cent. of the contract or the full amount.

Wishing further to assure our customers that their funds are safeguarded and not withdrawn until they are earned, I am making arrangements to have a well-known firm of certified accountants check up all of our contracts, determine the total amount of deposits involved, check up the bank balances covering these trust funds and notify each customer that his advance payment is held in bank. It might be preferable to scatter these funds among banks located in the various cities where our twenty-three branch offices operate. This would reduce the risk of loss from bank failure to one twenty-third.

The making and marketing of films, particularly features, involves a great financial risk that should be carried by the manufacturer and distributor. It is not just to the exhibitor whose money is deposited to have it involved in the risks of other branches of the business. It is absurd and unfair to ask an exhibitor to advance money to be used in paying the expenses of making films, unless he is made a partner in the profits—if any.

The handling of these funds, as outlined above, is not only of no advantage to us, but an expense, justified only because it stabilizes our business. Such security is essential to the distributor; the operation of a chain of branch offices is expensive; the procuring of rental contracts involves employment of many office and traveling salesmen, and if the orders obtained by them are likely to be canceled, there is a premium placed upon the careless signing of contracts, and the good faith of the salesman whose contracts are canceled by the exhibitor is subject to attack by his firm.

I have considered various substitutes for the advance deposit system and suggest the following for consideration without having yet reached a conclusion that they are satisfactory to either or both parties:

The use of "acceptances": An "acceptance" is an acknowledgment of an obligation to pay a certain amount of money at some future date and is in common use on the continent of Europe. I am most familiar with this practice, as it obtains in Italy, where it is generally employed as follows:

A manufacturer or wholesaler, having received an order for certain merchandise, makes a shipment when he mails his bill he attches an "acceptance," usually in printed form, which shows the amount of the bill and states that the shipper has a claim against the customer for the stated sum, which is to be paid upon a certain date, which may be thirty, sixty, or ninety days, more or less. The customer signs the "acceptance" and returns it to the seller.

This is not a note, but is a written acknowledgment of the debt, and the buyer expects to pay the obligation when it is due. This method of handling business accounts is being exploited in some of our periodicals and is recommended by the National Reserve Bank of Atlanta, Ga. If we apply the system of "acceptances" to the film business, substituting it in place of advance payments, the distributor upon receiving a contract for the future delivery of certain films will offer at the same time a number of "acceptances," covering all of the films that are to be shipped under the contract, stating the amount due upon each shipment, and the date when it is to be paid; or all of the films could be grouped in one "acceptance," which would specify the various dates and amounts to be paid.

If the use of such "acceptances" becomes common in this country and if the practices of Europe are followed, there is a danger involved for the exhibitor, which should be pointed out. An "acceptance" being an acknowledgment of an obligation, the holder is in a position to take it to his bank for discount; if the credit of the signer is good, banks would lend money upon an "acceptance" up to very nearly its face amount. If a film exchange holding such "acceptances" were to fail in its own obligations, and if they had been negotiated at a bank, or elsewhere, the signer might find himself obligated to pay for the use of films that he did not receive. They should therefore be marked "non-negotiable."

The advantage of the "acceptance" would consist in removing the necessity of depositing cash.

Another method of meeting the difficulty would be the getting together of groups of exhibitors, the group party to collectively guarantee the payment of the obligations of its component members. Such an arrangement would offer the combined credit and good faith of the entire group to guarantee the payment of the obligations thus incurred. The details of such an arrangement would be complicated, however, and would meet the customary difficulty that is found in inducing large numbers of men who are busy, and sometimes antagonistic to each other, to take community action.

The following method also occurs to me:

A board of trustees could be selected consisting of three representatives of manufacturers and distributors and three exhibitors of high standing, as for instance, Marcus Loew of New York, Aaron Jones of Jones, Linick & Schaefer, Chicago, and Mr. Roth of the Portola theater, San Francisco, all moneys collected as advance deposits to be placed in the hands of these trustees, who might be bonded at the expense of the fund, serve without pay, and deposit these funds in various banks selected with a view to their responsibility. Distributors could render weekly bills for service given when part of the fund has been earned.

The handling of other people's money carries with it obligations that most film concerns would probably avoid, if it were practicable; for instance, if in panic times a depository bank were to fail and part of the deposit lost, the legal liability would probably rest upon the holding concern. If the money is used by the manufacturer or exchange before it is earned, the risk is very much greater to both parties. The sums involved are necessarily large, and the manufacturer may be tempted into speculative contracts with high salaried stars; huge sums may go into advertising, authors' royalties, etc., risks which would not be taken if these men were forced to produce their own capital.

I do not know if any manufacturing concern is so using exhibitors' deposit funds, but there is a general belief among exhibitors that it is the fact. If it is, then some day there will come a crash that will react on all of us.

In any case it is not only the exhibitors' right, it is his duty as a good business man, to assure himself of the safety of his funds, which reach large sums in individual cases. I know one exhibiting firm, with a large group of theaters, whose average advance deposits among distributing companies total at least $10,000. It is bad business to part with such sums without reasonable assurance of their safety.

TOOMEY BACK WITH MUTUAL.

William C. Toomey has been appointed assistant to the president of the Mutual Film Corporation. The announcement is made by John R. Freuler, Mutual president. This fills the vacancy left by the resignation of John Cecil Graham, who has gone abroad for Paramount. Mr. Toomey this week took up his work with the Mutual Film Corporation, establishing his offices at 71 West 23d street, New York Mutual headquarters.

Mr. Toomey thus becomes Mutual's new "ambassador to Broadway," with the special mission of concerning himself with the Mutual's interest in productions and stars. Mr. Toomey has for something more than a year past held the post of vice-president of Mirror Films. He is particularly well known in film and dramatic circles in New York, and began his motion picture career with Mutual.

H. W. OVIATT STUDYING THE MARKET.

H. W. Oviatt, for two years prior to last October head of the Pathe exchange in San Francisco, for the past two months has been in New York City. Mr. Oviatt, acting for a new producing company, is looking into market conditions generally with a view to determining so far as possible what particular types of photoplays are going to be most in demand in the near future.

Mr. Oviatt has been in the motion picture business for seventeen years. It was in March, 1900, he bought his first projection machine from William N. Selig. Fourteen years ago he showed pictures in Los Angeles. Since that time he has had wide experience in the exchange end. Mr. Oviatt expects shortly to return to San Francisco, where he will make his headquarters in 714 Hewes Building.

FAMOUS PLAYERS SUBSIDIARY DISBANDS.

Adolph Zukor announces that the Famous Players-Charles Frohman Company, formed some time ago to present some of the Charles Frohman plays in pictures, has been discontinued. It will be remembered that the Famous Players released a number of Frohman picture plays on the Paramount program. Mr. Zukor said that the reason for discontinuing the company was principally because they had used all the plays suited to Famous Players stars. Mr. Zukor also calls attention to the fact that the discontinuance of the aforesaid company does not affect in any particular the relations of Daniel Frohman to the Famous Players.

If you are in the moving picture business or allied industries, your advertisement in the Tenth Anniversary Number will carry its message where you want it to go. Advertising forms close February 23.

Great Year for Mary Maclaren

THREE years ago there was a little girl attending Holy Angels Convent, Fort Lee, N. J., who had not the remotest idea that she would be so soon a screen star at the Rialto, one of New York's two great moving picture theaters. She was pretty, to be sure, but not all pretty girls in convents become screen actresses, and Mary MacDonald gave no thought to such things at the time she was a convent girl.

Mary MacLaren.

But when her parents moved to Los Angeles and Mary "got the fever" she was eager to stand with the other girls in the crowds that waited to be called as "extras" for the pictures. One day Lois Weber needed a girl to play maids and Mary was selected to carry on the cards in an early Bluebird "John Needham's Double."

At that time Miss Weber had a commission to produce "Where Are My Children?" and Mary had so well performed her duties as a maid that Miss Weber gave her a little more difficult part. She was chosen as the girl who was to usher a young man to the guests chamber; when he arrived he was to undertake the task of purloining a kiss and the maid was to "swat him a good clout" on the cheek.

Into that action Mary put so much temperament that Miss Weber marked her mentally for future indentification. When time came to start the production of "Shoes," one of the last summer's Bluebirds, Miss Weber considered no one but Mary to play the role of the distressed heroine—and Mary confirmed Miss Weber's judgment in a manner to which hundreds of exhibitors and their public can bear enthusiastic witness.

From maids to stardom in three pictures was Mary's record—but Bluebird was cautious. It took legal possession of the name of "Mary MacLaren" for the screen and gave it to Miss MacDonald. And as Mary MacLaren this girl three years away from convent (and right now only eight months in moving pictures), has appeared as star of "Saving the Family Name," "Wanted—a Home," on the Bluebird program, and as the featured one in "Idle Wives," the "state right" production.

Monday, January 22, "The Mysterious Mrs. M.," the Bluebird in which she is co-starred with Harrison Ford, opened at the Rialto, New York—and Mary, the unknown, has completed the jump from maids to stardom in one of America's foremost motion picture theaters. No wonder Mary MacLaren had the happiest of nineteen-sixteens.

PAUL GULICK MARRIED AT LAST.

For some time the friends of Paul Gulick, editor of the Moving Picture Weekly, have been urging him to join the ranks of the Benedicts, but Paul was proof, up to recently, against all temptations, holding out to the point that the belief became current that he was destined to lead a life of single blessedness. But one day, as Nat Wills would say, he fell for the argument of Dan Cupid and was sold all the way up for that married stuff. Last week he came across with the announcement that "Kathryn Bowman was married to Paul Gulick on January 14 at Marble Collegiate Dutch Reformed Church," and that the happy couple would be at home at the Cambria, 355 West 55th street, New York.

O, well; he was a good fellow while he lasted.

NEW NAME FOR ESSANAY "BILL" PICTURE.

The Buffalo Bill picture, issued by Essanay, and announced in the last issue of the Moving Picture World as "The Life of Buffalo Bill," has been renamed, "The Adventures of Buffalo Bill." This is a five-reel subject entirely distinct from the picture called "The Life of Buffalo Bill," and will be released by the K-E-S-E Service.

"Motion Picture Trust" Again Sued

Joseph H. Sampliner, Assignee of Lake Shore Film & Supply Co., Asks $750,000.

SUIT for $750,000, under the Sherman Anti-Trust Law, was begun January 19, in the United States District Court, by Rogers & Rogers, 160 Broadway, representing Joseph H. Sampliner, of Cleveland, Ohio, against what is described as the Motion Picture Trust, the defendants named being Motion Picture Patents Company, Vitagraph Company of America, Biograph Company, Thomas A. Edison, Inc., Kalem Company, Pathe Freres, Lubin Manufacturing Company, Gaston Melies, George Kleine, Essanay Film Manufacturing Company, Selig Polyscope Company, Frank L. Dyer, Harry N. Marvin, Jeremiah J. Kennedy, William Pelzer, Jacques A. Berst, Albert E. Smith, Siegmund Lubin, William N. Selig, George K. Spoor, Percival Waters and William Pelzer.

This is one of a number of suits that are being brought throughout the country against the so-called Motion Picture Trust, and is the second case of its kind brought in this jurisdiction, the first one being that of the Greater New York Film Rental Company, in which William Fox was the controlling factor and in which Rogers & Rogers also represented the plaintiff, who sued for $1,500,000. This case was settled out of court, after the appeal had been argued and heard and before decision was rendered in the United States Circuit Court of Appeals.

The plaintiff in the present suit alleges that he was damaged to the extent of $250,000, and under the provisions of the Sherman Anti-Trust law, asks for three-fold damages. He is an attorney in Cleveland, Ohio, and is the assignee of the Lake Shore Film & Supply Company, which, it is asserted in the complaint, was put out of business by the alleged unlawful refusal of the Motion Picture Trust to furnish it with films necessary for it to conduct its business.

TRADE DINNER POSTPONED.

The dinner and entertainment planned for January 26 by the General Division of the National Association of the Motion Picture Industry has been postponed until March on account of the absence of William A. Johnston, chairman of the division, and the present nature of legislative and other duties now devolving on the officers of the association. Definite announcement of the place and date of the dinner will be made shortly, as it is planned to give this entertainment the full advantage of careful planning for some weeks ahead.

EDITOR OF MUTUAL WEEKLY ON VACATION.

In search of a well-deserved respite from his arduous labors as editor of The Mutual Weekly, Pell Mitchell, of the Gaumont Company, sailed Saturday, Jan. 20, for Havana, Cuba. He was accompanied by Mrs. Mitchell. It is Mr. Mitchell's intention to spend several weeks in Cuba, with headquarters at the capital. While he plans several side trips of interest he has solemnly vowed that he will not carry a camera with him. Although taking a vacation, it is not altogether possible for him to get away from business, and he has promised to keep in touch with the Gaumont studios by wireless and cable. During his absence The Mutual Weekly will be edited by his staff, with several executives of the Gaumont Company assisting in advisory capacities.

BALTIMORE EXHIBITORS ELECT OFFICERS.

The Motion Picture Exhibitors' League of Baltimore, Md., met at the New Theater on Lexington street, Sunday afternoon, January 21, for the election of officers for the ensuing year. Frank A. Horning, of the Royal and Horn theaters, was elected president. Louis A. DeHoff, of the New theater, was elected first vice-president. Eugene B. McCurdy, of the Lafayette and Eureka theaters, was elected vice-president. W. E. Stumpf, of the Goodtime theater, was elected treasurer. Thomas D. Goldberg, of the Goldberg and New Gordon theaters, was made secretary. J. L. Rome was elected the league's attorney.

A resolution was adopted that the Baltimore league join the National league. It was afterwards made in the form of a motion and unanimously carried. F. C. Weber was elected chairman of the delegation to be sent to the National convention, to be held in Chicago next summer.

AMUSEMENTS EDITOR CALLS.

Thos. J. Hamlin, editor of "Amusements," the Minneapolis trade weekly, found time to look in at our New York office last week. He has been visiting the trade here for a few days.

Enid and Margery Bennett Hostesses

Entertain Party of Trade Press Representatives at Astor Luncheon.

ENID BENNETT, star in Thos. H. Ince productions released through Triangle, and her sister, Margery, were hostesses to a group of trade paper representatives at luncheon in the Hotel Astor on Friday, January 19. The luncheon was a delightful affair, which is not to be wondered at after one has met the Misses Bennett. Suffice it to say that Enid Bennett is as good a hostess as she is a motion picture actress, and that Miss Margery is a true sister of Enid.

Margery arrived in the United States from Australia a few days after Christmas. She is to work with Enid in the latter's next picture. The Bennett sisters have been in New York for but a few days, and will leave for Los Angeles within the week, where they will immediately begin work in a picture.

Enid Bennett's first picture under the Ince banner will be given its premiere at an invitation showing at the Strand theater on the morning of January 31. It is titled "The Princess of the Dark."

Charles W. Barrell, of Triangle's publicity forces, acted as master of ceremonies at the luncheon.

KLEINE BRANCH TAKES LARGER QUARTERS.

Growing business due to the increased popularity of Kleine-Edison-Selig-Essanay features has forced the "Keys" service branch office at Toronto, Ont., to give up its former location at 96 Bay street and move into more commodious quarters at 39 Adelaide street, West. The new location is admirably suited to the purpose and offers facilities which will permit Manager Cooper to continue his excellent service to Canadian exhibitors in spite of the greatly increased volume of business which he is handling. The suite includes a well equipped projection room, where exhibitors and newspaper men may view the forthcoming Kleine-Edison-Selig-Essanay releases.

CARL LAEMMLE GIVEN BIRTHDAY SURPRISE.

Carl Laemmle, president of the Universal Film Manufacturing Company, was fifty years old on Tuesday, January 16, and in his honor the employees of the Universal tendered their executive a surprise birthday dinner at the Cinderella, Lexington avenue and 86th street.

Mr. Laemmle was greeted by his friends as he entered the banquet hall by a demonstration which lasted for many minutes and which showed him the affection in which he is held by the members of his organization. He was kept busy all evening receiving the congratulations of his friends on having reached the half century mark, and he declared the occasion the happiest of his life.

LESSER GETS "THE GARDEN OF ALLAH" TERRITORY.

Sol. L. Lesser, president of the All Star Features Distributors, Inc., of San Francisco, has just purchased the California, Arizona and Nevada rights to Colonel William N. Selig's latest super production, "The Garden of Allah," featuring Tom Santchi and Helen Ware.

Mr. Lesser intends exploiting "The Garden of Allah" in a high class manner and it will be given an extended first run engagement in San Francisco at advanced prices, and then handled as a road attraction throughout the territory.

EXHIBITORS' BALL FOR RED CROSS.

The Motion Picture Exhibitors' League No. 1, New York City, will hold a ball at Terrace Garden, February 16, for the benefit of the Red Cross Society. The league will lend its aid in every way possible in conjunction with the society to make it a financial success. Some of the most exclusive people of social distinction interested in the Red Cross work will lend their presence and assistance to the event. The entire receipts will go to the Red Cross Society.

INFORMATION WANTED

The Moving Picture World would like to hear from exhibitors and readers who have had any transaction of any kind with the Exhibitors' Mutual Film Corporation of Delaware, or with Ritchey, McEvilla & Co., in connection with the above named corporation. Readers who have had any such transactions should send us full particulars as soon as possible, on receipt of which acknowledgement and further details will be taken up by mail.

Famous Players-Lasky Invades South America

All Productions to be Handled in Argentine, Uruguay and Paraguay by Sociedad General Cinematografica.

CONTRACTS have just been closed between the Famous Players-Lasky Corp. and the Sociedad General Cinematografica, of Buenos Aires, by the terms of which Famous Players, Lasky, Morosco and Pallas Pictures are to be handled exclusively by the Sociedad General in Argentine, Paraguay and Uruguay.

The completion of these arrangements marks the invasion of South America by the Famous Players-Lasky, and is the culmination of a series of investigations and negotiations lasting three years. When the Famous Players and Lasky companies completed a mutual agreement for the joint distribution of their products outside of the United States, the producers turned at once to South America as being geographically next in line to Canada itself as the logical place for the exploiting of American photoplays.

In September, 1915, an able representative was sent to South America as a special representative of the Famous Players and Lasky companies for the sole purpose of investigating conditions first-hand, with a view to determining whether or not they had reached a favorable condition for the invasion of the market. His investigation covered a period of five months and took him to Argentine, Brazil, Uruguay, and Paraguay. During this tour he interviewed the most prominent motion picture and theatrical managers, witnessed every type of motion picture presentation from the great theater with its orchestra of forty pieces, to the cafe where motion pictures are used as a substitute for the cabaret performance.

When the Famous Players-Lasky representative went to South America, he took with him several photoplays produced by the companies which he represented, and these he exhibited in all the principal cities which he visited, frequently having as his guests the mayors of the municipalities and their staffs, together with many socially prominent persons who had never before visited a motion picture exhibition.

These performances created such an excellent impression and the pictures were acknowledged to be so far superior to any American program pictures which had been shown in South America up to that time that keen interest in the marketing rights of these productions were manifested by various importers and theatrical syndicates. When the film ambassador explained to his questioners that he came simply as an investigator, and had brought the photoplays with him only for comparative purposes, and not with a view to disposing of South American rights, the interested parties got in touch with the New York office of the concern at once.

The producers did not feel, however, that the time was ripe for entering this new field of activity, and have held aloof from the final acceptance of any of the numerous offers which have been pending since 1915. Meanwhile conditions in South America were very carefully studied, and it became apparent that the Sociedad General Cinematografica was the strongest concern handling motion pictures in Argentine, Uruguay and Paraguay. Now that circumstances have so shaped themselves in South America as to warrant the introduction of a high-class feature program, the Famous Players-Lasky Corp. has signed a contract with the big distributing concern to handle its products in the three countries already mentioned. Since the expansion of the Famous Players-Lasky Corp. to include not only the Famous Players and Lasky productions, but those of the Morosco and Pallas companies as well, the new South American contract also includes the distribution of the last named two concerns as well.

The signing of this contract, following closely upon the engagement of J. C. Graham as a general foreign representative of the Famous Players-Lasky Corporation, and the engagement of Alec Lorimore and Ingvald C. Oes as foreign representatives, is only the first step along the line of expanding the world-wide activities of the company which have previously embraced South Africa, Australia and the Continent.

HORSLEY NEGOTIATING BIG DEALS.

Though he originally planned to be away from his studios in Los Angeles for only ten days, David Horsley has prolonged his stay in New York to cover a month's time in order that he may conclude negotiations for several big moves which will concern his future activities.

Fox Man Gets Married

Washington Branch Manager Weds Miss Rose Stewart Watson, of Mamaroneck, N. Y.

CARL F. SENNING, manager of the Washington branch of the Fox Film Corporation, has a daily mail just at present that nearly requires the services of an additional office force opening and acknowledging the letters. 'Tis true that some of these are contracts, some are letters from the New York office, others contain circulars and advertising matter, and we presume some of them are bills, but the majority of the letters are of congratulatory character. Carl Senning put one over on his friends last week and enacted a little scenario written sometime following Adam's period in which there was a considerable sprinkling of "I wills."

To get right down to the sober section, if it is possible, of this story, Carl F. Senning took unto himself a bride, and the hearts of many are accordingly broken. The dope is something like this:

Miss Rose Stewart Watson, daughter of George Watson, of Mamaroneck, N. Y., an accomplished horsewoman and one of the best known exhibitors at the New York horse shows, after considerable importuning on the part of the groom, accepted Mr. Senning at the Belmont Hotel, where on Friday, January 12, the Rev. Dr. George Smyth, of Hartsdale, N. Y., made two hearts beat as one in the presence of Frederick Duxbury, brother-in-law of the bride, and Miss Anna Wellington, a close friend. It was not exactly a runaway match, for the Washington correspondent of the Moving Picture World had asked Mr. Senning many weeks ago to tip him off when the date was set. However, the telegraphic announcements to Washington and Louisville, where Mr. Senning formerly resided, came something in the nature of a bombshell, and it is going to be some time before the many friends of the happy one in both cities forgive him for running away in this manner.

SIGNAL ENLARGES STUDIO.

The activities of the Signal Film Company, releasing through the Mutual Film Corporation, have become so great that more room is required at the studio. To provide for this additional space, plans are being drawn and estimates made for the construction of a new row of dressing rooms for the accommodation of the Signal players. There will be twenty of these dressing rooms built on a spacious scale, and each one fitted up with hot and cold running water.

In addition to these improvements the original stage is to be torn out and a new one built in a more suitable location on the grounds. This new stage will be somewhat larger than the old one, and will be so constructed that it can be converted into an indoor studio for use during rainy weather.

Director General J. P. McGowan has also found the quarters set aside for offices are too cramped, and has ordered the removal of the offices of the company to a larger building on Pasadena avenue. The building into which they are to be moved was originally a residence. This is being thoroughly renovated, partitions are being torn out and others rebuilt to accommodate the office force. The building in which the offices are now located will be left standing for a private office for Mr. McGowan for the time being.

VIOLA DANA AN APOLLO STAR.

Apollo Pictures, Inc., of which Harry R. Raver is the head, will star Viola Dana in a picturesque drama whose setting is New York's famous East Side, with its unusual types and odd situations. Miss Dana's newest vehicle is called "Rosie O'Grady," and will be issued through the Art Dramas program in five episodes. President Raver of the Apollo is enthusiastic over the acquisition of Miss Dana in such a striking production, particularly as "Rosie O'Grady" represents a heavy investment and will undoubtedly prove a strong booking magnet for Art Dramas exchanges. The magnitude of Mr. Raver's second production may be understood by his announcement that no less than five hundred people are seen in the cast supporting Miss Dana.

LOUISE GLAUM STARS IN TRIANGLE PRODUCTION

Louise Glaum will soon be presented upon the Triangle program by Thomas H. Ince in a vivid drama of French life, in which she is said to have the strongest and most varied role of her career. Ever since the pronounced hits she registered in "The Wolf Woman" and "Somewhere in France," requests for more Glaum features have poured into the studios at Inceville from exhibitors all over the world. It is confidently predicted that the production now nearing completion will meet all of these demands.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Kid Matinees.

PROBABLY most readers of this department know that the Notable Features Film Company of Salt Lake City, has a theater and that George Editor Carpenter runs it for them, as well as editing Real Reels, their exchange house organ, and doing a few other odd jobs. Lately George Editor has been experimenting with Kid Matinees and spreads the results in his paper. It is a pity we cannot reproduce the entire article, for he offers some new angles as well as confirming the old ones, but we'll give what we can. In the first place, he has found that "Boys' and Girls' Matinees" is a better title as some mature young ladies of twelve and fourteen and some adult males of about the same age object to being seen at "Children's" matinees. Boys' and Girls' Matinees is rather too large a mouthful, but it is along the right lines. Perhaps someone can find a brief title that shall be descriptive and appeal alike to the youngsters and those who are interested in this phase of the business. Of course he knows that the too palpably educational matinee will be as popular with the kiddies as castor oil at Christmas, even if it is just as good for them.

He also strongly advises that the programs of the regular shows be watched to see that they do not defeat the aims of the exhibitor. You cannot, he points out, run a kid matinee in the morning and "Gertie the Ladylike Chambermaid, or the Bigamist's Revenge" later in the day. These kid shows are not always immediately profitable in money. They return a huge profit in the effect they have on the community. Preferably they should be run in conjunction with the various welfare societies and under their patronage and the split should be 50-50 either before or after deducting the cost of the film. It is far better to pay the rental yourself and make it an even split. Naturally Mr. Carpenter used mostly Paramounts, a five-reel and a split cartoon-Ditmar or some such picture, but the feature is one that it is good for children to see; not merely fit.

Most of this has been said before, but it is worth saying again, and that tip on "Boys' and Girls' Matinees" is worth real money. George Editor caught one ten-year-old refusing to go to the Children's Matinee on the plea that it was a show for babies. Most houses now have one or more of these special shows. If you have none, start now and if someone else is using the child welfare clubs, form a neighborhood organization of mothers and teachers if you have not already a Parent-Teachers' Association in your vicinity. You *cannot* do too much toward building up your house with the public and making it something more than a mere show shop. The real motion picture theater is an institution and not anything less than that.

Took Four Pages.

Recently another Fichtenberg house was opened in New Orleans, the Globe being added to the Dreamland, Alamo, Picto and Plaza. To celebrate the opening a four-page special supplement was gotten out by one of the Sunday papers. There was plenty about the house and a lot of advertising from those who had supplied material for the building. The sheet has red ink ears and tabbed "Fichtenberg Section" and there is more stuff in the regular motion picture section.

Mixed.

The Auditorium Summer Garden, Meyersdale, Pa., came out with a holly border for Christmas. Somehow summer gardens and holly do not seem to mingle aptly, but they got out a nice Christmas program on a Kleine cover and gave a ball midway between Christmas and New Year's. They have adopted the Powers slogan and their program reads "Seven years of knowing how," which is a good line for any program that can use it with truth.

Suspended.

The Lyceum, Monticello, N. Y., has suspended its house organ until springtime and the summer boarders hit the place together. An eight-page house organ is rather a costly luxury in a small town, but we are selfishly sorry that Motophotograms has quit, because we liked to read Mr. Guimond's stuff. When he takes it out of the moth balls we hope he gets a new title for it.

It Worked.

When Selig's The Ne'er Do Well was launched L. J. Scott, then the V-L-S-E publicity man in Kansas City, suggested as a stunt that an auto be found abandoned in the streets, claimed and the interest kept up until the time came to spring the film title. Ray Burford, of Arkansas City, Kans., was the first to try it and he did not get the film until some months after the stunt had been suggested. He worked it in a town of 7,000 and got more than a column of live news before he sprang the title. As a result, with a 650-seat house and prices twenty-five and thirty-five cents, he pulled $331. It was just as good a stunt the day it was first offered the exhibitors and hundreds of them passed up what eventually proved to be a money maker, probably because they did not have the nerve to try and swing the story. He followed the better course and let the editors in on the stunt in advance, but that did not hurt the value of the story as news and he got front page two days running and roused local interest that was eventually diverted to the film. Don't say this is circus stuff. It is not. Stunt stuff is different if you work it right, and it is good stuff if it is the right sort.

But Mr. Burford "eats up" stunts. When he had Chaplin's The Pawn Shop, he did not decorate his lobby, but he borrowed the window of a leading druggist and set up a burlesque pawn shop there. People wondered so much what the pawn shop was doing in the drug store that they *had* to find out that it was a show at the theater. That's half the trick—to put your stuff where it will get the greatest amount of attention. The lobby pawn shop is good, but if you can get it some place still more unusual the stunt is even better.,

Correct.

J. M. Blanchard, of the Orpheum, Chambersburg, Pa., opines that he has "some" cut for newspaper work. We opine in the same way. It is some cut, a drawn design with the half-tones tacked. The one reproduced was that used for the thanksgiving advertisement, and

Matinee Pictures 1:30 to 4:30
DOUGLAS FAIRBANKS
IN
Manhattan Madness
A Kaleidoscopic Story of the Unbroken and Untamed West and the Cultured and Conventional East
ORPHEUM THEATER
Thanksgiving Day
Evening Pictures 6:45 to 10:30

explains the turkeys. Mr. Blanchard says he is the Blanchard of Sunbury and adds that he has been a long time dead. Not so much dead as sleeping, for there is little that is dead about his present work. And just to help get a good reproduction he sends in his proof on white card instead of print paper. That is why the cut looks so good.

Circusing.

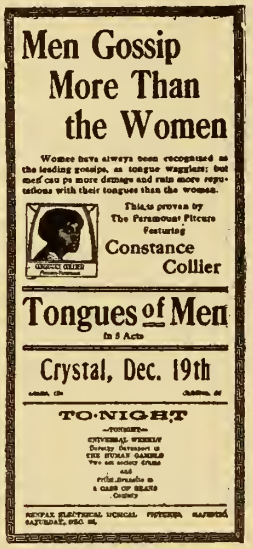
Lately a western exhibitor declaimed against circus stunts, but sometimes they are needed. Louis C. Bernays, of the Lura, Augusta, Ark., sends in a throwaway that is as dizzy as a circus bill. Christmas day there will be a balloon sent up to which is attached a basket of gifts, and a real Santa Claus will give presents that evening to all under sixteen. There are two presents given out each day of holiday week. Most managements brace up the week before the holiday, but this is a good will offering and runs holiday week itself, just to make

business better for a 300-seat house. The entire bill is worded to emphasize this desire to help the holidays and breathes the Christmas spirit. That sort of circusing pays in a small town with rural territory.

Udells.

Dave Udell, of the Majestic and Crystal, Paxton, Ill., sends in a new batch of advertisements and wants to know if we think he is getting more like C. E. Madden, of the Stillman, Cleveland. He likes the Madden reproductions we have run lately, and they have left their impress upon his own work. He sends along a couple of advertisements that he wrote three years ago and wants to know if we note any improvement. A glance at one of these reproductions is about the best answer, though

TONIGHT
G. M. ANDERSON
IN
Broncho Billy's Duty
G. M. Anderson is considered one of the STARS in the movie business. He is a millionaire actor and owns half interest in the Essanay Company.
Maurice Costello—in—Etta of the Footlights
A Vitagraph Drama in Two Parts
Widow Muggins Wedding Biograph Farce Comedy
VAUDEVILLE
LOFTUS & LOFTUS
—IN—
"THE RENO DIVORCE CASE"
This was played Monday and made such a hit that we want everyone to see it tonight.
Our Music is furnished by Mr. Pierce, of Rantoul, and Mr. Billy Bergner of this city—CAN YOU BEAT IT—They sit and play to every sense in the picture. Their music and the pictures harmonize perfectly
Thurs. Fri. and Sat.
BROWN & BROWN
Clever Comedians
MAJESTIC
The Best Show for the Money in Central Illinois


Men Gossip More Than the Women
Women have always been recognized as the leading gossips, as tongue waggers; but men can do more damage and ruin more reputations with their tongues than the women.
This is proven by The Foremost Picture Featuring
Constance Collier
Tongues of Men
In 5 Acts
Crystal, Dec. 19th
TO-NIGHT

from the batch of new stuff we have selected one that is not Dave's best or perhaps not quite up to the average. The printer has done his best to spoil the sense of the top half and the looks of the lower half, but as a contrast to the larger space we think that the facts speak for themselves. It takes a three-column space against two and a lot of it is wasted upon a border too large for the space while the text says little. The fact that G. M. Anderson was a millionaire actor never did sell film. The statement that men gossip more than the women probably will. Dave had made a decided advance, but he should find out where the the foreman stacks the empty chases and smite him with one the next time the foreman tries to run in machine lines as in the lower half of the Crystal advertisement. It's easy for the foreman, but he should have used display stuff and he knows it and he probably knows he is a cheater. But that is no reason why Dave should not get mad with himself, too, for letting the foreman put one over on him.

But that Stillman stuff has been run to suggest rather than to establish a model. Dave is a natural born copy writer and he should not spoil his own style in an effort to copy another, no matter how good that other may be. He comments on the use of too heavy type in most theater advertising and points to commercial stuff for comparison. Most theatrical advertisers feel they are being swindled if they are not given the biggest and blackest fonts in the shop. They feel that they want their stuff to be seen, and conditions are almost as bad here in New York as they are out west. It is a mistaken idea which trained advertising men are slowly correcting, but Dave hit upon the idea himself long ago as the numerous reproductions we have made from time to time will show if you turn back your files.

One of his new stunts is to print the ten nicknames most generally given Mary Pickford and offer free admissions for new names along the same general lines. This will make for interest and if you make them matinee tickets the outlay will not be prohibitive.

More Wall Paper.

The Pythian, Belt, Mont., is using the wall paper idea for Wanted—A Home. R. C. Hudson, of the Butte Universal Exchange, sends it in and adds that since he left the management of the Majestic, Portland, to take the management of the exchange, he has been booming business for the Big U in that territory.

He's Reformed.

Larry Hayes used to be an illustrated singer, but says he has reformed and now he does the advertising for the Family theater, Jackson, Mich. He writes:

> Although I have never written either the paper or the department, I have read the World ever since I broke into the exhibiting game, about eight years ago, when I first started as the "ulcerated song" artiste, who entertained (?) you between reels. You know the guy. I reformed, however, about five years ago, and have tried to behave ever since. At present am trying to do advertising for this house, and am submitting some samples of newspaper and program work for criticism. I make no pretence of being an old-timer, but have simply tried to do my best to get business, keeping in mind the town, what appeals to the people, and what has brought money before. I can say, however, that we have made a winner out of what was a "lemon" as a vaudeville house. Playing three changes of Triangle and Fox, straight ten cent admission. Piano only, but will install organ very soon. Capacity 700. Business good. Under separate cover am sending photos of lobby and interior of house. That stage setting is home-made. Black cambric, some flowers we had in the lobby until the flies got too fresh, and some old vaudeville drops cut down. All it cost outside of our labor was for the lumber to build the lattice. It's getting us by until we get rich enough to get a real one. Screen is back of center scene of course. We use about 50 inches in the two papers here each week, that is 50 in each. Space is 70 cents in one paper, and 40 cents in the other. No reading notice or reviews.
>
> Your department is a great help to me each week, and I don't know what I'd do without it. You will no doubt recognize some stuff in the programs, but dern it, it was what I wanted and I used it, so there.
>
> Enclosed find check for two bucks. Send me P. T. A. I NEED IT. Well, there's nothing much that I can pass along. Used a half-sheet card offering $1,000 reward for the capture of "Draw Egan" dead or alive, with good results; let in the old folks over 70 free for "Old Folks At Home"; got three Shakespeare clubs to attend "Romeo and Juliet," all with good results. Tell me what I can do to make my work better. That advertising of Madden's of the Stillman is great.

The home-made stage setting looks well. There is a false proscenium of lattice work with trailing vines and flowers backed by black cambric. The opening is screened by a drop; part of an old olio drop. In the photograph it looks extremely well. We reproduce a print of the lobby

though the cut does not give the proper suggestion of its depth. Note the seats back of the rail. This gives a suggestion of comfort to the waiting patron that would be lacking were the benches merely placed in the lobby. Somehow the rail suggests the privacy of an apartment off the lobby. The idea is good enough to be passed along. The programs are well done, with a yellow cover and eight white pages. The printer helps a lot by doing his work well. The newspaper advertising all carries a white-letter-on-black title and most of them also use a half tone. Sometimes it would be better to drop the picture and trust more to the type to gain attention. Six-point rule holds most of the cuts together. We do not know what goes on the page, but sometimes a heavier rule or a white margin inside the rule will work better than a cut. Unless a cut either attracts direct attention or tells part of the story it has no place in the advertising, and many cuts do neither. There is a cut of Bill Hart shooting two guns right at the reader that gain attention, but one advertisement shows three portrait cuts that are largely wasted space. The stuff is well written, and as a rule well set. As a whole it is above the average grade.

Stillman Stuff.

The Stillman theater is trying to get its audiences to applaud. It is a good idea in many ways. Most houses are uncannily quiet, but the Stillman points out another reason. If your audiences seem to feel that they have come to a funeral, change this copy and run it yourself:

> We're happy this week. For in "The Matrimaniac" we have a feature that we know everybody will like—and that fact makes the job of running the theater a lot more fun. But it's a trick that's rarely done; every week there are some people (and, confidentially, some weeks there are many people) who tell us that "the music is fine but I don't care about the picture." If it weren't for the people who tell us—that same week—that "there's what I call a real picture—best thing you've had," we don't know what we'd do.
>
> You can get us to admit, though, that we like this job of trying to please some eleven hundred kinds of preferences in pictures—leaving out the nine hundred that we don't try to please. And right here we want to say again that if you'd just get the habit of applauding—like audiences at the picture-plays in New York and other cities do—we might come nearer to pleasing you every time. When an exhibitor hears applause for a picture, night after night and matinee after matinee—and can measure it against last week's applause; and when he learns

just what sort of situations bring out the heartiest evidences of approval from *his* own audiences, he can be much more sure of what you will or will not like best.

Naturally we are keen to get for you the pictures which you are most apt to like. It may interest you to know that in order to do our most in that direction we pay for *four pictures every week*, though we can use but one—that we may have the choice of of four and select the best one of the lot. And sometimes we reject all four, and purchase a fifth—if there's a fifth available to us which we think is better than any of the others.

All that this means is that we are sincerely anxious to please you, that we may have your favor and your good-will. We're always willing and ready to go the limit in this direction, and we're always grateful to the people who tell us that they do *or don't* like a picture we're showing.

But why don't you applaud when you feel like it—so we may surely know how you like it?

Different.

The Victoria, Tamaqua, Pa., used red and green ink for Christmas on its eight-page program, but it used the red ink for one form and the green for the other, four pages in each color. This gives a novel effect as you turn the pages; rather too vivid for regular use, but good at holiday time. The title page is neatly designed, a stripe effect that seems to be about the best that can be gained with one or two colors. All the type is let into panels in the stripes, and the stripes are run over to the back page, which is a bit of thoughtfullness not always followed. It would have been even better had the back page been cut into panels

WATCH FOR THIS
Helen Holmes
"A Lass of the Lumberlands"
TWO BIG PRODUCTIONS COMING SOON
KATHLYN WILLIAMS and THOMAS SANTSCHI
STARS OF "THE SPOILERS" IN
"THE NE'ER DO WELL"
By Rex Beach
Thomas A. Dixon's Dynamic Companion Picture to "The Birth of a Nation"
"THE FALL OF A NATION"
The Victoria Theatre
PURVEYORS TO YOUR SELECT ENTERTAINMENT
TAMAQUA, PA.
Program Week of
Dec. 25th to 30th
CHAMBERLAIN AMUSEMENT ENTERPRISES, INC.

with the stripes not only at top and bottom but for a half-inch at the centre of the page. The effect of the back would be more than doubled and each announcement would then stand out better and land more certainly.

Be Careful.

It pays to read over your stuff and see how it sounds. Here is a clipping from an advertisement of a Farrar picture:

> It was during the making of this picture Miss Farrar met Lou Telegen; their marriage followed shortly after. Wallace Reid supports Miss Farrar.
>
> Miss Farrar took the lead in Carmen and Temptation with Wallace Reid. Maria Rosa—more thrilling than Carmen, more interesting than Temptation. Miss Farrar's greatest achievement.

This is eight-point stuff in a single column advertisement. The division of the paragraphs seems to start a scandal and the statement might interest Mr. Tellegen and Miss Davenport were it not so obviously a case of not thinking.

The first paragraph should have stopped with the matrimonial item and the awkward opening of the second paragraph could have been replaced by: "Mr. Wallace Reid, who supported Miss Farrar in both Carmen and Temptation, her previous starring vehicles, will again be seen in her support." In the same way what follows could have been made to read more smoothly had it been written: "Maria Rosa is more thrilling than Carmen; more interesting that Temptation. It is Miss Farrar's greatest achievement in film." Clipping words to save a line of space sometimes costs more than the space would.

Program Stuff.

Here is a clipping from the Stillman program that will be serviceable to most exhibitors. It is an excuse that does not sound like one, and that is always the best sort of an excuse. It is written by C. L. Madden:

> The big reason why we can't give you a 100 per cent picture-play every week is that they aren't made. We're willing and anxious to do just that, and we go (we believe) as far as any exhibitor can go to get for you the best things there are, excepting only those biggest feature which require two hours or more in the showing—and which can be counted on the fingers of one hand.
>
> Our standards are high, as you know—so high that we can't find, every week, a picture-play that measures up to them. What we do is get for you the one that we consider the very best of those available; and so it is reasonably sure that you will never see a really poor play here. Further, we aren't quite satisfied with just getting the best we can; we try to give it a production that will make it still better—a musical setting that reflects its atmosphere and stimuates your imagination, and other extra effort in details of production which may make the film as you see it here noticeably different from other productions of it.
>
> But when it comes to claiming that you can see here, every week, a picture-play as good as your 100 per cent favorite, we just don't do it.
>
> There's another side to it, too. Tastes differ. The play which you consider just right may be considered very poor by, say, ten per cent of the audience—and even partially offensive in some regard to another percentage. What we have to depend upon there is majorities, and our own judgment. We have never yet seen a film that pleased everybody in any given audience.
>
> But you can come here every week in the full confidence that we will have for you the best that we can get—and we think that nine times out of ten you will be sincerely pleased. What we are always striving for is to provide such programs that you will want to come to the Stillman whether or not you know what is on the bill—confident that it will be entertainment you can enjoy.

Better Still.

The campaign book for Pathe's The Challenge is about the best that company has yet turned out. One good point is setting the press copy in twelve-point imitation typewriter type, which will be a lot easier on the competitor than the usual unleaded eight-point Roman. The book gives a complete layout of stuff for newspaper work, cut frames, set with suggested matter for this play, but capable of being used repeatedly for any Gold Rooster attraction; music and effect cues, reel end cues for the operator and about all else that is needed even by an inexperienced man to advertise the feature. And it is only about three years ago that the first of these campaign books was privately prepared and sold for $5.

Booming Singles.

The Gaumont press department sends in a four pager gotten out by Walter Golding, of the Imperial, St. John's, N. B., for the Gaumont travelogues. It is roughly 4 by 6 inches, on cheap stock, but well worded with such lines as "A Holiday Gift that will last you the whole year through," "Arm chair visits to the most interesting places on the globe," "Have you been vacationing with us?" and similar catchlines. It is the right idea. Probably most persons come to see the dramatic feature, but more would come if the single reel topicals and travel pictures were better boomed by the management and even the drama lovers would have greater respect for what managers are too apt to regard—and treat—as fillers. Travel pictures are not merely shorts with which to fill the program. They are in themselves features, capable of drawing to the house persons who would not come to see Theda Bara playing Hamlet to Chaplin's Ophelia. There are many of these who do not even know about the travelogues. If you pay money for their rental, get your money back and as much more as you can by advertising them. If they can't make you money—if your drama pulls all the patrons, who add these subjects? It is not the length that makes the worth of a subject; it is the interest created, and you can help to raise these short lengths to their proper place in your program by giving them good publicity and acting as though you thought pretty well of them yourself. Even houses like the Strand and Rialto, here in New York, are plain "pup foolish" in not making more of their shorts on the program.

Please Don't.

Don't spoil the climax of your story. It is bad enough, at best, to preserve suspense when most playgoers know that the heroine must be rescued, but don't make it worse by giving positive assurance that the heroine *will* be rescued. At least give the director a chance to make them think that perhaps this is one of the infrequent unhappy ending stories. Three recent house programs make the same error, and this is not an exception to the general rule.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. — Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Variety.

SEEKING to defend the studio staff writer, one debater lately pointed out that some such thing was an absolute necessity, since it was not always possible to get material from the free lances that would prove suitable. The studio must have its staff men to ensure a proper supply of material. That argument would be all very well if the staff were so formed as to be capable of giving a supply of suitable material. The trouble is that the staff seldom can do this unless, as is sometimes the case, these staff writers are permitted to look over the work send in from the outside and so freshen their imaginations.

The trouble is that no man can work beyond his capacity and do good work, but ho can work beyond his capacity and produce mediocrity, and with an author on salary and the present necessity for retrenchment, there is too strong a temptation to "save" money by taking the poor stories of the overworked staff man.

In the last week we have read three fiction stories among others. One of these was a series story in the magazine section of a Sunday newspaper. The man who wrote it wrote two or three humorous stories so much above the average that he established his reputation almost overnight. Now he writes more junk than any three beginners and most of it is published because he has a name. The particular story we read was inane to the point of childishness. It was hack work and poor hack work. A second story was in a weekly magazine. It was written by a man whose signature appears in three or four magazine a month. We have counted six in a single month. Running out of plots, he used the theme of a current Broadway dramatic success. It was briskly told, but it lacked novelty of idea and treatment. It finds its parallel in a five reel feature recently released without any credit to the source. Both the hack writer and the hack photoplay writer stole because they were out of ideas.

A third story was from an equally prolific writer. This man trusts more to his dialogue than to his plots to get the stuff over. The dialogue was good, but the local color was so bad that the story was almost an insult to intelligence. It was hack work, just as the work of the studio staff man is hack work, and it does not help the magazines to run such stuff any more than it helps the studios to put on a story merely because it does not have to be paid for. There is bound to come a change in the studio attitude toward the free lance and the first man to really go into the open market and buy good material will be the first man to clean up.

The Right Spirit.

Not long ago we foregathered with a man who had been a star writer but who let the market and its changes grow away from him. He was pretty well discouraged and about ready to turn to something else, and we suggested that as a valedictory some paper might give him important money for his views of the film game today. He could have written a corking good story along these lines, but we were better pleased to get a letter of which this was the essence:

> Well, I wrote the S. E. P. article, 5,000 burning words of it, and, having gotten it out of my system, says I to myself, says I: You poor mutt! You certainly are the prize specimen of the cream of the Whine Club! You beat the game when it was easy, but you can't beat it when it is hard. Suppose, instead of this bleat, you get to work and write some stories that are so darned good that somebody just has to buy 'em. And other words to like effect. Whereupon I threw that perfectly dandy article away—Lord knows I need a thousand dollars, or whatever it might bring, but do not want it bad enough to see that squeal in print—and am doing the best I can to make good on the so-good-they-have-to-buy-them proposition. I have turned out one that comes pretty near making the class, I think. We'll see, anyhow.

That's the right idea. If you were good enough to beat the game when it was easy, you are good enough to play the game now if you will run a little and catch up with the head of the procession. It is not an easy game at the moment, but it is and always will be a game that *can* be beaten by the better-than-ordinary story.

Moods.

It is useless to try to write when you do not feel like it, but it is foolish to permit yourself not to feel like writing if you ever expect to get anywhere. The habit of regular work is most valuable to the writer. Better twenty minutes a day every day than a couple of hours once a week. If you put off writing too long you get out of the habit and must spend more or less time pulling yourself together again. You write regularly and you keep in the spirit of your work, but work one week a month and you will find that it takes you the better part of a day to get into swing again. It is no different from prize fighting or distance running. You must either keep in trim or each time you must undergo more or less strenuous training, and since you write scripts more often than you box or do Marathons, it is easier to keep in trim than to work up to it. Habit counts for much, so get the habit.

Here It Is.

For a long time writers on script topics have been talking about the Kalem "whiskers" script and telling more or less clearly what it is, but it has never been published before now. Through the courtesy of William Wright we are able to give this gem to the world. It was written by an actor who later made a name for himself in pictures and learned a lot more about them than he knew when he wrote this. It is given verbatim, as what is generally considered to be the prize boob script:

WHISKERS—A Tonsorial Drama

In-4-Scenes——— By——— ———

Characters.

WHISKERS.....A long shaggy haird Dog.
Little Mildrid .....Child.
Mildrids Mother.....Old Lady
Barbar .....Eccentric Character
Gravedigger .....Character old man
Postman .....Modern,
Expressman ..... Modern

I-St, SCENE

A—PARLOR—Little Mildrid and her Mother Discovered. Child playing with toys Mother reading—or any local collor Biz, Atc, POSTMAN enters hands Mother—letter, Mother reads letter, My Dear Madam Im sending you by Express the dog I promised Little Mildrid, Iv named him Whiskers" so dont forget to call him Whiskers.——) After letter is read Expressman Enters with Crate with Whiskers in same, And the Name Whiskers to be Painted in bold letters on box to stand out Plain. Expressman opens box for Child and Exits.) Child plays with Dog ten takes tomatto can from sideboard and ties same to Dogs tail.) Dog exits Speadelly throuh centre door.) N, B, if Feasable the dog exit can be continueious By changing scene to street.

2nd, SCENE

Bedroom, Mother puts child to bed, Child dreams dog is dead, Swhow VISSION of graveyard with gravedigger burrying dog. Child awakes takes large bunch of Flowers from vase on table, and Exits through C, D,

3rd-SCENE

A Village lane—) Child with flowers looking for Grave Yard, Biz.) she looks over the head stones for Whiskers Name, then Exits back to lane crying.

4th, Scene

Child crying and walks until herattention is attracted to a Barbar Shop, Wich displays a sign on window wich reads, WHISKERS DIED IN HERE, Barbar enters at door, Child points to sign and hands Barbar flowers Barbar crys with Child, Barbar has towl withwet sponge in it, and wrings same out after wipeing his eyes. Biz Atc.

And this was seriously offered for sale and not written as a joke.

Fancy Work.

It is insane to suppose that you can make a hit with an editor by writing for style. The editor doesn't want style and he knows that no one who knows how to write a story will bother to put in the flourishes. The moment he gets a script all trimmed up with verbal embroidery, he knows that it is a boob script and passes it up. Only the beginner and the would-be literary light tries to impress an editor with his style. The old-timers know that the editors want not style but stories. Style is generally used to cover up a lack of action. In print this is all very well. In photoplay, style will be seen by the editor alone, and he doesn't care for it. He is looking for action and lots of it. Give it to him. If you can write style, stick to fiction, for it is a cinch that you spend so much time over style that you forget to put in plot.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 172.

Explain, in detail, the various items of danger which are brought about by over-speeding the film. Be careful and give them all.

Roll of Honor on Question No. 164.

The Roll of Honor on question 164 was, as I expected, very light. It consists of C. E. Linstruth, Carthage, N. Y.; W. B. Allen, Edmonton, Alberta; John W. Creamer, Chillicothe, Mo.; A. M. Malley, Edmonton, Alberta.

I think, on the whole, W. B. Allen submits the best answer.

Reply to Question No. 164.

By W. B. Allen, Edmonton, Alberta.

The Question:

What advantages are there in the auto-transformer as against the straight two-coil transformer

The Answer:

For some kinds of work the auto-transformer has no advantage over the two-coil transformer, in fact it has disadvantages. But for certain other types of work the auto type is better. Each type of transformer is designed and built for a certain line of work. The auto-transformer is only used where the ratio of transformation is relatively small. Because of the fact that the primary and secondary is all in one coil it would be dangerous to use it on high voltage, therefore the two-coil transformer is invariably used where the supply is high tension. For low voltage work the auto-transformer is superior in every way. It has a higher efficiency, and is much smaller and lighter for a given capacity, hence it costs less to build. The nearer equal the primary and secondary voltages are the greater is the saving in copper in the secondary coil. I think this is all the question was intended to cover, and it is rather hard to answer it properly and fully without going into the theory of each type, and making a lengthy comparison which would, of course, require a lot of space, and probably result in my answer being "thrown out."

Brother Allen is right. The auto-transformer is cheaper to build, but it cannot be used directly on high tension lines, nor is it safe to use it where there is any possible danger of high pressure current reaching its coils.

It Is to Laugh.

Ralph W. Martin, Los Angeles, Cal., says:

> Here is a good one, and the connection is so apt and the entertainment, so genuine that I could not let it get past. In my article, October 7th issue, I claimed there was a more or less prevalent belief that the E.F. of the condenser set should match the E.F. of the objective. In your comment upon the same you said you did not think anyone held any such absurd idea at this late date. However, in the enclosed marked article we see that identical method actually recommended, and that too by one who apparently poses as an authority on the subject.

Brother Martin sends in a page of what purports to be the "projection department," of a trade paper. Under the caption: "Meniscus-Bi-Convex Condensers Again," the editor of the aforesaid department says, in part: "And when ordering you should give the distance from machine to screen, as well as the size of picture being projected, so that the proper combination may be sent you." Meaning proper condenser combination.

It is to laugh! Giving advice on the optics of the projector is rather a hot proposition right now, even for those of us who have spent the best part of the past twelve or eighteen months very largely in the study of that one subject, but such an utterly out-of-date, crude piece of advice as this, which neglects all the vital points involved, and answers along the idcas long since thrown in the rubbish heap, was hardly to be expected. But the matter is, after all, one between the aforesaid advice-giver and his correspondent, and if they are both satisfied, why, Brother Martin, "we should worry." It would seem, however, that the thirty-ninth verse of the sixth chapter of St. Luke might be studied with profit by the editor in question and his victim.

Generator Voltage.

F. H. Hibbard, New York City, N. Y., arises to remark:

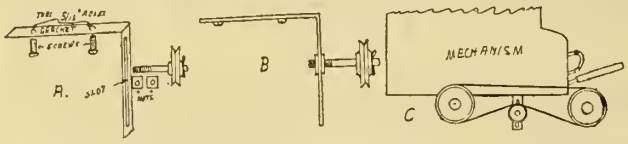
> I note with interest your comment on the inquiry of Mr. R. E. Wicker, Pinehurst, N. C., November 25th issue of the World. Upon what reasoning does anyone base a conclusion that the 110-volt generator operated at 60 volts will burn up? The current which the armature will carry is limited by the size of the armature conductors and its radiation characteristics. The normal full load current can therefore be carried by the armature at 60 volts, the same as at 110, but at the lower voltage the output will be reduced to approximately the value of 2.7 K.W. which Mr. Wicker mentions. The difference in the machine at the lower voltage, that is with the additional field resistance, lies in the fact that the field flux is greatly reduced. At normal full load amperage the armature reaction is the same, regardless of the voltage, but with the weaker field the effect of the armature reaction will be greater, and the regulation of the machine not so good. That is to say, the operator would find that when operating at 60 volts and loading the machine up to the full load current, the voltage would fall off rapidly and the field controller would have to be used to bring it up again.
>
> The efficiency of the generator is determined by the losses, and the losses, as you should know, are proportional to the square of the current in the generator armature. Therefore, so long as the normal full load amperage is not exceeded, the losses will not be increased and the efficiency will not be greatly impaired.
>
> It appears, therefore, that the 110-volt generator could be used at 50-60 volts, although it is true that if the operator were too reckless in cutting out field resistance he would stand some chance of over-heating the machine. It also appears that with the generator operating at 50 volts and 60 amperes, which I imagine is somewhere near the normal current of the 110-volt generator in question, it could be run by the 4 h.p. motor. This current value, however, would represent the maximum output of the set with the 4 h.p. motor. The simplest thing for your correspondent to do would be to obtain a field controller that will double the resistance at present in series with his field, and enable him to cut down to 60 volts. By a short trial he can determine what the machine will do, but with reasonable care the armature will not burn up. The result of operating the machine at low voltage is to change the regulation.

I was just a little bit amused at Brother Hibbard when he said in one place: "Upon what reasoning does anyone base a conclusion that the 110-volt generator operated at 60 volts will burn up?" And when in next to the last sentence he remarks: "But with reasonable care the armature will not burn up." Friend Hibbard therefore admits, at least, by inference, that the armature would have a strongly added tendency to over-heat. I also note where he says: "As you ought to know." Well, Brother Hibbard, if I really knew everything I "ought to know" in order to answer the range of questions which reach my desk, I certainly would be one stem-winding, double back-action dyed-in-the-wool wonder. I would have to rival Thomas Edison as an electrician; be somewhat superior in optical lore to the Bausch & Lomb Scientific Department; know more about carbons than Speer, the National, and all the foreign manufacturers rolled into one; be past-master of the mechanics of the projection machine; have all data regarding ventilation at my finger tips, and in addition to this cough up ideal operating room plans, et cetera, at will. After eight years of experience in answering questions, with the consequent continual study which is necessary to place me in position to even keep within sight of the head of the procession of advanced knowledge on the art of projection, I have at least accumulated some considerable fund of information, but it does not follow I am an expert dynamo constructor, versed in all the different fields of knowledge that particular line of human endeavor calls for. Do you get me, Brother Hibbard—do you get me?

A Boost.

J. A. Merklein, Jersey City, N. J., says:

I enclose herewith sketch of a method of tightening my motor drive belt which I have been using successfully for some time. On damp days I used to have a lot of trouble with the belts; they would be loose and slip, which meant loss of speed. To overcome the trouble I invented the little device.



From any hardware store procure one 3-inch iron "L" bracket, same shape as shown in sketches A. B. Drill two three-sixteenth-inch holes in one end of the bracket, and two holes to match in the underside of the head of the mechanism. Thread the two in the mechanism to fit two screws which you have previously secured. In the other angle of the "L" bracket make a slot about two and one-half inches long by one-fourth-inch wide. You will then need a shaft and a V pulley, which you will attach to the slot in the bracket, as shown. The V pulley will have to set out far enough to engage the belt. The whole thing is shown in sketch C. Sketch A shows the various parts required.

And now let me say a word in praise of Brother Nugent of the Halsey theatre, Brooklyn, N. Y. I visited his theatre, without his knowledge, on the evening of November 12th. When I entered Part 3 of the five-reel Triangle "Plain Jane" was being shown. There is no keystone effect at all, although the operating room is away up in "nigger heaven." The light was well handled and his blending at change perfect. To make a long story short, although I was in a critical frame of mind, I found nothing to criticize. Brother Nugent's work is good, and he should receive credit for that fact.

We are glad to give it to him, Brother Merklein—very glad indeed. It is much more pleasant to praise than to blame, but unfortunately for me the office of the editor is not to do what he would *like* to do, but what ought to be done, and all too often, I am sorry to say, censure is deserved.

As to the belt tightener, it is submitted for the benefit of our readers. It is, I think, adapted for use with the Simplex machine only.

Fredericton, New Brunswick.

In the accompanying picture we show a map of J. J. Merriman's features, together with front elevation of his Simplex machine. Brother Merriman is operator at the Gem Theater, Fredericton, N. B. I had the pleasure of meeting him while up in that country, and can vouch

for the fact that he is one of the "reg'lar guys." Brother Merriman says:

I have a 59 foot throw, projecting a picture to a plaster screen with A.C. current. Get excellent results. And now here is a little puzzle. Sometimes my Simplex runs easy; at other times it runs hard. I use the regular Simplex oil, and do not understand why this should be. This, however, is about the only difficulty I experience. Can you tell me where I can get some slow printing lantern slides for making slides from newspaper copy, and work similar to that where it requires great detail? I cannot get them in Canada.

Friend Merriman's address is Gem Theater, Fredericton, N. B. Will some operator who knows about the slides give him the required address; also has any Simplex operator had similar trouble, and been able to locate it. If so kindly advise the department.

St. Louis Operators to Dance.

On Thursday evening, February, 8, 1917, the Moving Picture Machine Operators' Local Union, No. 143, I. A. T. S. E., will give their annual ball. The affair is in the hands of a very able committee made up of John Nick, chairman; A. L. Stone, secretary; Ruby Srenco, treasurer; Fred C. Mosier, and William Robinson.

It is expected that the light effects will be something out of the ordinary. The committee is doing everything possible to make the ball one of the events of the season in the city by the Father of Waters, and a glance at the personnel of the aforesaid committee convinces us that their efforts will be crowned with success.

Eighteen Amperes.

A. C. Hartman, manager Omaha Film Exchange, Omaha, Neb., says:

We note your comment in the Department, Page 110, November 18th issue, regarding number of amperes being used in the Dundee theater. A year ago if you had told me that it would be possible to get as beautiful a picture as the Dundee is putting on, using only 18 amperes of current, I certainly would have doubted the statement. The credit for this remarkable performance is really due to our operator, A. B. Bradley, a member of Local Union 343, Omaha. As Mr. Bradley is also machine salesman for the Omaha Film Exchange, he had, previous to the opening of the Dundee, collected a miscellaneous lot of carbons in broken packages from what stock we had on hand in odd sizes and makes. This is how he stumbled onto the combination of a ½-inch cored Siemen carbon above and a ⅜-inch solid Electra below. At first I thought there must certainly be something wrong with the ammeter, but tests proved the instrument to be correct.

We are glad to note you will be in the west some time this spring, and will certainly appreciate your calling upon us. Meanwhile please find enclosed statement from perfectly reliable theater managers and operators. I would like to have you test this out for yourself when you come.

The measurements under which we are obtaining these results are: Gold King screen 12 x 16 feet, picture covering the entire screen; distance of projection 97 and a fraction feet; width of house 30 feet, inside measurement; auditorium well lighted; a combination of a 7½-inch meniscus lens in back and a 6½-inch bi-convex in front; from condenser to aperture plate is 14 inches; the back focus of the objective lens is 4½ inches, and its E. F. length is 5¾ inches; distance of crater to condenser is 5 inches.

The foregoing seems to be utterly impossible, because, while we used to project what we considered a pretty fair picture with current taken through a 25 ampere rheostat which after a month or two use only really delivered about 20 amperes, still by comparison with the illumination of today the picture was really quite dull, but there are, however, other equations which make for large loss of light. First: the crater is 5 inches from the lens, meaning presumably the flat surface, and this is very, very bad indeed. The distance from condenser to film is given as 14 inches, and that makes for considerable loss of light with an objective of that diameter working at 4½ inch back focus. Now, I would suggest a trial of the following, and would *like very much to have a report on it*: one 6½-inch meniscus and one 6½ bi-convex lens close together, with 16 inches from the center of the bi-convex lens to the aperture. The arc to be advanced until the spot is (a) 1½ inches in diameter; ((b) 1¾ inches in diameter. This should bring your arc to within less than 3¼ inches of the lens, and ought to result in a very decided increase in illumination. The following statement accompanied Mr. Hartman's letter.

We, the undersigned, have personally attended the Dundee Theatre during a regular performance and have witnessed a perfectly projected sixteen foot picture at a throw of 97 feet. A Baird projector was used, taking current from a Hertner transverter. The carbons were ½ cored above and ⅜ solid below, and the ammeter registered 18 amperes.

Joseph F. Vasko, Jr., owner and manager of Columbia and Gem Theatres; Robert W. Murray, operator Muse Theatre, member Local 343; M. D. Brannon, operator, Local 343; J. C. Maxwell, operator Hipp Theatre, Local 343; Jos. P. Bean, Gem Theatre, Local 343.

If you will turn to page 287 of the third edition of the Handbook, you will find that for less than 20 amperes D.C. ½ inch cored carbon above and ⅜ inch solid below is recommended, therefore Brother Bradley has accidentally done precisely what the Handbook would have told him to do. On page 286, I say: "Below 20 amperes D.C., I think ½ inch cored above and ⅜ inch solid or cored below will serve the purpose very well." On page 287 the table makes it ½ inch and 7/16 inch for 20 to 25 amperes.

Meeting of Good Fellows.

Sixty miles north of Gotham, on the shores of the stream named after Explorer Hudson, in the village of Newburg, there recently occurred a meeting of two good fellows. The aforesaid convocation took place and was held by and between one Frank Rembusch, often dubbed Mirror Screen for short, and one J. H. Genter, better known as the original and super-enthusiastic booster of Mirroroid. Oh, yes, and by-the-way, there was a third party to the meeting, namely, Mrs. J. H. Genter. Yes, and still, a fourth party in the shape of Mr. Turkey, though, at the end of the meeting only the framework of the last named remained. In lieu of the missing parts, however, there was a placid, contented look upon the faces of the three survivors, and a rotundity of form not present when the meeting began. In other words, Brother Rembusch helped Mr. and Mrs. Genter massacre the corpse of the Thanksgiving turkey.

Just what took place at this historical gathering the historian sayeth not, but according to Madame Rumor deep laid plans were formed to benefit the screen manufacturing business, which, of course, means benefiting the whole moving picture industry. Be that as it may, however, I know Rembusch enjoyed his dinner because I've been there myself and can bear testimony to the fact that Brother Genter's table is a mighty good one under which to repose your feet. Can't be beat, my boy, can't be beat. I would have liked to have joined the happy throng and intend to get good and even with Genter for not issuing an invitation. By golly, I am going up there some of these days and deliberately eat him out of house and home.

The Nicholas Power Company.

Since the birth of the year 1917, the boys down at 90 Gold street have been, as they always are, extremely busy. Nicholas Power himself is quite some considerable personage any way you view him, and anything that gets past his eye is qualified to get into heaven by passing through the eye of the smallest needle made.

Another important cog in the Power Company is Edward Earl,

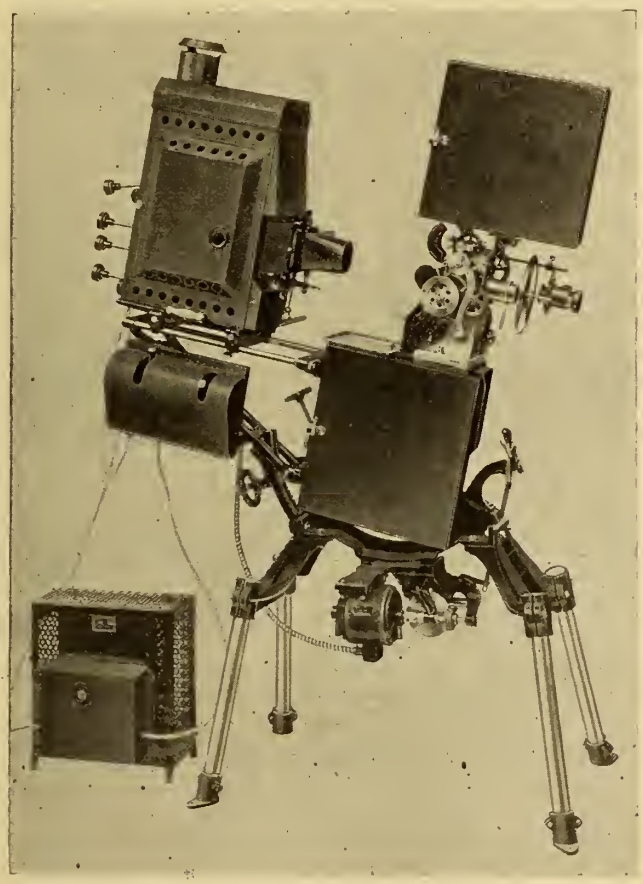


Fig. 1.—Power's Latest Equipment.

vice president and treasurer, who is a prototype of what is highest and best in American business life. To Mr. Earl's untiring energy, his bland affability and tremendous organizing power no small part of the success of the Power Company is due. Those who have not met him have missed knowing one who is that rather rare combination, a thoroughly good fellow and a keen, capable business man.

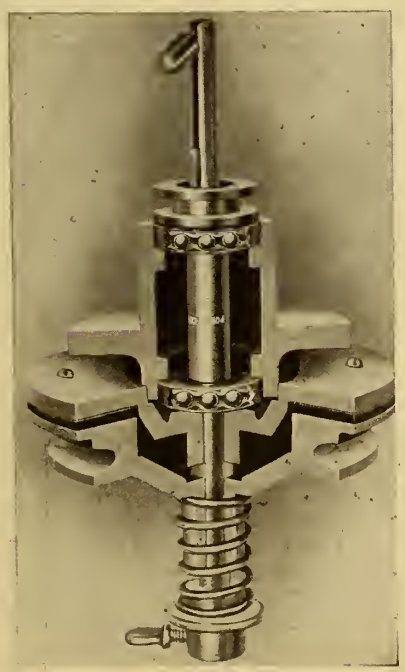


Fig. 2.—Take-up Friction; Sectional View Showing Construction.

Then, too, there is John F. Skerrett, who occupies the general manager's chair, and fills it too! You can get an argument out of Mr. Skerrett any old time, without even one-half of a try, and the worst part of it is he generally manages to either make you out wrong or prove you a liar, he doesn't care particularly which, but he is a good fellow at that, and as I said before, he *fills* the chair he occupies. Out in the main office, in a sanctum sanctorum all his own, we find Will C. Smith, assistant general manager, who is busier than a bumble bee in a red clover field.

Of course, we need not bother about mentioning Mr. Uhleman, because he has been there so long that, like the wall paper in a boarding house, he is a fixture; the Nicholas Power Company without Uhleman would be like a soap kettle without any bottom. He is superintendent of the factory; also he is quite some considerable superintendent, as anyone will tell you who is acquainted with affairs at 90 Gold street. Seriously, however, the Nicholas Power business organization is most emphatically not open to criticism, and the proof of that fact is found in the business they do, both in America and other countries.

During the past year the company has developed its export trade until the order department is now yelling for help, and Superintendent Uhleman is demanding a new lot of machines in order to keep up with the same. Friend Uhleman is, however, hampered, and that means the company is hampered, by inability to secure machinery which has been ordered, and should have been delivered months ago.

Fig. 3.—New Tension Device.

During the year there have been certain minor changes made in the projector substantially, as follows: First, in place of the two pins which fit in two slots in the hub of the fly wheel to lock the shaft and the wheel together, a "Woodruff" key has been substituted. This key is similar in shape to what you would get if you split a one-half inch round rod of iron down its center for half an inch, and then sawed the resultant two halves off. These two halves would be, and constitute, two "Woodruff" keys. Put in another way, it is a key which is round on one side and flat on the other, the flat surface measuring something like one-half an inch across. This key presents several advantages as against the old pins and slots. It is a very simple matter to remove it, merely by placing a screw-driver underneath the end or tapping gently on its end. Also, whereas the old pins used to give considerable trouble when the wheel was improperly placed on the shaft, the "Woodruff" key is practically indestructible. By welding flat spring steel on the aperture plate tracks, a practically non-wearing surface has been presented to the film.

A big and very genuine improvement is the substitution of a new tension device in the upper magazine for the old, and, if I may be pardoned for saying it, rather inadequate spring attached to the maga-

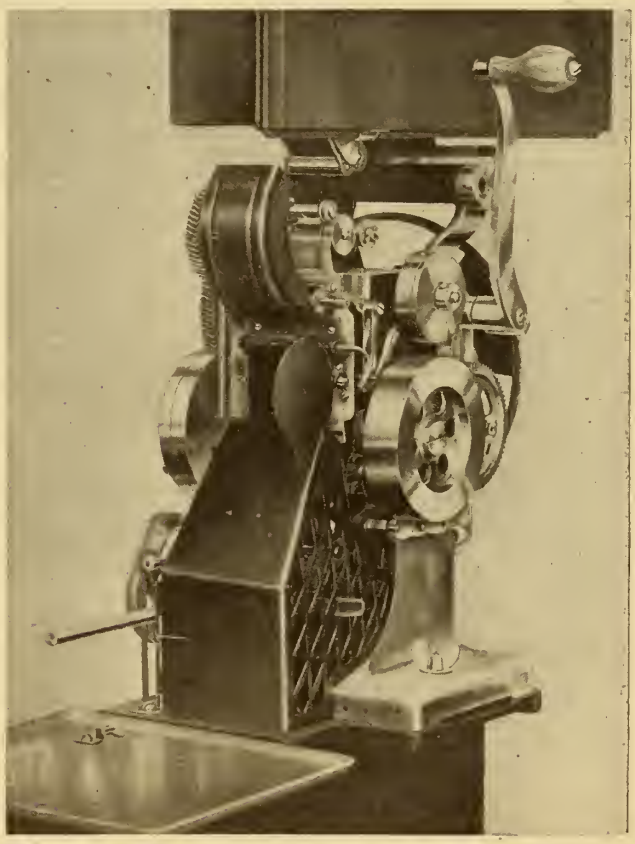


Fig. 4.—General View of Mechanism.

zine door. The manufacturer is not altogether to be blamed for the old condition, inasmuch as the standard of measurement of the hole in the hub of the film reel is still the same as it was when reels carried but a few hundred feet of film. The manufacturer, thus, as can be seen, was compelled to adhere in spindle construction to the small

diameter dimension, which did not permit of sufficient stock to design a proper tension and sufficiently strong holding arrangement applied to the spindle itself.

The new tension device is illustrated in Figure 3. It is fastened in the upper right-hand corner of the magazine. It consists of an arm hinged to the magazine in the upper right-hand corner, and at the point of hinging there is a flat steel spring which normally holds the arm tightly against the reel. At the outer end of the arm is a round bearing surface, which comes down against the hub of the reel, applying its pressure in a circle around the spindle upon which the reel rides. This method serves two purposes; first, it supplies adequate tension in a very acceptable form. Second, it holds the reel on the spindle when the operator (do not tell this to anybody; the operator is not supposed to open the magazine door to see how much film is on the reel, but—he does it just the same) opens the magazine door to look in.

The gate latch of the mechanism has been improved in that it is now manufactured in one piece, and is made of sufficient length so that it is kept away from the heat of the spot, all of which is a convenience to the operator. It speaks well for the Power's machine that it has only been found necessary to make these comparatively few changes during the period of twelve months. A thing must be pretty good if it can stand the wear and tear of a whole year without any radical changes in construction being found necessary.

In closing I want to extend to the Nicholas Power Company, from the Projection Department, and from the Moving Picture World, our best wishes for a prosperous year. The company is itself very progressive. Its product has stood the test of time, the Nicholas Power machine being the oldest now in the market, with the single exception of the Edison.

Mr. Skerrett, general manager, in conversation with the editor, made the following pertinent statement:

"It seems to me that one of the greatest commendations the American-made projection machine has ever received, or could possibly receive, and one of the best proofs of its superior construction is found in the fact that, although American-made machines, including our own, are shipped literally to the four corners of the earth, and come into direct competition with all makes of foreign made machines, the experience of this company is that wherever the American-made machine gains foothold, its use increases, and, although placed in the hands of men unfamiliar with the American product, criticism appears to be almost entirely absent; in fact, commendation takes its place."

Impure Dyes.

John W. Creamer, Chillicothe, Mo., writes:

> In your opinion what is the seat of the trouble which caused the damage to the samples of film I am enclosing? The letter from the exchange explains its position in the matter, but, nevertheless, I dispute its correctness, and firmly believe the exchange to be in error. They claim there is something wrong with my machine, but if this is true why did it only injure this particular portion of the film, and not injure any other films at all? Moreover, I have gone over the machine carefully and can find absolutely nothing wrong. Now, Brother Richardson, you know, as well as I and all other operators know, that no machine could tear up a film in that way for fifteen feet without causing a stop. At the very least one would certainly lose the lower loop. I therefore claim that the exchange is in error in saying I did the damage. If it did, then would it not treat all reels the same? Upon close inspection you will note that one edge of one piece of film is creased and partly cracked. Now I do not believe any machine is guilty of the damage. The film is very brittle stock. The reel had been rewound just once too often upon a lop-sided, bent reel, with result that part of it, the film, was damaged by the metal sides, and partly creased, which, of course, would help start a crack if the film was brittle, as it most certainly was in this case. It is also possible that I rewound it on a bad reel, which put on the finishing touches, so that the exchange actually received the film in the condition claimed. Now if a sharp idler would cut the film for fifteen feet, or a deposit of emulsion would do it, it would keep on cutting it. (Not necessarily, Friend Creamer. The deposit of emulsion might possibly be torn away, or the idler might move slightly.—Ed.) Also if the film ran off the sprocket there would be indentations.
>
> I am having trouble with dynamo of my motor generator set. The commutator is covered with a black deposit. I cleaned this off until the commutator shone, and after ten minutes it was as black as before. What is the cause? Inferior grade of brushes, or brushes too soft?
>
> I would like to register a complaint about the type of tension the new Simplex has in the upper magazine. It squeaks too much; also if the upper reel is very thick the tension device works the magazine door slightly, and eventually the door comes open. Also the take-up tension is decidedly too tight, and there seems no way of weakening it without cutting off a part of the spring. You can tighten the tension, yes, but how can you loosen it?

With regard to the film, Brother Creamer, this department has received many complaints of the splitting of tinted film. In fact the complaints became so frequent that I took the matter up with the Eastman Company, who went into it exhaustively and determined the fact that the fault lies in the dyes used for tinting. You know, since the trouble in Europe started, we have been unable to import dyes, and the domestic breed renders the emulsion hard and creates a decided tendency to crack the celluloid beneath. I have had the matter up with some of the larger manufacturers, and the tinting of film is being limited to the lowest possible degree at this time, just on this account. You will note that the yellow film of which complaint is made is quite heavily tinted, and I do not think there is any question but the base of the damage lies in the dyes. Most likely rewinding on a crooked reel helped the matter along very considerably. I don't think the damage was done in a projection machine at all. I would again call the attention of producing companies to the need for caution in using domestic dyes. The fact that the damage only showed on a short portion of the film does *not* disprove the dye theory.

There is also another lesson in this, this time for the exchange, viz.: *Get the best obtainable reels and keep your reels in perfect condition. It is, as this department has time and again pointed out, little less than crass stupidity to place a valuable film on a weak, cheaply constructed reel, or a reel in bad condition, which might, and probably will, cause more damage to the film in one rewinding than a dozen good reels would cost.*

As to the trouble with your commutator, your data are insufficient to allow me to form a very decided opinion as to what is wrong. Such a condition may be brought about by several things, each one of which ought to be accompanied by considerable sparking, but you have not mentioned anything of that kind. First: Perhaps the mica insulation needs under-cutting, or, if it is under-cut, then possibly you are using a brush which is too soft and the under-cut is filled up with a combination of powdered mica, dust and paraffine which ought to be thoroughly cleaned out. This can best be accomplished by breaking a hack-saw blade in two, grinding the broken end to a square, sharp point, or corner, and carefully drawing it through the grooves between the commutator bars. It is also possible that the condition is brought about by the brush containing too much paraffine, or a poor grade of brush. But you will have to describe the condition more closely, particularly with regard to sparking. After having cleaned your commutator, and cleaned the under-cut, if you find that is the seat of the trouble, lay a strip of No. ½ sand paper on the commutator, sand side out, rest the brushes on this paper, and, with the tension on, draw the sand paper back and forth around the commutator a few times in order to clean off the contact end of the brush thoroughly. If you have one of the new Handbooks I would recommend that you study General Instruction No. 8, Pages 372 to 380 inclusive, which covers care of the commutator. I cannot possibly print all this, since, as you will observe, it covers eight pages of the Handbook. I would earnestly recommend that you get the book, if you haven't a copy, because this is only one of hundreds of things which are dealt with far more exhaustively than it is possible to deal with them in the department.

As to the Simplex magazine tension, why that matter is respectfully referred to the Precision Machine Company for attention.

Cole's Picture Machine.

N. E. Stevens, Calgary, Alta., sends in answer to Question 166 and asks:

> Can you give me any information concerning the Coles' picture machine? I have never seen this projector, and would like to see your description and opinion of it in print. The boys in Calgary are looking forward to your visit, and sincerely hope nothing will occur to change your plans and cut us out.

No danger of that, Brother Stevens. I will be there all right, though it will not be until some time the latter part of April.

As to the Coles' picture machine, I described the mechanism a long time ago in the department, when it was known as the "Cameron" machine. I cannot consume valuable space, which is needed for other purposes, in again describing a projector which is not yet on the market. Just why the Coles' Picture Machine Corporation does not do something besides maintain an office, deponent sayeth not. They have been telling me for the past year: "We are going to have the machine out very soon," but up to date that is all it has amounted to. The intermittent of the Coles' machine will prove a novelty to operators. It is an oscillating movement, which could most nearly be described as a modified beater movement, though it does not at all resemble the beater movement, at least in so far as its mechanical construction be concerned. As soon as the machine is actually placed on the market this department will supply full and complete description and information concerning it. Until that time, nothing doing. We are not looking for matter to fill space, but for space in which to place matter awaiting publication.

When You're in Trouble

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MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 17 Madison Ave., New York City. | Haas Bldg. Los Angeles, Cal.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Camera Specifications (Continued).

DO NOT use any hard, sharp instrument to scratch away the accumulations of emulsion, because such an instrument is liable to score the plate, thereby causing worse scratches than before. If the aperture plate is of very hard metal a piece of soft brass may be used in extreme cases for clearing away accumulations of gelatin. It is better, however, to clean them away with the finger nail, followed by a cleansing with a moistened cloth, going over it two or three times with fresh portions to make sure that none of the dissolved gelatin is left adhering in a thin, invisible coating upon the metal. It is permissible, especially in damp weather, to lubricate the aperture plate very lightly with Three-in-One oil or vaseline, or in cases where these are not available rubbing the ball of the finger against the side of the nose or on the scalp will produce sufficient natural oil to lubricate the plate nicely. In using vaseline or lubricating oil extreme care must be taken not to use too much, a small dab of vaseline smeared on some convenient place on the inside of the camera, such as the inside of the door, being sufficient to last for months, barely touching the ball of the finger to the edge of this spot of vaseline, providing a great sufficiency for the purpose. Strictly speaking, the aperture plate is merely the frame of metal surrounding the aperture opening, but in general usage it extends not only to this portion but to all of the metal plate within the side guides above and below the aperture opening, and includes, in most makes of cameras, the film rails as well, which are integral with the plate. The Prestwich camera has a separate aperture plate, held in a groove, which may be removed independently of the film track. The film rails and aperture plate on the emulsion side and the film gate with its pressure plate and pressure rails on the celluloid side, together with the side rails, are the mechanism which holds the film accurately in the focal plane while the picture is being taken, and guide it in its movement while being drawn down for the next succeeding exposure. Unless all of these parts perform their functions accurately and well there will be certain imperfections in the finished negative. Some aperture plates are merely a flat piece of metal, indifferently polished, with the frame opening and the finger slots. The only place in the camera where the surface of the emulsion which records the picture should come in frictional contact is just above and just below the aperture opening, and at this place the contact should be as light as possible consistent with keeping the sensitive surface accurately in the focal plane. The center of the aperture plate, above and below the aperture opening, should be milled out or relieved to a sufficient depth so that the emulsion between the two lines of sprocket holes does not come in contact except at the two places just mentioned. The rails are the portions of the plate left out on each side which bear the friction of the moving film on the edges at the line of perforations. All edges of contact rails coming in contact with the film should be nicely rounded and polished, as well as the edge surrounding the frame opening and the slots in the lower rails through which the fingers work. Although the Pathe camera is one highly estimated by professional cameramen, it is safe to say that nine out of ten owners of Pathe cameras in this country have had the velvet film tracks with which they were originally provided removed and metal tracks and rails substituted.

The gate is the metal plate or door which, in conjunction with the pressure and runner plates, holds the film in contact with the aperture plate. In most cameras this is a true gate working upon hinges which is held closed by one or more firm catches. When open it allows free access to the aperture plate for cleaning and for threading the film. In some makes, however, it is a mere plate held upon springs, and only recedes far enough to allow the film to be threaded through. Such a gate is an abomination, as it does not permit the aperture to be cleaned without taking the camera partially apart with a screw driver. The pressure plate is a plate, generally of metal, resting against springs fastened to the gate which presses the film in contact with the aperture frame. This pressure should be adjustable, as nothing is gained in having a greater stress upon the film than is necessary to keep it in the focal plane. If the pressure is not great enough, however, the film in its passage by the aperture opening will play backward and forward, causing the picture to go in and out of focus in a most annoying manner. There are several varieties of pressure plates, practically all of them being of metal, although it is common to face the friction surface with black felt, short pile velvet or sateen. The pressure plate should be easily and quickly removable so that a ground glass may be substituted for focusing purposes. To eliminate the time wasting occasioned by changing from the pressure plate to the ground glass and back to the pressure plate again many pressure plates are perforated; that is, a hole is made through the plate just the size of the aperture opening, so that the image may be focused directly upon the film while it is still threaded in the camera. As some operators believe that a pressure plate only working at the edges of the aperture is apt to allow a small amount of bulging of the film one way or the other within the aperture opening, one or more narrow bars are sometimes permitted to remain crossing the hole in the aperture plate. In using a solid aperture plate it is generally advisable to use the cloth upon the friction surface, as mentioned above, as metal cannot be smoothly polished without giving a reflecting surface; and a highly polished pressure plate at the back of the film is liable to cause a certain amount of halation by the reflection of high lights penetrating the emulsion and being reflected back upon the film again. The finger rails are important, as they keep the film in contact with the slots through which the fingers, or claws, operate. These runners must be upon strong but light springs, or in some cases the springs themselves are the runners which bring the film into engagement with the claws. When the claws push through the slots to drag the film downward they may come in contact with the segment of film between the two perforations instead of striking in the center of a perforation. If the springs are too stiff and the runner does not spring back with the pressure of the claw against the film the claw will perforate a new hole in the film with burred edges. The function of the spring upon the runner is to allow the film to give away until the finger in its downward passage encounters the first perforation hole in which it engages; the spring pressing the film back in contact with the film rails with the claws threaded in the perforations.

Side Guides.—Having discussed the means by which the film is held in the focal plane without forward or backward movement, we must now turn our attention to the means of maintaining the lateral alignment. Celluloid is subject to considerable shrinkage under various atmospheric conditions. If it is guided in its passage between the gate and the aperture plate by immovable side rails these immovable side rails must of necessity be sufficiently far apart to receive the widest ribbon of film which would be likely to thread into the camera. In that case all film ribbons of narrower gauge would have a certain amount of play, or side weave, between these two guides. For that reason in the better makes of cameras the guide rails on one or both sides are made.

In the Pathe camera the side rails are built upon the principle of a parallel ruler, being held parallel by two cross-arms, each of which works upon a central pivot, so that any adjustment of one side rail is accomplished equally by the other. A small spring draws these rails lightly toward each other when the gate is closed. When the gate is open the rails are spread open by the opened gate, permitting the film to be threaded easily between the rails which close together with a firm, light pressure upon the edges of the film as soon as the gate is closed. This equalization of adjustment upon both sides of the film tends to keep the frames centered between the edges of the film. The amount of this adjustment is so small, however, that other makers prevent side weave by placing the side rail on one side only upon springs. In a very narrow ribbon this has a tendency to push the frames toward the perforations upon one side, but is seldom sufficient to cause any trouble. The Gillon and Universal cameras have the adustable rail upon one side only. The Bell & Howell camera has no side guides but depends for its centering upon two pilot pins which fit the perforations exactly and engage on either side of the aperture during the exposure period, thus making it probably the most reliable camera made for obtaining exact register in double exposure work.

(To be continued.)

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Success of S. L. Rothapfel.

At a time not so far distant the music supplied at the average motion picture house was of a grade about two degrees above that of a blind man's hand organ. The film business wasn't the sixth largest industry in the country then, and the picture houses were still in the dime museum and side show category. Naturally they were operated by managers of the side show stripe, who judged music by its value as a ballyhoo and accordingly placed their old style raucous electric pianos close to the doorway where they would compel the attention of the people on the street. Never mind the people in the audience; their money was in the box office. If the music was not to their taste they could move on and leave vacant seats for others who had a nickel to squander.

That was the first phase. Then, following the player piano came the piano player. His interpretation was about as good as that of his automatic predecessor, except that the mechanical piano played all the notes and he didn't.

But "the movies" were progressing. The places where they were shown were getting cleaner. A better class of people was beginning to patronize them. Prices went up to a dime and managers were overcome by a sudden rush of money to the box office. They could afford more music, so the rough work was taken off the piano player's hands and turned over to a trap drummer. This virtuoso on the cow bell and the auto horn added much indiscriminate atmosphere to the pictures, and his installation was a step in the right direction. A violinist or some one who had been told he was a violinst, was usually added to the ensemble at this period, but the less said about him the better.

Next came the pipe organ, and with that the motion picture began to come into its own from the standpoint of musical accompaniment. Things were possible with an organ which no handful of journeymen musicians could even approach, and the organ business picked up all over the country.

Also certain inventive geniuses began turning out elaborate mechanical orchestras which one man could operate and which could produce practically all the effects originated by the nimble-fingered trap drummer.

Even at this stage, however, there was no intelligence brought to bear in correlating the spirit of the music with the spirit of the pictures. The orchestra and the organ played tunes, that was all.

Then in the grimy little mining town of Forest City, Pa., something happened. A young man there was running a nickel picture show in a dance hall back of a saloon. Scarcely the environment to produce an aesthetic ideal one would say; yet in those sordid surroundings a desire was born which has been bountifully gratified in recent years and has left its impress wherever motion pictures are shown.

For this young man who ran the picture show and separated the Poles and Huns whenever knives began to flash in the combats incident to pay-day, had an imagination which made thrilling flights into the future. He was gifted with the soul of a musician and an artist, and as he worked he thought, and dreamed and hoped.

That was seven years ago. Today that young man selects the musical numbers for an orchestra which acknowledges no superior save the Metropolitan Opera House. The pictures which that orchestra interprets are presented in a theater which serves as the model for every new motion picture house throughout the country. It has the largest organ in any theater anywhere; its auditorium is lighted by a color system unique in the beauty and variety of its possible effects; it stands on the choicest theatrical location in New York; and it is filled rightly with a clientele which represents quite the opposite extreme from the Polish miners of Forest City. The theater is the Rialto. The young man who directs it is Samuel Rothapfel.

Every new spectacular film production, the kind that constitutes an evening's entertainment, has its specially arranged score. Some of these, notably that for Geraldine Farrar's appearance in "Carmen," was arranged by Mr. Rothapfel. Others has enlisted the services of many well-known composers and directors. The desire for interpretative music has become fixed with the public and their standards of taste in such matters have been immeasurably elevated.

The latest and most gratifying result obtained by presenting classical music in motion picture houses is the increased interest it has created in the opera and the higher class concerts. Thousands of people go to see motion pictures every week, and to get the best pictures they have listened to good music. Symphony concerts and grand opera have limited seasons and comparatively few performances. Also the prices are high. The motion picture houses are open the year round; they give several performances a day, and the price is within the reach of everyone. For this reason Mr. Rothapfel makes the well-substantiated claim that the orchestras in the theaters with which he has been connected have done more to create a popular demand for high-class music than all the symphony orchestras put together.

Large Organ for Detroit Theater.

Hillgreen, Lane & Co., of Alliance, Ohio, have under construction one of the largest theater organs in the United States. It is to be installed at the Madison theater, Detroit, Mich.

The specifications of this instrument were drafted by Arthur H. J. Searle, of Detroit, in co-operation with the builders, and Mr. Searle is to preside at the organ when it is completed.

The following scheme contains virtually no duplexed stops and presents a large variety and wealth of power:

GREAT ORGAN.

Double Open Diapason, 16 ft.	Grosse Floete, 8 ft.
Major Diapason, 8 ft.	Octave, 4 ft.
Minor Diapason, 8 ft.	Harmonic Flute, 4 ft.
Gamba, 8 ft.	Tuba Mirabilis, 8 ft.
Gamba Celeste, 8 ft.	Tuba Clarion, 4 ft.
Duiciana, 8 ft.	Tuba Profunda, 16 ft.
Doppel Floete, 8 ft.	Xylophone.

SWELL ORGAN.

Contra Gamba, 16 ft.	Rohr Floete, 4 ft.
Open Diapason, 8 ft.	Contra Fagotta, 16 ft.
Viol d'Orchestre, 8 ft.	Oboe, 8 ft.
Viol Celeste, 8 ft.	French Horn, 8 ft.
Salicional, 8 ft.	Vox Humana, 8 ft.
Hohl Floete, 8 ft.	

ORCHESTRAL ORGAN.

Geigen Principal, 8 ft.	Flute d'Amour, 4 ft.
Viola, 8 ft.	Piccoio, 2 ft.
Unda Maris, 8 ft.	Clarinet, 8 ft.
Concert Flute, 8 ft.	Orchestral Oboe, 8 ft.
Dolce, 8 ft.	Harp.
Quintadena, 8 ft.	

ANTIPHONAL ORGAN.

Diapason, 8 ft.	Wald Floete, 4 ft.
Arzahler, 8 ft.	Cor Anglais, 8 ft.
Vox Angelica, 8 ft.	Vox Humana, 8 ft.
Gedeckt, 8 ft.	Cathedral Chimes.

PEDAL ORGAN.
(Augmented)

Resultant, 32 ft.	Celio, 8 ft.
Double Open Diapason, 16 ft.	Contra Fagotta, 16 ft.
Violone, 16 ft.	Tuba Profunda, 16 ft.
Bourdon, 16 ft.	Tromba, 8 ft.
Grosse Floete, 8 ft.	

An Album of National Music for Musicians Playing Weeklies.

The musician playing weeklies is often confronted with the task of supplying National music to many scenes. For example: one scene in a weekly may be laid in Turkey, the next scene in Holland and the scene following in Greece, etc.

While many musicians have memorized a number of National airs, particularly America, Great Britain, Germany and France, the national music of other countries is not always easily memorized.

Carl Fischer publishes an album of National Anthems, Hymns and Patriotic songs containing the following National airs:

AMERICA—"Hail Columbia," "The Star Spangled Banner," "Yankee Doodle," Columbia, the Gem of the Ocean," "My Country 'tis of Thee," "Maryland, my Mariand," "Dixie's Land," "Hail to the Chief."

AUSTRIA—"Got erhalte Franz den Kaiser."

BAVARIA—"Heil unserm Konig, Heil."

BELGIUM—"La Brabanconne."

BOHEMIA—National Hymn.

DENMARK—"King Christian."
FRANCE—"La Marseillaise," "Partant pour la Syrie."
GERMANY—"Heil Dir im Siegerkranz," "Deutschland uber Alles," "Die Wacht am Rhein," "Was ist des Deutschen Vaterland?"
GREAT BRITIAN—"God Save the Queen," Rule Britannia."
GREECE—National Hymn.
HOLLAND—"Mien Neerlandsch Bloed."
HUNGARY—"Rakoczy March."
IRELAND—"The Minstrel Boy," "Killarney," "St. Patrick's Day."
ITALY—"Garibaldi Hymn," Marcia Reale Italiana."
MEXICO—National Air.
NORWAY—"Sonner of Norge."
POLAND—Patriotic Song.
PORTUGAL—National Hymn.
PRUSSIA—"Ich bin ein Preusse."
RUSSIA—"God Save our Noble Czar."
SPAIN—"Hymme de Riego."
SCOTLAND—"The Blue Bells of Scotland," "The Campbells are Comin'."
SWEDEN—National Hymn.
SWITZERLAND—"Rufst Du, mein Vaterland."
TURKEY—"National March."

This album is small in size and should be on every musician's stand who endeavors to play weeklies correctly. Arranged for piano, the album can be used for organ, and it is also arranged for full and small orchestra.

Music Every Musician Should Know.

Kamennoi-Ostrow—Rubenstein.

This piece forms one of a series of portraits from the Album de Portraits,. Opus 10. The title—meaning "Stone Island"—requires explanation. It refers to an island in the River Neva near Petrograd upon which is an old monastery famous in Russian history. The piece can be considered to belong to the class of descriptive music; being doubtless an attempt to portray the thoughts and emotions aroused by contemplation of the great names of the past, their strivings and achievements, in contrast to the present peaceful environment. Rippling water is suggested, and the bells and chants of the monastery are portrayed.

Hungarian Dances—Brahms.

Funeral March of a Marionette—Gounod.

Gounod's piece is one of the best examples of humor, as the drollery comes from the clever humor put into the music itself. Even without titles and sub-titles, this march would be noticeably comic. In playing this number, the musician should make a strong contrast between legato and staccato. Let the music have a steady rhythm, and a little touch of Bohemian jollity. The end must die away very softly.

Doubled.

Something new is the double use of a Chaplin film by the Heibergers, of the Bethlehems. They played The Rink in one of their houses at the matinee and at another in the evening. Bicycling a program is by no means uncommon, but this subject was shown but once in each house, at the Lorenz in the afternoon and at the Broad in the evening.

Music Helps Acting in William Fox Studios.

"Music hath charms," saith the poets. "It certainly hath," every director at the William Fox studios will agree. For, whether you know it or not, it is true that an orchestra plays at each of the Fox plants while practically all of the scenes are being filmed.

The music is there because tests proved the efficiency of cadence. It was found that the players worked much more easily and that the tedium and constant strain were relieved greatly by the presence of a small group of musicians.

The music played is of the utmost "democracy," chiefly because of the methods used in screening a picture.

Scenes laid in one room are taken consecutively by the director, regardless of the order in which they appear in the finished product. This, of course, makes it necessary to skip back and forth in the scenario.

Consequently, in filming a script, dramatic values change more rapidly than the weather. These shifts, in turn, are reflected in the music, which is always appropriate to the situation which is being enacted.

A sample program of an orchestra's afternoon at the studio would read like a musical melange. It would be not the least unusual, for instance, to have in succession bits from "La Boheme," "Ragging the Scale," "The Maiden's Prayer," "Aloha Oe" and "I Vespri Siciliani."

A Film Best Seller.

Thanhouser Film Corporation announces the release of "A Modern Monte Cristo" through Pathe exchanges on February 4. Vincent Serrano is the star. "A Modern Monte Cristo" is to be a "best seller" according to the forecast of Edwin Thanhouser. The story was written by Lloyd Lonergan, the direction was by W. Eugene Moore.

As a story with rapidly tumbling incidents, "A Modern Monte Cristo" is a fast-told drama. Lively situations of wide diversity include a shipwreck; the marooning on an island of the man seeking vengeance and the little daughter of his enemy; an aeroplane rescue, and pearl-fishing in diving outfits. Supporting Mr. Serrano in the cast are Thomas A. Curran, Helen Badgley, Gladys Dore and Boyd Marshall.

"Civilization" Bookings in the Mid West.

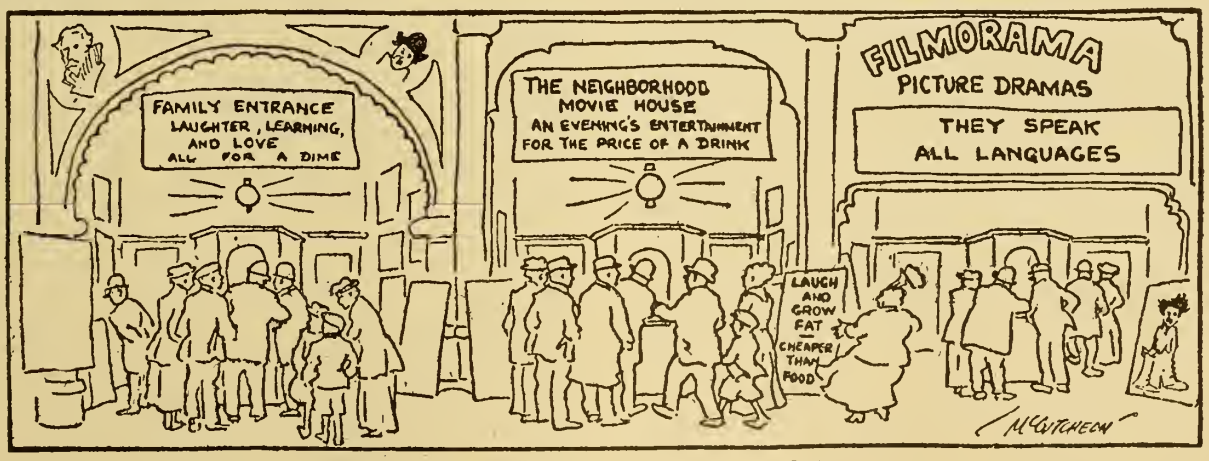
The Mid West Civilization Corporation, which handles the Thomas H. Ince spectacle "Civilization" for the states of Colorado, Utah, Wyoming, New Mexico, etc., report many bookings for the picture in their territory. The picture is to be shown shortly at Pueblo, Colorado Springs, by the Moore Graves Amusement Company; then at the Atlas theater, Cheyenne, and in other large theaters of the territory. It is stipulated by the holders of the territorial rights that the admission charges in these and other theaters is to be not less than 25 cents to 75 cents per person. The offices of the Mid West Civilization Corporation are at 763-764 Gas and Electric Building, Denver, Colorado.

Mutual Weekly a Feature.

Los Angeles, Cal., the home of so many producing companies, has long been regarded as the city in which competition is the keenest between producers to get their film on the screen. It is therefore a matter of gratification to the Gaumont Company and the Mutual Film Corporation to announce that The Mutual Weekly has a seven days' run at Clune's Broadway Theater, the finest motion picture house in Los Angeles. It is used from Sunday to Saturday, inclusive, to be succeeded by the next issue.

Ivan Popular in New England.

F. J. Willis, the manager of the Ivan Film Exchange, located at 23 Piedmont street, Boston, Mass., the distributor of Ivan photoplays in the New England states, has in a remarkably short time completed arrangements for the first runs of Ivan photoplays in the leading theaters of the largest cities. Every Ivan photoplay secures a first run of not less than one week in Boston at the Modern theater, and the largest theaters of Providence, New Haven, Portland, Manchester, Springfield, Worcester and so on.



The "Poor Man's Club" of the Future.

John T. McCutcheon's Caricature in the Chicago Tribune of January 10, in Connection with the Threatened Closing of Saloons Throughout the Country.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Including Two Industrials, One Topical, One Scientific, Four Scenics and Two Military Subjects.

Reviewed by Margaret I. MacDonald.

"The Kid Glove Industry" (Mutual).

MINUTE details regarding the manufacture of kid gloves will be found in "Reel Life No. 37." Opening with a view of a group of kids whose skins are eventually taken from them, tanned and scraped free of the hair, we are allowed to view the tinting of these skins, the stretching of them over chamois covered forms to make them pliable. In the glove factory we see the skins cut according to pattern in long strips which are then placed on a gauge, after which the strips of kid are placed in a cutting machine in which the fingers of the gloves take shape. They are then sewed, and sorted into packages such as we see in the retail stores.

"Producing Perfect Pickles" (Mutual).

In this short industrial which is also to be found in "Reel Life No. 37," we learn all there is to be learned regarding the manufacture of cucumber pickles without revealing the manufacturer's secrets. Opening with the gathering of the cucumbers from the vines, the sorting of them so that small ones only may be used for this particular kind of pickle, the submitting of them to the usual liquid preservatives, and the bottling of the pickles by hand is shown. The final scenes show the capping of the bottles.

"The Care of the Teeth." (Mutual.)

This subject, also found in "Reel Life No. 37," claims that of the 12,000,000 school children in the United States of America, ninety per cent. have defective teeth. It shows by diagram a sound tooth and an unsound tooth, explaining the composition of a tooth and naming the various layers of which it is composed. The proper method of brushing the teeth is an important item, and we are advised to brush our teeth for two minutes each night before retiring. Another interesting feature of this film is a tooth brush drill in one of the class rooms of a public school.

"A Fish Screen for Irrigation Ditches." (Mutual.)

"Reel Life No. 37" contains the above named interesting subject, which shows the contrast between the old method of screening in the fish with which the irrigation ditches of some of the western states are stocked and a new method now in vogue. The old method called for an ordinary flat wire screen which frequently clogged, allowing the fish to escape and die. The new method employs a water wheel, of which wire screening is one of the principal factors. As it rotates it cleanses itself, allows a free passage of the water, and prevents the passage of the fish.

"From Gibraltar to Algeciras." (Mutual.)

"Mutual Tours Around the World No. 11" contains as its opening subject scenes on the straits of Gibraltar, with the African coast in the background, views of the British fortifications and of the seaport town of Algeciras six miles west of Gibraltar. It tells us, among other things, that Gibraltar is three miles long and but one-fourth to three-fourths of a mile in width. The subject is short but instructive.

"In Tunis, North Africa." (Mutual.)

Also a part of "Mutual Tours Around the World No. 11" and presenting scenes in the northernmost part of Africa, the French Protectorate of Tunis. The narrow streets of the city of Tunis present various types, among them the veiled Arabian woman. We are also shown the Arabian woman in her home, the Mosque of the Poor, where beggars sit to ask alms of the rich, and the Mosque of the Barber, where the mussulmen come to spend their holidays in prayer. Other interesting sights are a native at prayer, and natives smoking "Kif," a stupifying powder. The farming of large quantities of olives also takes our attention.

"The Bois de Boulogne." (Mutual.)

Views of the most attractive spots in Paris' largest park, the Bois de Boulogne will be found in "Mutual Tours Around the World No. 11." The scenes included are the Dauphne entrance, the Armenonville pavilion, lovely nooks on the banks of the Serpentine, St. James' lake, the Big lake, the Cascade and the circular driveway in front of the cascade.

"A Trip Up Mount Lowe, California." (Mutual.)

This subject found in "See America First No. 71" takes us on a trip by incline railway up the side of Mount Lowe, which is situated about twenty miles from Los Angeles, and is 6,100 feet in height. At a certain point of the ascent it is necessary to leave the railway and mount burros for the final climb to the summit, from which point an unusual sight is looked down upon in the form of a sea of clouds. Portions of the journey up the mountain are interesting, while other portions are less attractive.

"From Civilian to Soldier." (Mutual.)

This is the opening number of "Uncle Sam's Defenders," which is a series of six single reels illustrating the military system of the United States, and which promises to be the most complete illustration of the kind that we have had. It shows us first the capitol at Washington and President Wilson advocating "Peace at any cost, and above all, Honor." The training camp at Plattsville, showing business men learning the practical side of soldiering as well as the ordinary drill forms is another interesting part of the film. Recruiting stations in New York City, physical examinations of recruits, the final test at Fort Slocum, and a recruiting tent in Central Park, are also interesting. Drilling at Van Cortlandt Park, and scenes at the Military Academy at West Point afford various extraordinary exhibitions such as the building of a pontoon bridge, sappers at work in the trenches, the building of communicating trenches, and cadet cavalry drill in the riding hall at West Point. This series is being released by the Mutual Film Corporation.

"Our Boys at the Border." (Mutual.)

The second number of "Uncle Sam's Defenders" shows us first a regiment entraining for Mexico, after which we see them arriving at Columbus, New Mexico. These scenes are followed by scenes at Fort Bliss, Texas, and the starting off of the soldiers to the relief of the ill-fated Tenth. Interesting scenes show us a six-inch howitzer in action, range finders using latest methods, setting the time fuse at the nose of a shell, a close view of a machine gun firing 640 shots per minute, siege artillery at Fort Sill, Okla., loading with 4.7 inch shells, a cross section of a big shell showing shrapnel and time fuse, the setting up of an army radio plant, and various other highly instructive views.

SECOND SERIES OF GERMAN WAR PICTURES.

In this series we have the first pictures taken in the Far East theater of the war. The first lot of Roumanian prisoners to be taken were caught by the camera, the city of Hermanstadt, in the occupation of Australian soldiers, is illustrated in detail; here we have some excellent views of the new Emperor Charles Francis Joseph. Described as being "beloved by the people because of his democratic bearing," it would seem that the pictures fully bear out this description as particularly appropriate. The new Emperor is seen at close range in thorough familiarity with the officers and troops, while everywhere there is evidence of great cordiality. The surroundings of "Red Tower Pass," one of the most important scenes of the war on this front are pictured in detail. Turning again to the western front the city of Lille is presented, showing but little damage and apparently in normal conditions; the peculiar feature is pointed out that the great opera house had "either by accident or design" escaped the destruction which the German shells had otherwise wrought in close proximity thereto. One semi-humorous incident in this city

is that of the inhabitants flocking in droves to register their dogs under the law, which requires to know "where each mouthful of food is going." The German Emperor is again seen visiting hospitals, reviewing troops and holding consultations; his activities seem untiring and a spirit of great activity pervades his surroundings wherever he appears. Pictures of great workshops, "ten miles in the rear," are wonderful exhibitions of German industry.

Railroad trains bring large quantities of disabled guns from the front, they are immediately overhauled, repaired and returned. Following to a close proximity to the firing line the life of the soldier is again seen. These pictures are undoubtedly drawing large crowds of people, naturally those of German descent are especially interested. W. H. J.

Poster Competition Ended

National Committee on Films for Young People Awards $25 Prize to Winning Contestant.

SOME time ago it was announced that a Poster Contest conducted by the National Committee on Films for Young People (affiliated with the National Board of Review) was under way. This contest for which two prizes were offered, a $25 prize and a $10 prize demanded one example from each contestant of a poster suitable for the purpose of advertising young people's entertainments at moving picture theaters. And while the contest closed on December 20, judgment was delayed until the first week of January, when the prizes were awarded to their talented recipients. The judges were: Professor Arthur W. Dow, Department of Art, Columbia University; Mrs. John W. Alexander, of the Arden Gallery; Paul Coenoyer, N. A.; Mrs. Howard S. Gans, Chairman of the National Committee on Films for Young People; and Miss Louise Connolly, of the Art and Textile Museum (Newark, N. J., Library).

Poster Designed by Paul Romanowicz, Winner of the First Prize.

The accompanying cut is of the poster which won the first prize. This poster was designed by Paul Romanowicz, 1814 Gravesend avenue, Brooklyn, N. Y., who is a student in the South High School, and the Pratt Institute Evening Course. It shows a brown boat with a rich red sail, drawn by a picturesque fish, through a purple sea set against a finely toned and imaginative background of castles, suggesting the work of Maxfield Parrish, aud was chosen because the spirit of the subject appeals to all ages.

The second prize was awarded to Emilia A. Roelker, 51 Downing street, Brooklyn, N. Y., who is a student of the Modern Art School, New York City. This poster shows the opening of a wonderful chest, from which are hopping grotesque and lively figures symbolizing the various kinds of adventure and comedy. Honorable mention was given to a poster submitted by Helen Hill, also of the Modern Art School, which was exquisitely done, but was somewhat too juvenile in character to suit the general public for which it was intended.

The posters will be exhibited shortly in art galleries in New York and vicinity.

THE NEWS REEL AS AN EDUCATIONAL.

The remarkable revival of interest in short releases of educational worth, highly acceptable because of their sustained interest, has not called the attention of the exhibitor quite as much as should be done to the combined entertainment and educational value of a weekly news reel. The very fact that college professors are stimulating interest in their courses by lecturing from the daily papers on current history proves the contention of such advanced motion picture producers as the Gaumont Company, that the motographic news reels have barely made an inroad upon the logical field that is peculiarly their own.

"Take the current issue of the Mutual Weekly, No. 106, for example," said an officer of the Gaumont Company, "we manufacture this weekly reel for relcase through Mutual. It contains a high average of first page news, we may say, transferred from the newspaper to the screen. Looking at the pictures that have interest more than ephemeral, we find the schoolroom that moves, a school on wheels for the children of section hands on the Southern Pacific. At night it is a night school for adults. Here is a fact of sociological value that is more than a hint to progressive persons in all parts of the country concerning what can be done to Americanize our foreign element and instruct the young of our floating population.

"People will not support what they do not understand. That is why President Wilson went on a speaking tour of the middle west to explain the need for preparedness. This issue of the Mutual Weekly has pictures of eight army airmen about to fly from New York to Philadelphia. Thus the nation is made acquainted with the possibilities of the aerial arm of our service—a distinct national service performed by motion pictures.

"Current history is pictured in such war views as the King of Greece receiving General Sarrail, the Annamite workers in French munition plants building their barracks, the head of the Russian church blessing ambulances donated by Russian subjects living in France, the trial cruise of a new destroyer off Rockland, Me., and a United States tractor company in action on the Mexican border.

"All these pictures have more than an entertainment value. It is admitted that the primary aim of the motion picture is to entertain, just as that is the primary aim of the theater. Yet the most artistic play is the one that gives the auditor something to carry away with him. In the same sense is the motion picture an artistic success. When exhibitors come to see that spectators carry away lasting impressions secured through viewing history in the making then the sale of the Mutual Weekly and other motographic news reels will be many times what it is today."

ITEMS OF INTEREST.

While in Burlington, Vt., for the purpose of addressing the Parent-Teacher Association, representatives of Women's Clubs, and others interested in the Better Film Movement, Mary Gray Peck discovered that a great interest was being taken in special performances for young people. These, she states, are conducted by a committee which includes representatives from each of the schools, consisting of the superintendent of schools, a principal or teacher, a father and a mother, and a representative from each of the two women's clubs. She also states that in that particular section of Vermont there seems to be a keen interest in the subject, and that at least three other towns nearby are following the example of Burlington. Miss Peck treated the Burlingtonians to an enthusiastic denouncement of legalized censorship in the course of her address there.

* * *

It will be interesting to learn that the Fine Arts Film Co. have established in connection with their Los Angeles studios a school for the studio children. This school is located in the studio grounds and is under the jurisdiction of the Los Angeles Board of Education, receiving regular visits from a school inspector. All children from eight to sixteen years of age are required to attend school four hours per day, and it is said that a number of children outside this age limit attend of their own volition. Owing to the wide divergence of ages each child receives individual instruction from a competent teacher. Directors who use the little folks are required to accommodate themselves to the conditions.

* * *

The Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers Associations have compiled a list of selected films which they will gladly send to exhibitors who may be interested. The compiling of this list is merely the foundation of a scheme which involves a regular weekly pamphlet containing the titles of additional films that have been approved by the committee. These lists can be obtained by addressing the chairman of the committee, Mrs. Michael, 5325 Indiana avenue, Chicago, Ill.

* * *

"How Life Begins," a scientific film made by George E. Stone of Berkeley, Cal., is now under the control of Mrs. Katharine F. Carter of 220 W. 42nd street, New York City. This remarkable film, which was exhibited on several occasions in New York in a four-reel length, has now been lengthened to five reels by Mr. Stone, with material relative to the subject, and serving to illustrate it even more fully.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

T. & D. Theater, Oakland, Cal.

Turner & Dahnken's Newest Photoplay House a Magnificent Structure—Bespeaks Progress in Motion Picture Theater Construction—Seats 3,450—Equipped With $48,500 Wurlitzer Organ—Many Prominent Persons Attend Dedication.

CALIFORNIA, within whose borders are produced more than one half of the moving pictures now being made, and which but one short year ago was entertaining the nations of the world on the shores of San Francisco Bay at that wonderful Exposition in which moving pictures played such a prominent part in education and entertainment, has again spoken, and this time her offering to the arts of the silent drama is in the form of a magnificent theater which for size compares favorably with the largest in the country and which in architectural detail, decoration, arrangement and conveniences for patrons probably has no equal anywhere. This new house, located at Oakland, the largest east-bay suburb of San Francisco, is a monument to the builder, James K. Moffitt, and the Turner & Dahnken Circuit, with its chain of houses in nine Pacific Coast cities.

T. & D. Theater, Oakland, Cal.

The opening of this new house on the evening of November 22 was the occasion for a demonstration such as had never before been accorded the opening of a moving picture theater in Western America. Society was out in full force, city officials were there, moving picture stars were present in person, musical celebrities gathered to hear the great organ, exhibitors and film exchange men came from all over Northern California, and there was a continual volley of ohs and ahs from the time the doors were opened at seven o'clock until the last scene of "Miss George Washington" faded from the screen just before midnight.

Following the opening of the doors a half an hour was set aside for an inspection of the house, but so great was the demand for seats that the general public chose to settle down in the comfortable opera chairs as quickly as possible. Within a half an hour 4,000 persons were inside the big structure, and as many more were outside seeking admission, the streets in the vicinity of the house being crowded for blocks. A period of music then followed, and at its conclusion E. B. Johnson, secretary of the Turner & Dahnken Circuit appeared upon the stage and briefly traced the growth of moving pictures as a form of entertainment. He paid tribute to James K. Moffitt, whose investment of a half a million dollars had made the theater a reality, and to the people of Oakland for their loyalty in the past. H. C. Capwell, representing the Downtown Association, made a ringing speech expressing confidence in the development of the San Francisco Bay region and of the success of the new T. &D. theater and was followed by Mayor John L. Davie and ex-congressman, Joseph R. Knowland.

The pleasant duty of presenting the film stars fell to the lot of resident manager George E. Thornton who brought upon the stage in quick succession Miss Anita King, "The Paramount Girl," Miss Myrtle Stedman, Sessue Hayakawa and Tsuri Aoki, who appeared through the courtesy of the Paramount Pictures Corporation, and all of whom were given enthusiastic receptions.

The Wurlitzer Hope-Jones organ then came in for attention, the first selection being the "Sextette from Lucia," followed by the overture from "Fantana" and "The Rosary," rendered by Gordon Bretland, organist of the T. & D. Tivoli theater at San Francisco. "Kilarney," sung by a chorus, followed by other Irish melodies, served as an effective introduction to the first picture, "A Son of Erin," featuring Dustin Farnum. This picture, with "Miss George Washington," comprised the photoplay program. But one show was given owing to the length of the dedicatory program.

The new T. & D. theater is located at Eleventh and Broadway, between the shopping center of Oakland and the harbor, occupying a lot 100 by 175 feet in area. It has a seating capacity of 3,450 on the lower floor and single balcony, and this could easily have been made 4000 had the seats been spaced as in the ordinary theater. Instead, room has been left between the rows to allow patrons to pass freely without the necessity of others arising. The chairs are upholstered in Spanish leather, with spring seats for comfort, and are the best that could be purchased. On both the upper and lower floors there are loges arranged for special parties, and in these even more room has been allowed for the movement of those who occupy them. The lines of vision

Interior of T. & D. Theater, Oakland, Showing House Filled to Capacity on Opening Night.

have been so carefully planned that there is not a bad seat in the house.

One of the distinguishing features of the house is the absence of stairways. From the marble tiled lobby one passes into the main entrance from which either the lower or the upper floor is reached. A broad incline, on which Everlastic tiling has been used to prevent slipping, leads to the mezzanine, through a bower of potted plants and past walls decorated with oil paintings of popular film stars. The balustrades leading to the mezzanine floor are of hand-polished marble in Etruscan design and the foyer, which extends the full width of the house, is also wainscoted in marble.

The original features of the house culminate in the mezzanine floor, where the management has fairly outdone itself in arranging for the comfort and convenience of its patrons. On the left is the Pompeiian lounging room for the use of both men and women who may desire to rest or await the arrival of friends. A stone table with an aquarium illuminated by colored lights forms the central decorative feature, and arranged around the room is other stone furniture and objects of art in pure Pompeiian design, cural chairs, tall vases, statues of the design of Pliny's time, reproductions of tapestries of the time of early Rome, lounging divans, settees and drinking fountains. Here, as in the other rest rooms, are bells to give notice of the beginning of productions on the screen.

At the head of the incline, fronting on Eleventh street, is the women's tea room, a decorative dream, with its woodwork in English oak, its tapestry walls, silk curtained windows, beautiful upholstered chairs and divans and exquisite blue carpet. The lighting comes from concealed sources and illuminates the room with a warm glow that is enchanting. German "roller" canaries sing in vari-colored cages, while maids serve tea, cakes and ices. Adjoining the tea rooms are the women's parlors, with lounges, sofas, writing desks, telephones, triple-mirrored tables and other conveniences, all bespeaking culture and refinement.

At the right of the incline landing is the gentlemen's lounging and smoking room, luxuriously furnished with chairs heavily upholstered in leather, tables and other conveniences, with beautiful Persian rugs on the floor. A retiring room for men is located in the basement, with an entrance from the foyer, and a rest room for women is to be found on the ground floor.

From the mezzanine floor there are two inclines to the balcony, one to each side, these terminating about one-third the way up the balcony. Between these is a third entrance to the upper floor, one that takes the visitor high up in the balcony. The addition of this entrance was an after thought on the part of the designers and it is planned to close the two side inclines when the balcony is fairly well filled, so that the patron will take the middle one and reach the rear rows before coming in sight of the screen.

The decorative features of this house are typical of the Golden State, the side walls on the lower floor being decorated with an orange motif, while those above the balcony show fields of golden poppies fading away into a California sky. At each side of the proscenium arch are openings in which illuminated paintings are shown, these being changed with the change in program. Above the arch is a huge gilded grill illuminated from behind, and here is located the organ. The house lights are controlled from the organ seat and are arranged in five circuits with colors in green, amber, red and white, to produce effects suggested by the pictures.

The organ is the largest on the Pacific Coast and is said to be the sixth largest in the world. The largest pipes weigh as much as half a ton, and are installed in concrete chambers. while the smallest ones are not much larger than a match. This unit organ was installed at a cost of $48,500, and combines the volume and tone of the cathedral pipe organ with the sweetness and spirit of a symphony orchestra ensemble of forty musicians. It was installed under the direction of George H. Leathurby, Pacific Coast manager of the Rudolph Wurlitzer Company.

The projection room is equipped with two Power's Cameragraphs No. 6B and is located on the ground floor, there being a straight throw of 133 feet to the screen, which is of local manufacture. The booth is of concrete construction and its observation ports can scarcely be noticed, so carefully have the lights been arranged. The size of the screen is 19 by 25 feet.

Heavy carpets have been used throughout the theater, except on the incline, where a noiseless tiling has been laid. A feature of the house is the stage sets which will accompany the various productions. The screen hangs in the center of a theater stage and appropriate prologues will be given in advance of the main productions. The ventilating system is probably the largest ever installed in the Far West, handling 60,000 cubic feet of air a minute, much more than will be required. Fresh air is drawn in from the roof and warmed or cooled as the case may be and forced into all parts of the house. Steam for heating purposes is purchased from outside sources and the heat is regulated by automatic thermostats.

The exterior of the building is Roman in design, with a modern art facade executed in mat-glazed terra cotta. At intervals along the Eleventh street side are huge urns from which steam arises in clouds, these being illuminated by red lights concealed within, while above them are a number of flag poles with banners flying, giving the appearance of a gala day at the Coliseum in ancient Rome.

The executive staff of the Oakland T. & D. theater consists of George E. Thornton, manager; Prof. Wetmore, musical director; Albert Hay Malotte, organist; Elmer E. Nichols, chief electrical operator; Irving S. Cohn, assistant operator; F. J. Clazie, chief usher, and W. H. Jobelmann, press agent. The Turner & Dahnken Circuit, whose headquarters is at 942 Market street, San Francisco, has for its officers the following: Fred Dahnken, Jr., president; J. T. Turner, vice-president and general manager; Claude E. Langley, directing manager and treasurer, and E. B. Johnson, secretary. It conducts houses at San Francisco, Oakland, Richmond, San Jose, Berkeley, Watsonville and Reno, Nevada, and is erecting a large theater at Stockton, besides having plans in course of preparations for still others.

Golden Gate Theater, Oakland, Cal.

Opened Two Years Ago by J. Wiseman. This House Has Been Doing Excellent Business—Fitted With Westinghouse Motor Generator Set and Motiograph Machine.

THE Golden Gate Theater, located on San Pablo avenue, Oakland, near the suburban train station for many years known as Golden Gate, is one of the most interesting district houses in the east-bay city. It is well named, as it commands a full view of the celebrated Golden Gate, named by Gen. John C. Fremont, and is but a short distance from the shores of San Francisco Bay. This house was opened about two years ago by J. Wiseman and is the third one he has owned in this district during the past eight years, the change in each instance having been made in order to secure a larger and better one.

The theater is practically of fireproof construction and has an attractive front of pebble-dash cement, with a tiled lobby extending the full width of the building. The seating capacity is 400 on the ground floor and there is also room for about thirty in the balcony, where the operating room is located. The house is lighted by a splendid system of indirect lighting and a heating system keeps it comfortable in winter. Music is furnished by a double tracker automatic player-piano. Should it be found advisable at any time to increase the capacity this could be done by building an addition at the rear and moving the screen back. At the right of the main entrance there is an attractive retiring room for women, a decorative feature of which is a splendid collection of pictures of famous stars attractively grouped.

Golden Gate Theater, Oakland, Cal.

A number of marked improvements have been made in the house recently and others are planned, some of these having been deferrd until the walls were perfectly dry and all danger of leaks was past. A Westinghouse motor-generator set has just been installed in place of a mercury-arc rectifier and a new Motiograph projection machine has been put in to supplement the Power's Cameragraph No. 6A that has done service for a long time. The next change will be in the decoration of the walls.

When the former houses were operated in this neighborhood a five-cent admission price was the rule, with a special attraction at 10 cents occasionally, but when the move to the new theater was made the general price of admission was made 10 cents. At times special features are shown and higher rates prevail, as when the "Clansman" was shown at 25 cents and "Purity" at 15 cents. Mr. Wiseman has been in this neighborhood for so long that he understands perfectly what his patrons desire to see. He states that they do not care for weeklies and that travelogs must show beautiful scenery or something entirely out of the ordinary.

Although Mr. Wiseman has been in this neighborhood for a long time, as far as moving picture chronology is concerned, his experience began in other fields and he is one of the pioneer exhibitors of the State. His first connection with the business began when he opened a house on Post street, San Francisco, assisted by "Pop" Furst, the first man to conduct a five-cent moving picture theater in that city, this house being known as the Cinegraph. He then opened the Star theater near Fillmore street, San Francisco, and conducted this for two years before entering the Oakland field. The first house he opened in the latter city had a seating capacity of but 150, and the Golden Gate Family theater, which succeeded this, had accommodations for 200.

In speaking of the development of the business Mr. Wiseman expresses the opinion that some of the changes have not been to the advantage of exhibitors and declares that they have only themselves to blame. He believes that the tendency toward long shows, double feature bills and the like, is harmful and tends to cut down the number of times that patrons can be induced to come out. He is a firm believer in organization and displays a card in his ticket booth calling attention that his house is affiliated with the Exhibitors' League of California.

Strand Theater, Evansville, Ind.

Up-to-Date Photoplay House Equipped with Westinghouse Motor Generator Set and $10,000 Fotoplayer.

IN the Strand Theater, Evansville, Ind., has a photoplay house of which it has just cause to be proud. Its appointments compare favorably with those of the best theaters in the country. There is a special stage setting which cost $1,500 and flowers are used for ornamental purposes. The foyer and lobby have tiled floors, and the foyer is flanked by

Strand Theater, Evansville, Ind.

marble stairways. An electric fountain surrounded by flowers and backed by a large mirror is also located in the foyer. The music is furnished by a $10,000 Fotoplayer.

This theater is operated by the Standard Amusement Company, and credit is due to Manager R. R. Russell for the high class and careful selection of pictures shown. Paramount dramas and Metro comedies are the rule, with one big feature a week.

The theater has a seating capacity of 1,500, 1,200 on the first two floors, and 300 on the third floor. As a result of the care taken in determining what pictures shall be shown, capacity houses are the rule. The theater is open from 2.15 to 10.45 p. m., seven days in the week.

The screen is 13 by 17 feet, and the projection distance is 74 feet. Two projectors are used. The operating booth is located on the first floor, level with the screen. It is made

Strand Theater, Evansville, Ind.

of concrete and is absolutely soundproof. A 4⅛ kw. two-light Westinghouse motor-generator for converting alternating current to direct current at 75 volts, is located in the operating booth. This set consists of an alternating current motor and a direct current generator.

The motor is rated at 7½ horsepower. The generator delivers current at 75 volts, but as only 55 volts at the arc is required the generator voltage is reduced to this value by means of non-inflammable, well-ventilated resistors having a sufficient number of steps for adjustment purposes. The motor generator set is capable of furnishing sufficient current for the operation of two projection machines simultaneously for short periods. By using a two-light set there is no variation in voltage, so that there is no interruption to the picture, nor, in the case of a motor driven picture machine, is the speed altered.

Elite Theater, Portland, Oregon

Modern Fireproof Photoplay House in Residential District Successfully Conducts Children's Matinees.

THE Elite theater is located at 47th and Sandy Boulevard, in the Rose City Park district of Portland, Ore. Its seating capacity is 250. The theater was built about four years ago in an office and store building constructed at that time and was built as a theater. It is of brick and cement and is fireproof throughout.

Elite Theater, Portland, Oregon.

Many owners have had the Elite, but few have enjoyed the success of the present owner, E. H. Young. He is an ex-newspaper man and knows how to cater to the people in his district. This is a somewhat difficult task, for Rose City Park is one of the better and newer additions to Portland, and just any old picture does not get by with the people who live there. Mr. Young has conducted children's shows successfully in his house, and has made the Elite an active factor in a live community.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

TRUNELLE, Mabel. Born in Dwight, Ill. Her father was of French-Scotch descent and her mother Irish-Scotch, a combination that gives her the fire of the French, the reserve of the Scot and the impulsiveness of the Irish. She is 5 feet, 4 inches, weighs 120 pounds, has an olive complexion, dark brown hair and eyes. It is no reflection on a lady's age to call her one of the Old Guard in pictures, for she really made her picture debut February 1, 1911, in Edison's The Princess and the Peasant. Her work immediately attracted the attention of the critics and she soon found herself securely placed as star and favorite. Later she went to Majestic, but returned to the Edison company. Among her best known releases are Dolly Varden, Why Girls Leave Home, The Two Van Revels and Janet of the Dunes. She is fond of automobiling, swimming, and the dramatic stage is both recreation and study.

Mabel Trunelle

DUNN, William Robert. Born in Astoria, L. I. Parents both Americans. Five feet 10½ inches and weighs 165 pounds. Brown hair and eyes. He has played in vaudeville, heading his own production and has played with Mrs. Leslie Carter and in The Squaw Man. Made his stage debut in 1900 and went to the Vitagraph in 1908, making his debut in The Ugly Duckling. Some of his best known parts have been Philip Holden in The Juggernaut and the Dope Fiend in A Woman's Fair Name. Played Juan Lopez in the serial, The Secret Kingdom. Mr. Dunn is one of the "old" Vitagraph favorites, dating back of the present changing days, and is one of the best known members of the old stock company. He is fond of painting and is an artist of no little skill. He is also fond of outdoor sports, as are most players of the studios, but he is more the student than the athlete.

William Robert Dunn

MOORE, Victor. Born in Hammonton, N. Y., of New England parentage. Brown hair and eyes and dark complexion. Is 5 feet, 6½ inches and weighs 200 pounds. Mr. Moore made his stage debut in 1893 and is widely known both on the dramatic stage and in vaudeville, where he headlined bills for several years. His success here brought him to the attention of George M. Cohan and he was starred in 45 Minutes from Broadway, The Talk of New York and other Cohan & Harris productions, some of the parts being specially written for him. In April, 1915, he made his picture debut with the Lasky Company in the five-reel feature, Snobs. He later appeared in Chimmie Fadden and other screened stage successes. The Klever Pictures, Inc., was formed to exploit him and December 10, 1916, found him in Jacksonville; work was begun on a studio the following day and completed a week later.

Victor Moore

STOREY, Edith. Born in New York City. American parentage. Five feet, three inches tall. Dark hair and gray-green eyes. Following a stage experience that began in her tenth year and included engagements with leading Broadway and road attractions, Miss Storey became one of the Vitagraph stock. For a time she was loaned to the Melies company, then working in Texas on a series of western pictures and her fearlessness gained her the admiration of the cowboys who taught her to ride and shoot and who nicknamed her "Billy." Later she returned to the Vitagraph and has been with that company since. She has played a wide range of characters from the leads in The Christian and similar plays to comedy verging upon the slapstick, and in between romantic, society, western and sensational drama. She has supported E. H. Sothern in his starring roles and has herself been a star. Is fond of outdoor sports.

Edith Storey

FAIRBANKS, Douglas. Born in Denver, Col. Five feet, four inches tall and weighs 150 pounds. Dark complexion, black hair and hazel-brown eyes. Mr. Fairbanks starred for many seasons under the Brady, Cohan and Harris and other managements and it was not until September, 1914, that he was coaxed into the pictures. His initial appearance was made in Fine Arts' The Lamb and he has since appeared in a wide range of parts. Western thrillers and light comedies looked all the same to him, but picture lovers decided that they wanted him in comedy, and in this line of work he has been signally successful. Among his best parts have been His Pictures in the Papers, The Habit of Happiness and Manhattan Madness, but he is best liked in those parts giving the fullest scope to his wonderful agility. He says that every form of athletics is his fad, but it is more than that—it's a gift.

Douglas Fairbanks

MOREY, Harry T. Born in Charlotte, Mich. Height just six feet and weighs exactly 200 pounds. Light hair, brown eyes. Mr. Morey has played with the Biograph and Dramograph, but made his greatest success with Vitagraph. He made his stage debut in 1896 with Robert Downing and has played under the Ziegfeld management in The Little Duchess, with Weber and Fields, under Cohan and Harris, the Shuberts and with Montgomery and Stone in The Wizard of Oz. He made his picture debut in 1908 under Pierce Kingsley in The Last Straw and has played notable parts in The Wreck, A Million Bid, Shadows of the Past, 413, The Price for Folly, Salvation Joan (with Edna May), Motherhood, Whom the Gods Destroy and The Law Decides. Mr. Morey gives considerable time to the study of his work and his fad is the creation of an atmosphere of realism in his various roles.

Harry T. Morey.

Chicago News Letter

By JAS. S. McQUADE

Chicago Film Brevities

I. VAN RONKEL, Chicago manager of Bluebird Photoplays, Inc., left for New York, Monday, January 15, where he remained until the following Saturday, engaged in important business connected with his office.

* * *

James V. Bryson has purchased the state rights for "20,000 Leagues Under the Sea," for the states of Minnesota, Wisconsin and North and South Dakota. He will open offices in Minneapolis, Milwaukee and Fargo, N. Dakota, for the distribution of the big film. Mr. Bryson for many years was connected with the Laemmle exchanges, and was the first to open a Laemmle branch office in Minneapolis. He is well and favorably known throughout the northwest.

* * *

Frank W. Redfield, assistant manager in Vitagraph's Chicago office, has been transferred to Milwaukee, where he will manage the branch office just established there for the purpose of being in closer touch with the Wisconsin exhibitors. W. E. Banford, traveling auditor for Vitagraph, has succeeded Mr. Redfield in the Chicago office.

* * *

Oak Park is again in throes over the opening of moving picture theaters on Sundays. Two strong factions are engaged in the contest, which will be decided by a ballot in the near future. There is no special law against Sunday moving pictures in Oak Park, it is said, but the theater owners have kept them closed on Sundays without having made any effort to open them without special authority. All the ministers of Oak Park are strongly against the movement to open the picture theaters on Sunday.

* * *

At the recent annual meeting of the stockholders of the Rothacker Film Manufacturing Co., the following directors were elected: Chairman, Watterson R. Rothacker; H. J. Aldous, N. J. Baumer, A. A. Rothacker and David Beaton, Jr.

A dividend of 7 per cent. on the preferred stock of the company was declared and paid this month.

President Rothacker announces that the company is now using the elevated railway stations for its advertising stands, which direct the public to the company's laboratory-studio.

* * *

John R. Freuler, president of the Mutual Film Corporation, has returned from New York to the Chicago offices after closing the "Frohman-Freuler" contracts and completing the formation of the Empire All-Star Corporation. The latter organization will attend to the presentation of Charles Frohman's successes in moving pictures through the Mutual.

Terry Ramsaye, Mutual's publicity director, has also returned from New York, and relates an interesting experience in connection with the new Empire All-Star Corporation. The stenographer in New York got out the copy on the story only a few minutes before train time. Mr. Ramsaye took it with him to the Twentieth Century and handed it to a messenger on the train. This messenger wired the announcement ahead, and long before Mr. Ramsaye got to Chicago he was reading copies of morning papers along the route, which contained the story.

R. R. Nehls, manager of the American Film Co., Inc., is now making arrangements for the entertainment of Miss Gail Kane on her arrival here Monday, January 22, on her way to the American studios in Santa Barbara. Miss Kane will spend the day in Chicago, and will meet Samuel S. Hutchinson, president of the American, and President Freuler of the Mutual.

* * *

F. L. Maguire, cameraman for the Pathe News in St. Louis, was a visitor last week.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial.—"Intolerance" (D. W. Griffith), still draws capacity business.

Studebaker.—Annette Kellermann in "A Daughter of the Gods" (Fox), continues to show to crowded houses.

Ziegfeld.—E. H. Sothern and Charlotte Ives in "The Man of Mystery" (Vitagraph), and the fifth episode of "The Secret Kingdom" (Vitagraph), entitled "The Carriage Call No. 101."

La Salle.—"Panthea" (Selzsnick), featuring Norma Talmage, opened Saturday, January 20, succeeding "Vera, the Medium."

* * *

C. W. Bunn. manager of the Chicago branch office of Pathe Exchange, Inc., gave a dinner in the English room of the Congress Hotel one night last week to the representatives of moving picture trade papers and of the Chicago dailies.

The main object of the gathering was to boost "Patria," the International serial, the initial episode of which had just been given the unusual honor of being placed on the bill of the Majestic for one week. The alphabet consomme had only the letters of the title in its make-up, while the caviar served had the letter "P" artistically worked out by the chef.

During the dinner Manager Bunn spoke of the new Pathe serial, "The Double Cross," which features Mollie King, and the first episode of which will be released some time within the next two months.

After dinner the party proceeded to the Majestic where "Patria" was reviewed.

* * *

The question of the increase of the license of moving picture theaters in Chicago for the ensuing year was taken up by the city council Wednesday morning, January 17. No definite action was taken, but it is reported that certain members are in favor of increasing the license from $200 to $1,000 per year. This, of course, would be plainly confiscatory, as it would lead to the closing of more than 40 per cent. of the picture theaters in the city, at the present rates of admission.

* * *

William N. Selig, president of the Selig Polyscope Co., announces that the state rights to "The Garden of Allah" for California, Nevada, Arizona, Oregon, Washington, Idaho and Montana have been purchased by Messrs. Lesser and Rosenberg of San Francisco. The deal was consummated during Mr. Selig's recent visit to New York. Robert Lieber, of Indianapolis, has purchased the state rights to this picture for Indiana and Kentucky.

* * *

A committee of ladies was formed in Chicago, Friday, January 19, to confer with David W. Griffith on the production of a great spectacle showing the struggle made by women of this and other countries for equal rights. Mr. Griffith, who was in New York at the time, telegraphed that he would attend the conference.

* * *

Harry Leonhardt, western district manager of the Fox Film Corporation, with headquarters in Chicago, went to New York last week to attend the funeral of his mother, who died unexpectedly.

Manager O'Toole, of the Fox Chicago office, informs me that he has contracted with the Rialto, the new vaudeville house recently opened by Jones, Linick & Schaefer, for the Fox comedies. One comedy will be run each week.

ROBERT C. BRUCE ON TEN MONTHS' TRIP.

Robert C. Bruce, photographic manager for the Educational Film Corporation of America, left New York on Saturday, Jan. 13, for a ten months' trip through the United States. Mr. Bruce intends, during this time, to cover the most interesting and picturesque parts of thirty states, accompanied by his camera man, and made his first stop at Washington, D. C. Mr. Bruce has given us, as many of our readers know, some of the finest scenic films that the market has seen.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

At the Fine Arts Studio

Three Five-Reel Features Started—Director Ingraham to Take Company Across Continent—Kenneth Harlan and Colleen Moore Join Griffith's Stock Company.

THREE new five-reel features have been started at the Fine Arts studios during the current week. Director Tod Browning has finished "Jim Bludso" and started to work on "Orpheus," a film adaptation of a story by Samuel Hopkins Adams. Wilfred Lucas is featured in the title role, with Carmen Myers playing the leading feminine part. Other principals in the cast are F. A. Turner, James O'Shea, Elmer Clifton, Jack Brammall, C. Woodruff, Alice Wilson and Alex. McClure.

Another Fine Arts production was started this week by Director Lloyd Ingraham, featuring Robert Harron and Colleen Moore. In the cast are Wilbur Higby, Sam de Grasse, Alma Rueben, Tom Wilson, Alberta Lee, Ray Myers, Thomas Jefferson and Charles Lee.

Colleen Moore, who takes the leading part in this production, is one of the latest additions to the Fine Arts Stock Company. Mr. Griffith saw Miss Moore in Chicago during the production of "Intolerance" at the Colonial theater. The following day, accompanied by her mother, Miss Moore was en route for Los Angeles. The second day after her arrival at the coast studios she was cast as one of the leading charactors for a Fine Arts-Triangle play.

Director Ingraham will take a part of his company across the country for his production. Scenes will be taken at El Paso, Texas, New Orleans, Atlanta, Ga., Washington, D. C., and make the finishing touches in New York City. He intends to start on his trip via the Southern Pacific within the next two weeks.

The third production started at the Fine Arts Studios is entitled "Betsey's Burglar," written by Frank E. Woods, and directed by Paul Powell. Kenneth Harlan, the new leading man of the Fine Arts Company, who was recently with Gertrude Hoffman in "Sumurum," will play the principal part, with Constance Talmadge playing the lead opposite. Mr. Harlan arrived in Los Angeles last week. He worked with Mr. Griffith in the old Biograph days, and this marks his return to the silent drama. Other principals in the cast are Kate Bruce, Josephine Crowell, Clyde Hopkins, Elmo Lincoln and Monte Blue.

DOINGS OF THE KALEM COMPANY.

At the Kalem Glendale studio, last week, Director James Horne completed Episode No. 24 of "The Girl From Frisco," entitled "The Wolf of Los Alamos," in which Marin Sais, as the girl, demonstrates her skill with the lariat. Miss Sais' trained horse is also featured.

Director Howard Mitchell is completing the first episode of the new "Stingaree" series, featuring True Boardman. E. W. Hornung worked out an ingenious plot to get his hero back to the Australian bush, and the first adventure takes place on shipboard.

At Hollywood "Ham" and "Bud" have completed a comedy entitled "The Gallant Ghost Hounds."

In Helen Gibson's weekly exploit G. A. Williams, the veteran actor, has an unusually dramatic role.

At the Glendale studio this week Edward Hearn makes his debut as leading man in "The Girl From Frisco" series, succeeding True Boardman, now being featured in "Stingaree." Mr. Hearn has been featured by Bluebird recently. He is an expert rider, has a commanding physique, and is right at home in the new role, accompanying Marin Sais in her exploits. The episode now in production, "The Dominion of Fernandez," is the first of the new stories by Frederick R. Bechdolt.

The second episode of "Stingaree," now being produced by Howard Mitchell, is entitled "The Mark of Stingaree." The leading woman in this episode is Edythe Sterling, who has taken many prizes at rodeos. Hal Clements and Barney Furey are also in the cast.

"The Eyes of the World" Scores Record Attendance

Six Thousand People See Film's First Performance in Los Angeles.

PHOTOPLAY circles are still discussing with interest the new record hung up last week by Clune's Auditorium with "The Eyes of the World" as the attraction. Six thousand persons witnessed this remarkable new Clune production at the two performances on New Year's Day. This is without doubt the greatest showing ever made by any theater west of Chicago.

There is only one theater in Chicago with the capacity to beat this, and that is the namesake of the local house, the Auditorium, which has a slightly greater capacity. If it were not for that theater's history, which includes some very big engagements, the new figures set up by Clune's playhouse last week probably would rival, if not exceed, any showing by theaters west of New York.

There have been some very noteworthy records chalked up by the local Auditorium, but "The Eyes of the World" left them all in the shade. First, "The Clansman" (The Birth of a Nation) set a new figure; then came "Ramona," and finally, in November, D. W. Griffith's great spectacle, "Intolerance," went a little better than "Ramona."

The new figure established last week by the Clune production is not only remarkable for attendance, but it was even farther ahead of all previous red letter days in the matter of ticket sales.

YOSEMITE IN PICTURES.

Moving picture scenes of the Yosemite valley, accompanied by lectures delivered by David M. Curry, stentor of the valley, are attracting thousands to the Walker theater on Grand avenue. No admission is charged to see the five reels of film.

Curry, who has been a well known figure in California for the past nineteen years, is popularizing with these films this great playground, and through this medium adding to the fame of Southern California as a resort for millions of tourists.

Many of the scenes were only secured at the risk of the cinematographer's neck, and they tell the story of this wonderful playspot and how it may be enjoyed by tourists. The free showing of the pictures will be continued indefinitely at the Walker theater.

LOS ANGELES FILM BREVITIES.

From Lankershim we learn that the new Frieder Film Corporation studio is actually being erected and everything is being made ready for the first production. Mrs. Lule Warrenton, who organized a photoplay company here some time ago for the production of children's pictures, is the guiding spirit in this new enterprise, and the Directoresse-General of the Frieder Film Corporation expects to start production on her children's photoplays within a short time.

* * *

In the January 13th issue of the Moving Picture World we gave out the announcement that Chester B. Clapp had been appointed comedy scenario editor of the Fox studios. In justice to our very good friend, Jack J. Glavey, we hereby correct the mistake. Jack Glavey holds the responsible position of Manager of Comedy Production, as well as Comedy Scenario Editor. Wish we could remember who gave us this bum steer.

* * *

James Cruze, who was featured in "The Million Dollar Mystery," and numerous other Thanhouser releases, has been added to the acting forces of the Western Fox Studios.

Enid Markey, we are informed, has left the Ince forces to join the Corona Cinema Co., a new corporation, and will be featured by this company in a ten-reel state rights production. Cliff A. Hill is the manager of the production and author of the story which is being scenarioized by Joseph Anthony Roach.

Enid Markey.

Frank Beal, former Selig director, has been engaged to direct the picture, the interior scenes of which will be filmed at a local studio.

* * *

Jack Pratt has forsaken the chilly East to become affiliated with the new Bernstein Film Productions, of which that little bundle of dynamite, Isadore Bernstein, is the executive genius. Mr. Pratt is noted for his many excellent feature productions when with the Lubin Company, and his friends in this office of the Moving Picture World welcome him as a corking good fellow and a valuable addition to the Los Angeles colony. Drop in and see us, Jack.

* * *

The many friends of Roscoe Arbuckle will be delighted at the news that he is almost entirely recovered from the infected carbuncle of his knee, which has necessitated his being an inmate of the Good Samaratin Hospital. Roscoe has left for New York to start his own feature company.

* * *

Arthur Shirley, who starred in Thomas Dixon's production, "The Birth of a Nation," has been engaged by E. D. Horkheimer, of the Balboa Company, to support Jackie Saunders in five-reel feature productions.

* * *

Al Christie, of the Christie Comedy Company, has added Jay Belasco, former Universalite, to his clever stock company.

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Edythe Sterling, who has been supporting Tyrone Power in his present production of Herman Whitaker's story, "The Planter," has joined the Kalem Company.

* * *

After three days of gruelling night work, Edward Sloman has completed this week the production of "My Fighting Gentlemen," the latest feature in which William Russell is starred. For several nights the skies glowed with the reflected light from a large street which had been built at the American Studio, and the glare of the electric arcs and radium flares attracted wide attention in Santa Barbara.

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Sloman has achieved some unusual night effects in the picture; one especially, showing the main street of a Southern village on the night following an election. Crowds of men and women were employed in this night scene, and under Sloman's admirable handling put into the picture much of the enthusiasm needed to emphasize the importance of the election.

* * *

Don. J. Bell, president of Bell & Howell Co., of Chicago, arrived on the coast this week. Mr. Bell is the vice-president of the National Association of the Motion Picture Industry, Inc., and is in Los Angeles to organize a California Advisory Committee of the National Association. P. A. Powers, of Universal Film Mfg. Co., is also expected here in a few days to assist Mr. Bell in matters pertaining to the organization.

* * *

H. H. Barter, technical director, and his chief assistants, James M. Milburn and Joseph Calder, established a new record this week in the erection of a set for Directoress Stonehouse at Universal City.

O. L. Sellers, manager of productions, sent word to Barter that Ruth Stonehouse, who is directing and playing the lead in her own pictures, was ready for scenes on the north stage. Within two minutes and twenty seconds the set—the living room in a modest house—was erected and Miss Stonehouse was "shooting."

* * *

Inceville is more active this week than it has been at any time since the production of "Civilization." Two directors—each making a new story in which warfare plays a part—are working simultaneously, and the din of battle is keeping most of Santa Monica and surrounding territory in a state of constant excitement. Director Reginald Barker is filming trench warfare scenes for the picture in which Louise Glaum is being starred, and Director Charles Miller is staging artillery engagements on one of the nearby plateaux, for scenes in the current drama featuring Dorothy Dalton. In all, nearly a thousand "combatants" are taking part in the two conflicts, and to date about fifteen thousand rounds of ammunition have been fired.

* * *

Director Raymond B. West began the production this week of what, we are informed, are to be among the most pretentious scenes ever staged within the Thomas H. Ince plant. They are for the comedy-drama of Revolutionary times, by J. G. Hawks, which West is directing, and are being enacted within a setting that represents the interior of the historic Selkirk Hall, on the Isle of St. Mary, off the west coast of Scotland. Nearly 100 people are working the scenes. They are garbed in the costumes of the Gainsborough period, and are being rehearsed in the steps of the minuet by Producer Ince, Director West and Author Hawks.

* * *

George Beranger, after an absence of several months, has again returned to the Fine Arts Company. Beranger was one of Mr. Griffith's principal assistants in the old Biograph Company, and occupied the same position with Mr. Griffith when the latter organized the Reliance and Majestic Companies. He directed for some time, and appeared in a number of the Griffith pictures. He is one of the brothers in "The Birth of a Nation." He is now playing one of the principal parts in "The Doll Shop," directed by Edward Dillon and featuring Bessie Love.

* * *

At the Triangle-Fine Arts studio Chester Withey is now adding the finishing touches to the Triangle Fine Arts feature, "The Bad Boy," featuring Robert Harron, written by Frank E. Woods, manager of productions at the Fine Arts plant, and Chester Withey. David Ables is doing the camera work. In this production one of the striking features is the robbery of a bank. In order to make this scene as realistic as possible, Director Withey arranged to stage the hold-up scenes in one of the Los Angeles banks. Arc lights were installed, and the scenes were taken Sunday. The officers of the bank, including cashiers, assistant cashiers and messenger boys, assisted Withey in order that the robbery might take place according to Hoyle. The big time vault in the bank was also utilized in the robbery scenes. After the scenes were finished, the president of the bank stated that all Los Angeles financial institutions should assist the moving picture industry as much as possible owing to the fact that it is the largest industrial organization in Southern California, and should be supported by all branches of financial enterprise.

Robert Harron and Josephine Crowell in 'The Bad Boy."

The robbery scenes were taken in the Hiberian bank. Every cashier's cage and teller's window in the bank was utilized by Withey in shooting the robbery scenes. Mildred Harris plays the leading feminine role opposite Harron. The other principals in the cast include Richard Cummings,

Josephine Crowell, Wm. H. Brown, James Harrison, Elmo Lincoln and Harry Fisher.

* * *

"Civilization," that wonderful Ince production, is scoring sucess all over the world. In November last year the picture was exhibited at the principal theaters in Buenos Aires, Argentina, the "Teatro Coliseo."

* * *

The cut herewith is a reproduction of a theater program. If your eyes are good you may read that the admission charged was from 50 cents to $15 for the loges. Orchestra seats were $3. Some class to this theater and to a production which can command such prices.

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Dustin Farnum and his company, under the direction of William D. Taylor, have gone to Truckee, California, where they will film snow scenes for Mr. Farnum's first production on the William Fox program.

* * *

During the filming of the hold-up scene for the George Walsh picture, which Otis Turner is making for William Fox, Anna Luther was missed. The company was spending the night in the open near Inglewood, where they had hired an entire train and were busily engaged in filming glimpses of bandit work.

Frantic search was instituted for Miss Luther, as the photographing could not go on without her. She was finally found. She was in a cabin near the scene of the hold-up, telling fairy tales to a bed full of six poor children who seemd to think that she must be one of the good fairies she was telling them about.

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At Universal City, Lois Weber is filming a five-reel drama featuring Ben Wilson and Mignon Anderson, with Priscilla Dean and Millard Wilson in the supporting cast. Many of the scenes were taken on the big stages.

Director William Worthington is making rapid progress filming a five-reel drama, "The Clock," featuring Franklyn Farnum. Maie B. Havey of the Universal staff wrote the scenario.

"The Flowers of Doom" is the title of a five-reel Chinese drama now being filmed under the direction of Rex Ingram, who also wrote the story.

Ella Hall is playing the lead in a five-reel society drama entitled "Pawned."

Director Allen J. Holubar is nearing the completion of a five-reel military drama entitled "The Reward of his Government." Director Holubar is playing the feature lead with a strong supporting cast of players.

After having worked at Universal City for a year and a half, Kingsley Benedict has been given a long time contract to play leading roles with the Big U Company. Mr. Benedict made quite an impression in Rupert Julian's production, "The Bugler of Algiers," featuring Ella Hall and Julian, with Benedict as leading support. Subsequently, he was featured in the "Yorke Norroy" series, recently produced at the Pacific Coast studios of the company.

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Producer Fred J. Balshofer, accompanied by co-director J. Hunt, Harold Lockwood, May Allison and the supporting cast of the Yorke-Metro studios have recently left Los Angeles to go to the San Bernardino mountains to "shoot" snow stuff for the Company's present production of J. B. Hendrick's novel, "The Promise." The Company expects to be gone about four or five days, in the meanwhile Director Oscar Apfer is busily engaged at the studio upon the set for the forth-coming production of Robert W. Chambers' story, "The Hidden Children."

* * *

Richard Stanton began this week the filming of a new photoplay in which Gladys Brockwell will star. This will be Miss Brockwell's second production made under Mr. Stanton's direction. The first, recently completed, will be released to Fox exhibitors toward the end of this month.

* * *

Two well known Ince players are confined to their respective homes, this week, with illness. Fanny Midgley, the character actress, is recuperating from an attact of pneumonia, while J. Frank Burke, the character man, is on the road to recovery from a severe heart ailment.

* * *

Margery Wilson was treated like a queen this week, when she appeared in person before a record-breaking crowd at the Strand theater, in Pasadena, California, following the showing of "The Sin Ye Do," her latest Ince production. Miss Wilson was seated in a flower-bedecked box, and after the operator had concentrated the spotlight upon her, she arose and made a brief address, in which she thanked her admirers cordially for the ovation they had accorded her.

* * *

With Myrtle Gonzalez as his featured player, Director Lynn Reynolds, of Universal City, is filming a five-reel Alaskan drama, "The Code of the Klondike." George Hernandez supports the star together with a large cast of Universal stock players. Reynolds has taken his company to Huntington Lake, California, where he will secure the snow scenes needed for the production.

* * *

At the Horsley Studios, Helen Gilmore is playing character roles in the Cub Comedies featuring George Ovey. Miss Gilmore was a member of the L-Ko forces before joining the David Horsley organization. George Ovey has again the support of his tiny leading woman, Claire Alexander,

George Ovey in a Stunt Scene from a Forthcoming "Cub" Comedy.

who has entirely recovered from her illness, which compelled her to abandon work for several weeks.

* * *

Crane Wilbur is taking a brief rest. As soon as plans are a little more developed announcement concerning his future starring vehicles will be made.

* * *

Harrish Ingraham, a member of the Crane Wilbur Com-

Teatro Coliseo's "Civilization" Poster.

pany, who has a number of published stories to his credit, is turning his literary talents to scenario production in his spare moments, and very likely some of his works will be picturized at the David Horsley Plant.

* * *

Virginia Kirtley has joined the Selig forces and will be cast for a role in the feature now being produced at the Los Angeles studios under the direction of Colin Campbell, "Who Shall Take My Life." For some time past Miss Kirtley has been devoting her entire time to the writing of scenarios.

* * *

It is said that Fritzi Brunette has the finest acting role of her career in that of "Kate Taylor" in the anti-capital punishment feature now under course of production at the Selig Los Angeles studio. This feature entitled, "Who Shall Take My Life," will probably be released in eight or ten reels, and the long cast includes Bessie Eyton, Tom Santschi, Ed. Coxen, Eugenie Besserer, Al W. Filson, Harry Lonsdale, Frank Clark and others.

* * *

Beatrice Michelena and her husband, George F. Middelton, have both left the California Motion Picture Corporation studios in San Rafael. They have not signed up with any other picture company as yet.

* * *

Mae Murray and Marie Doro are both appearing in new Lasky productions. Miss Murray is working under the direction of Robert Leonard, and is supported by Emmet Flynn, Jane Wolff, Mrs. Lewis McCord, Louis Morrison, Charles Ogle and a number of others, and Miss Doro, under the direction of Frank Reicher, is supported by Elliott Dexter, Horace B. Carpenter, Billy Elmer, Lillian Leighton and others.

* * *

Edmund Mitchell, Jr., assistant Auditor of the Lasky Film Co., and Miss Alice Neice were married this week at the home of Mr. and Mrs. Charles A. Dabney, 1749 Cahuenga avenue. The young couple will reside in Hollywood.

* * *

W. H. Clune already has other big feature pictures scheduled for his Auditorium theater. The large cities of the coast are clamoring for the Clune production of "The Eyes of the World" as a result of the phenomenal business done here. "The Eyes of the World" is to be sent out on a tour of the coast by the Clune Film Exchange, one of the many activities of which this big producer and exhibitor is the head.

* * *

The old Burbank theater will probably take a fling at musical comedy. After a staid quarter of a century as the home of serious drama, and a brief but respectable career as a motion picture house, the historic shades are to be awakened to the frivolous echo of merry tunes and tripping feet.

* * *

Negotiations at present are under way, we are informed, between William Weightman, millionaire automobile racer of Philadelphia, and the Morosco people, by which, if all goes well, the theater will pass into the hands of Mr. Weightman.

* * *

"Joan the Woman" will have its premier presentation at the Majestic next Monday. Thanks for the tickets, Ken McGaffey!

* * *

A comparatively few people have paid $2 to see motion picture productions, but George H. Davis, manager of the Alcazar theater in San Francisco, has gone this considerably better. Mr. Davis paid $40 to see "The Eyes of the World" at Clune's Auditorium. Having heard of the remarkable success of the new Clune production, and being a live manager he took a train to Los Angeles and spent this sum and two days of his time to give "The Eyes of the World" the once-over, and if possible to secure it for his theater. Several state right buyers of big features are on the way from the East and Middle West on the same mission as Mr. Davis.

* * *

The Parent-Teacher's Association, of Los Angeles, is about to hold a meeting relative to the purchasing of Motion Picture projecting equipment for the 30th street public school of this city.

* * *

W. B. Ross and George La Plant, of Los Angeles, have recently consummated a deal whereby they become the owners and managers of the Colonial theater at Uplands, California, succeeding M. Whitmoyer.

Michael Gore, owner and operator of a chain of Los Angeles motion picture theaters, is being congratulated by his many friends upon the acquisition of the Optic and Regent theaters of this city. Mr. Gore is noted for his success in building up the clientele of any house of which he takes command.

* * *

The Lincoln Motion Picture Company has recently been incorporated in this state by the following, who are all directors, J. Thomas Smith, Clarence A. Brooks, Harry Gant, Dudley A. Brooks and George P. Johnson. The company has been capitalized for seventy-five thousand dollars, and will engage in a general motion picture business.

* * *

While on a trip along Film Row the other day, our good friend H. G. Ballance, the hustling manager of the Metro Exchange, invited us to inspect the commodious new quarters of his exchange at 820 S. Olive street. The move to larger offices was necessitated by the rapidly increasing business of the Metro Exchange under the direction of Mr. Ballance.

* * *

G. Post Mason is in town on business connected with the exhibiting of his four-reel educational feature, "Greater New York."

* * *

John M. Boland, one of the best known motion picture exhibitors of Arizona, has bought the state rights for Arizona for the Triumph Film Corporation's production of "The Libertine," featuring John Mason and Alma Hanlon. The sale was made through Irving Lesser, of the Golden Gate Film Exchange of Los Angeles.

* * *

Charles Mahan, the enterprising manager of the Eagles theater, Bisbee, Arizona, is busily engaged in installing new equipment with which to open his attractive house.

* * *

Phoenix, Arizona, is to have another new theater, which will be owned and managed by E. P. Grover and E. K. Monhenn, prominent managers of that city.

* * *

It is reported that Parker, Arizona, is to have a new motion picture theater under the management of C. H. Hosfelt.

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Articles of incorporation have been filed by the Selby Patents Company, in the state of Arizona. The Company will have a capitalization of $1,000,000. The Board of Directors include Frederick A. Selby, George H. Morris, William H. Selby and Claude T. Goble, all of Kansas City, Missouri. The principal business activities of the Company will be in Phoenix, Arizona, and Kansas City, Missouri. The nature of the business will be a general line of motion picture machines, lenses, cameras, etc.

* * *

From Azusa, California, comes the announcement that W. W. Sandy, well known theatrical manager of that city, has bought out the interest of Miss Josephine Peach in the Library theater, and hereafter will conduct the house alone.

* * *

Harry Standloy has commenced the construction of a new motion picture theater at Queen street, Inglewood, California.

"LEGISLATION," HE NEVER HEARD OF IT.

Sam Trigger tells a story of an experience he had in visiting different New York exhibitors to collect the three cents per seat assessment toward the fund for defraying expenses contesting the Sunday closing law and for State legislation against it.

He called on a 600-seat house exhibitor on the East Side of the city, who was entirely ignorant of the Sunday law and everything in connection with it. Sam told him he would like to have him contribute toward the fund for "legislation," as voted by the league.

The exhibitor asked: "How much is it?"

Sam replied, "$18."

The exhibitor exclaimed, "That's too much, I couldn't afford it, besides I never heard of the picture."

STAN TWIST BACK, FIT AS A FIDDLE.

Stanley H. Twist returned to New York last week after an absence of two years. When Mr. Twist went away from the east it was in search of health. His many friends require only one glance to assure him he found what he was seeking. After a year spent in California Mr. Twist went to Chicago, where for a year he was in the advertising end of the automobile business. He has come to New York to take up his former work in films. Mr. Twist has met many of his pals at the Screen Club, where he registered upon arrival.

Enlightenment Corporation Launched

Brock's New Company Now Ready for Business—"Enlighten Thy Daughter" Its First Offering.

FULLY launched and actually engaged in exploiting its first production, "Enlighten Thy Daughter," the Enlightenment Photoplay Corporation, headed by Henry J. Brock, has established headquarters at 220 West 42d street, Suite 1005.

The Enlightenment Photoplay Corporation, taking its name from "Enlighten Thy Daughter," the first big super-feature to come under the jurisdiction of the organization, has been definitely established for the purpose of purchasing extraordinary screen productions, which in turn will be exploited in the United States on the state right plan, and throughout the civilized world on the same substantial basis as the hundreds of other productions the foreign rights of which have been controlled by the Brock organization during the past few years, and so successfully distributed throughout the world.

Henry J. Brock.

Harry Reichenbach has been engaged by Mr. Brock to conduct a widespread campaign for the picture, and has already begun the dissemination of news matter in its behalf.

The first step in the exploitation of the feature will be its opening as a high class attraction at the Park theater, Columbus Circle, New York, on January 28, arrangements for which were consummated by Mr. Brock this week. The original plan was to place the picture in a Broadway house for a short period, but, as the demands for the picture grew, and one important theater manager after another expressed the desire to secure it as an attraction, arrangements were completed for a minmum showing of four weeks at the Park theater, with a continuous indefinite engagement to follow as long as business justifies.

The executive organization of the new company is being established now. Mr. Brock is the executive head, Gus Schlesinger is in a confidential, official capacity, and other prominent motion picture people in equally important fields of action.

Mr. Brock has not before gone in for the distribution of pictures in this country, and is emphatic in his ambitions to do so now on a most comprehensive scale.

"Properly encouraged and somewhat certain of a market for costly, worthy subjects, the numerous independent manufacturers can turn out any number of extraordinary pictures," said Mr. Brock. "Our new organization is equipped to do business on a strictly cash basis. We can finance productions in advance of their completion, and will, if sufficiently impressed by a scenario or subject, finance a feature in advance of its being started. We can stimulate the independent producer to renewed effort by assuring him a ready market for powerful subjects.

"We can assure an adequate offer for any production we consider big enough for the Enlightenment concern to handle. We want only productions of more importance than the best program feature, and we are not particular about stars. It's the stories, properly produced, that will attract us.

"In 'Enlighten Thy Daughter' we have no stars, but the cast, including Frank Sheridan, Zena Keefe, Katharine Kaelred, Marie Shotwell, Rubye de Remer, Arthur Donaldson, James Morrison, Mathilda Brundage and Violet Horner, is of far greater importance to the picture than any individual star one could name.

"Assure the independent manufacturer that we've established a mart for his ware, and that we want only the best.

"We paid Ivan Abramson a substantial sum for 'Enlighten Thy Daughter,' and this, within three hours after seeing it at the Broadway theater."

Through an error, an announcement was made recently that the Merit Company had purchased the New York and New England rights to "Enlighten Thy Daughter." This was erroneous. No territory has been disposed of as yet, and none will be until the picture has been exploited throughout the country in a manner befitting the importance of the feature.

What Fox Is Doing

Record of a Week's Work of the Several Companies—New Plays Coming.

ABOUT the time that Washington's birthday is observed, this year, a new photoplayer, who is a great-great-grandniece of General Washington, will be seen in a William Fox production. The new acquisition with the distinguished ancestry is Eleanor Washington, who is descended directly from John Agustin Washington, a full brother of the General. Miss Washington has been in motion pictures since 1912, when she began her career in the silent drama with the Majestic Company. She is the wife of Harris L. Forbes, the photoplay director.

Another newcomer to Fox Films is James Grover Tarver. Mr. Tarver, who is seven feet four inches, is undoubtedly the tallest man in filmdom. He will work on the West Coast.

Valeska Suratt completed another feature for William Fox last week, and Stuart Holmes will finish his big production within a few days. Harry Hilliard plays opposite Miss Suratt. Others in the cast are John E. Mackin, Eric Mayne, Frank Goldsmith and W. W. Black. Kenean Buel was in charge of the direction. Miss Suratt has the only important feminine role in the picture.

Stuart Holmes' film will unquestionably be one of the most remarkable cinema presentations William Fox has ever made. The story for it was taken from a book of which millions of copies have been sold. The new screen play gives the noted Fox villain a role entirely different from any which he has ever essayed. More than two months were devoted to the making of this subject, and Mr. Holmes' supporting cast includes Mary Martin, Edward N. Hoyt, Robert Vivian, Dan Mason, Florence Ashbrooke and Kittens Reichert. Last week, the Holmes company went aboard the replica of the Half-Moon, Hendrik Hudson's famous vessel, which is moored in the Hudson at the foot of Bear Mountain.

Another production which will soon go into the cutting-room is Virginia Pearson's new starring vehicle. Miss Pearson recently spent part of an afternoon at a big telephone exchange getting "pointers" on how a "hello girl" acts, as preparation for the final scenes of her screen play. There is a real jurist on the bench in the criminal trial scene of the Pearson picture. He is ex-Judge William B. Green, of Brooklyn.

Progress is also being made on Dustin Farnum's premiere production under the Fox standard. The cast includes Winifred Kingston, William Conklin, Edward Alexander, Ray Downs and Frank Lanning.

William Fox's next release is "One Touch of Sin," with Gladys Brockwell in the stellar role. Richard Stanton directed the film. Jack Standing will be seen in the role opposite Miss Brockwell. Others in the company are Willard Louis, Sedley Brown, Carrie Clark Ward, Frankie Lee, Jack MacDonald and Charles Edhler. "One Touch of Sin" will be released on January 29.

"REBECCA OF SUNNYBROOK FARM" FOR MARY PICKFORD.

Shortly following its release of Mary Pickford's latest offering, "The Pride of the Clan," which is now breaking box office records throughout the country, the Artcraft Pictures Corporation announces the acquisition of "Rebecca of Sunnybrook Farm," as a forthcoming screen vehicle for "Little Mary." This well known novel and stage hit will be produced upon completion of "A Poor Little Rich Girl," the Eleanor Gates subject now being staged under the direction of Maurice Tourneur at the Fort Lee studios, and will mark the fourth Mary Pickford release by Artcraft Pictures.

"Rebecca of Sunnybrook Farm" was adapted for stage presentation by Kate Douglas Wiggin and Charlotte Thompson from two of the former's books, "Rebecca of Sunnybrook Farm" and "The Chronicles of Rebecca." Originally produced by Klaw and Erlanger, under the direction of the late Joseph Brooks at the Republic theater, New York City, on October 3, 1910, it scored an instantaneous hit with Edith Taliaferro in the title role. Following a long run at the Republic, the play was presented with notable success throughout the country and became popularly known among playgoers as a subject of unusual charm and human interest.

At Leading Picture Theaters

Programs for the Week of January 21 at New York's Best Motion Picture Houses.

"Lost and Won" at the Strand.

AT THE Strand theater Marie Doro was seen the week of January 21, in "Lost and Won," a drama of newspaper life written especially for her by Channing Pollock and Rennold Wolf and prepared for the screen by Margaret Turnbull. The story has to do with "Cinders," a little newsgirl who, on a bet, is made the ward of a wealthy stockholder, he wagering that he can transform the newsgirl into a society belle within a year. The Famous Players Film Company have given Miss Doro an excellent supporting cast, including Elliott Dexter, Maym Kelso, Carl Stockdale, C. H. Geldert, Sydney Deane and Robert Gray.

Other films of interest to be shown were "King of fhe Rail," a new comedy entitled "The End of a Perfect Day" and the Strand Topical Review. Knud Dahlgaard, Grace Hoffman and Enrico Arenzen were the soloists.

"The Mysterious Mrs. M." at the Rialto.

The feature picture at the Rialto was a Bluebird production, "The Mysterious Mrs. M." in which Harrison Ford and Mary MacLaren were the stars. The plot is novel and has a "surprise finish." Excellent acting by the cast is balanced by a production of much merit.

Mr. and Mrs. Sidney Drew, in "Blackmailers;" an educational film showing Mt. Kilauea, Hawaii, in eruption, and "Literary Digest of the Screen," were on the same program. The soloists were Vicente Ballester and Bela Nyany.

A new series of war pictures, with lectures by E. Alexander Powell, was an added feature.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The interest in the Universal novelty picture, founded on the famous story by Jules Verne, "Twenty Thousand Leagues Under the Sea," continues to fill the Broadway theater at each performance. The photoplay is now in the fifth week of its engagement.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four pictures were shown: Monday, Tuesday and Wednesday, Bessie Love in "Nina, the Flower Girl," and a Keystone comedy made up the picture portion of the program. On Thursday, Friday, Saturday and Sunday, Wm. Desmond in "The Iced Bullet," and a Mack Sennett comedy constituted the screen part of the entertainment.

Desmond to be Starred by Ince

WILLIAM DESMOND, whom Thomas H. Ince will present upon the Triangle program in many unusual Kay Bee productions during the coming year, has quietly and unobtrusively created a vogue for himself that should be the envy of numerous screen veterans of twice his experience.

William Desmond.

Desmond made his first big impression in Triangle plays, as the minister with Billie Burke in "Peggy." He followed up this delightful characterization with a telling part in "Bullets and Brown Eyes." Then came two entirely dissimilar but equally interesting co-starring ventures with Clara Williams in "The Criminal," and with Dorothy Dalton in "A Gambler in Souls." His latest individual starring vehicle is "The Iced Bullet," a novel serio-comedy, which offers the actor every opportunity to display his versatility.

Desmond is a native of Dublin, Ireland, but was brought to this country as an infant and grew up in New York City, graduating from one of the local high schools. From his earliest youth he was an incorrigible "gallery god," and finally ran away from home to join a troupe of barnstormers. After a series of adventures, under various managements, he joined the Morosco stock company in Los Angeles. Morosco brought him to New York, where he played the leading male part in "The Bird of Paradise," before undertaking other engagements with Belasco, Frohman and the Shuberts. At one time he cas called upon to play the part of Villon in "If I Were King," with only three days' rehearsals, but he made good. Desmond counts this the most notable achievement of his career.

He joined the Ince forces over a year ago and has rapidly gained favor as a star of dependable possibilities.

Goldwyn Pictures Working Fast

New Organization Engages Important People in Photoplay World—Forms, Advisory Board.

ANNOUNCEMENTS coming from the Goldwyn Pictures Corporation indicate that the new organization will shortly have an unusual aggregation of picture people of importance gathered about its standard. Already it has announced the acquisition of such players as Mae Marsh, Jane Cowl and Maxine Elliott. Ralph Ince and Allan Dwan have been commandeered as directors and now the information comes that a contract of an exclusive nature has been made with Robert W. Chambers, by the terms of which Mr. Chambers will supply a series of original scenarios each year, together with the exclusive right to use any or all of Mr. Chalmers' stories for screen purposes.

On top of this important acquisition comes the further news that Adolph Klauber, for several years dramatic critic of the New York Times, has been engaged for the important duty of selecting the principals and the supporting cast for all Goldwyn pictures.

Finally Goldwyn Pictures is to have an advisory board which will be made up of Samuel Goldfish, Edgar Selwyn Margaret Mayo, Irving S. Cobb, Arthur Hopkins, Roi Cooper Megrue, Archibald Selwyn and Crosly George.

It is believed that with array of critical talent many of the mistakes that are made in the process of production, from scenario to the finished picture, may be headed off. Looks like a good start.

LEHRMAN MAKING FOX COMEDIES.

Henry "Pathe" Lehrman ran away from the camera out at Los Angeles the other day long enough to come to New York and rest. Mr. Lehrman is producing a series of comedies for the Foxfilm program. His first production has been completed and two others are under way on the coast.

"It's the most difficult thing in the world to produce comedy today if you adhere to the old line methods," he contends. "Real comedy must bring laughs. All the laughs have been squeezed out of pie-throwing and the like, so something entirely new must be substituted. My aim in comedy-making is to produce laughs by unusual methods, and unusual situations. I am strongly opposed to the use of character make-up by principals in particular, and all the leading players in my comedies will appear in their regular faces.

"It is my intention to have six comedy companies at work within a few weeks. Every picture they make, I will supervise in person. I will act in some of them, but I do not care for it particularly. My principal work will be direction."

F. I. L. M. CLUB DOINGS.

The best attended meeting so far held by the New York F. I. L. M. Club was held at the headquarters of the Hoy Reporting Service, 1482 Broadway, New York City, on Tuesday evening, January 2, 1917. Nearly every member of the club was present. Several applications for admission were read and referred to the proper committee. Reports of committees in reference to transportation and other matters of importance to the trade were submitted and considered. It was announced at the meeting that nearly all exchanges in New York state, as far west as Buffalo, were now affiliated with the club.

Communication was read from C. B. Hoy, of the Hoy Reporting Service, regarding many helpful innovations being adopted by the Chicago F. I. L. M. Club. But misunderstandings and disputes which were formerly a constant source of friction between exchanges and exhibitors are now being eliminated through the medium of the F. I. L. M. Club and the Hoy Service.

NEW YORK STATE RIGHTS FOR "WITCHING HOUR."

The Rogson Film Company has sold the rights for the State of New York, exclusive of Greater New York, for "The Witching Hour," to the Lenox Film Corporation.

British Notes

AN ORDER prohibiting candies and confectionery in places of amusement after 8 o'clock in the evening has been brought into force by the Home Office, bringing theaters into line with a regulation now imposed upon all vendors of these goods. A strong deputation opposing the restriction interviewed the Home Secretary, but without avail. The extension of the order to include places of entertainment has been mainly due to an agitation from the sweetmeat trade, which alleges that while the sale of candies is only a side line with the exhibitor it is the whole existence of the storekeeper and the theater's privilege in being allowed to trade after the closing hour for shops is ruining their interests. That the sale of sweetmeats is no negligible sideline is evident from the fact that a suburban London moving picture theater has been averaging close upon $250 a day in takings by the cult of the patrons' sweet tooth.

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Thomas James West, founder in Australia and in this country of West's Pictures, and recently chairman of the X. L. Film Co., died at his home in Essex last week.

Thomas J. West.

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A new freak of the industry is the trade-show specialist. After a postal course of "money-making in the movies" (25c and job found) he springs out to teach the manufacturer the right and golden path to the exhibitor's pocket. This is by organizing in London and fifty provincial cities one long trade-show each week, when every manufacturer's wares would be viewed at a single sitting. Presumably the idealist will provide sleeping accommodations for viewers.

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T. P. O'Connor, M. P., a very popular author and journalist and the first president of the Cinematograph Exhibitors' Association, has been invited to accept the position of president of the British Board of Film Censors vacated by the death of Mr. Redford.

* * *

Ernest Reed, British manager of the Fox Exchanges, returned to London on Friday from the States and announces that commencing the New Year his company will release three subjects weekly instead of two.

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The official motion picture records of the eventful Shackleton Antarctic Expedition, where, it will be remembered, most of the party were marooned on Elephant Island, arrived in London a few days ago.

* * *

J. D. Walker, who, in addition to handling the Famous Players-Lasky, Artcraft, Chaplin-Mutuals and other celebrated brands in the United Kingdom, has acquired an English production of Marie Corelli's "Sorrows of Satan," the work of the Samuelson Co. It will be released in March by Walkers Productions, Ltd., 18 Charlotte street, London, W. The rights for India, Burma and Ceylon of the first five Mutual-Chaplins, from "The Floorwalker" to "Behind the Screen," inculsive, have been sold by Mr. Walker to the Elphinstone Bioscope Co. of Calcutta.

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Tom E. Davies, a director of the Western Import Co. (Triangle), is on his way to New York. Another gentleman not distantly connected with the industry who will shortly be crossing the Atlantic is S. F. Edge.

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At a recent meeting of the directors of the Great Western Railway Co. it was resolved to prepare for the use of the directors and track staff a long, complete film of the whole of the company's main line. The idea is one for saving time when the directors or engineers wish to examine any section of the track. The film is to be taken from the front of a locomotive and will exceed 250,000 feet in length.

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One of the best subjects on the Spring program of the Ideal Film Renting Co.'s productions is named "Profit and Loss," and features James Carew, the husband of Ellen Terry.

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Henry Edwards, collaborator and pupil of Larry Trimble in several of the Turner Film Co.'s successes, particularly "A Welsh Singer," has joined the Hepworth Co. as producer.

* * *

Lady Waterlow, wife of the famous painter, claims to have discovered a means of enabling blind people to "read" moving pictures. A test of the process is to be made shortly with blinded soldiers.

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"Brady-made" will now be a catch line in the Gaumont Company's announcement, for they have secured for the United Kingdom the World Film Corporation's output, that is, the "Brady-made" features, which will be released during the coming year at the rate of one a week.

J. B. SUTCLIFFE.

A. F. STONE, OF AMERICAN-VOGUE, PROMOTED.

A. E. Stone, for two years an executive at the Flying A studio, has been appointed manager of the Vogue Film Company in Los Angeles. Mr. Stone, who is a native of Santa Barbara, has had wide experience both in photoplay and stage activities. On the completion of his studies at the University of California he was engaged in various amusement enterprises until he entered the Hutchinson organization with which he has been connected ever since. Manager Stone assumed his new responsibilities the first of the year, succeeding J. Davis, who is now directing Vogue comedies.

JACK VOSBURGH JOINS MUTUAL-AMERICAN COMPANY.

One of the most recent arrivals at the American-Mutual studios at Santa Barbara, Cal., is Jack Vosburgh, who is playing the "heavy" part in William Russell's next Mutual production, "My Fighting Gentleman." Mr. Vosburgh says that he and Alfred Vosburgh, who was formerly connected with the American-Mutual company, are not related to each other, and have never met. Mr. Vosburgh plays the role of William Russell's rival for the hand of Francelia Billington, Mr. Russell's new leading woman, in this film production.

CLAPP RETURNS TO UNIVERSAL.

Chester B. Clapp was added this week to the staff of Eugene B. Lewis, scenario editor at Universal City. Clapp for a time occupied the position of editor at the Pacific Coast studios of the company. He has been associated with the Biograph, Fine Arts and Keystone companies.

BURNED OUT OF A JOB.

Roy A. Goggin, who was the operator at the Grand theater, Estherville, Ia., until fire destroyed the house and left him out of a job, is anxious to hear from some manager of a picture house who needs the services of a good man to run his projection booth. Mr. Goggin has been an operator for eight years.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Lost and Won"

Marie Doro Is Seen in Widely Contrasting Characters and Surrounded by Excellent Cast in Lasky Picture.

Reviewed by George Blaisdell.

MARIE DORO is the heroine of "Lost and Won," the Lasky release for January 22. She is seen both as a newsgirl and as a young woman with a year's training in a fashionable school, later blossoming out as a newspaper reporter. The story is melodramatic, and is from the pens of Channing

Scene from "Lost and Won" (Lasky).

Pollock and Rennold Wolf. It has been well staged by James Young. The picture is entertaining, and at times it is exciting, but Mr. Young did not come on his stage equipped with the same raw material as when he began the production of "Oliver Twist."

The story strains the credulity at times, as when, for instance, it asks us to believe a girl with a year's training in school is sufficiently equipped to take a job as a newspaper reporter. Still, at that, Cinders might have been able to do as good a piece of work as we find in the samples of news story writing we see flashed on the screen. Art directors will scour a big city to find an inconsequental bit of furniture of a period of a century ago, but take it for granted anything will get by as an opening paragraph of a newspaper yarn, or as a spread head, either.

Miss Doro is given excellent support. Robert Grey is Bill Holt, a newspaper reporter; his performance will please those who in life follow similar lines. Elliott Dexter is Walter Crane, the broker who takes chances in his business, and also wagers $50,000 that within one year four of his chums will "fall for" or to a girl that he will take from among the "newsies" and educate and refine. Carl Stockdale is Kirkland Gaige, the unscrupulous banker friend of Crane and so infatuated with Cleo Duvene that in order to obtain jewelry for her he steals money from the till of Crane. Mabel Van Buren is Cleo, the dashing adventuress, an unusual piece of work. Maym Kelso is the aunt of Crane, who mothers and protects Cinders.

"Little Shoes"

Eleanor M. Ingram's Delightful Story Most Happily Filmed by Essanay, Featuring Henry B. Walthall and Mary Charleson—Directed by Arthur Berthelet.

Reviewed by James S. McQuade.

THE HOUSE OF THE LITTLE SHOES" appeared as a serial in Munsey's Magazine and created a large following of readers. Essanay very appropriately clipped the title, as seen above, and the adaptation by Edward T. Lowe, Jr., has retained for the screen all the gist of the printed story. The production is in five reels.

Director Berthelet has given the filmed story very appropriate settings, some of them sumptuous and others squalid, as the occasion demands. Had he made the little gamin, David Noel, appear with a dirty face, instead of the nice clean one we see him wear as he emerges from the human kennel that he calls home, the spectator would be still more convinced of his real type.

The acting of little Mary V. McAlister as Rosalind, and little Jack Paul as David Noel, when these characters were children, will appeal to everyone who sees them. Later on, when the characters become grownups, Henry B. Walthall appears as David and Mary Charleson as Rosalind.

Mr. Walthall's David Noel is the creation of an artist. It shows fine imagination and a rare gift of expression. The selfmade man, who has risen from the New York gutter to become the leader in a movement that accomplishes the independence of a new republic in South America, cannot be expected to become also the polished gentleman. Hence his rudeness and his almost unpardonable offense in doubting the truthfulness of Rosalind Arloff, when she denies that she is either a professional dancer or engaged on the stage, comes near ruining the dearest quest of his life. And Mr. Walthall's David Noel is made to express the doubt brutally, both in look and word. But the true heart of Mr. Walthall's David is made to show itself pure as gold, when at the feet of Rosalind he again becomes the beggar boy with a shivering heart.

Mary Charleson's Rosalind is another fine characterization. When poverty has come to her father and herself Rosalind is still the gentlewoman, proud of her independence, and devoted to her bedridden parent. The slight put upon her by David's questioning of her truthfulness is not forgiven, even when he proves her identity. In the scene where she dismisses him in a storm of anger, Miss Charleson's Rosalind reveals the bitterness of the shock to her gentle refinement. An instant afterward, when David lies unconscious at the foot of the stairs, down which he has fallen, her woman's heart melts in tenderness and she kisses him as love and anxiety take possession.

Vasilie Orloff and Abel are well acted by W. K. Haupt and Patrick Calhoun.

The photography is fully up to Essanay's high standard.

The release date was January 15, through the K-E-S-E service.

Pathe Pictures

"A Modern Monte Cristo," Five-Reel Gold Rooster Play Featuring Vincent Serrano, and "The Monroe Doctrine," Ninth Episode of "Pearl of the Army."

Reviewed by Edward Weitzel.

IN SELECTING a plot of Dumas' to modernize, Floyd Lonergan, the author of "A Modern Monte Cristo," made sure that his model was of the best. The five-reel Thanhouser-Pathe Gold Rooster play in which Vincent Serrano is the central figure is by no means the peer of its celebrated

Scene from "A Modern Monte Cristo" (Pathe).

prototype; but, nevertheless, it has distinct merits of its own. The spirit of revenge which animates the actions of Edmund Dantes is also the cause of this later day Monte Cristo's activites during the progress of the Lonergan play.

Made an outcast and deprived of the woman he loves by

his rival, a young doctor of exceptional promise devotes his life to squaring accounts with the man who worked his downfall. Chance places the young daughter of his rival in Dr. Emerson's hands after she has been injured, and he saves her life. When the child reaches womanhood, Emerson, now a man of great wealth, is bent upon causing her father's financial ruin and taking a terrible revenge upon the girl. Her trust in him defeats his purpose and brings his better nature to the fore.

The variety of incident and scene that is such a potent factor in the scenes of the French romance is utilized in "A Modern Monte Cristo." The ship used in the picture is not very impressive, but the struggle in the water of Emerson and the child after the shipwreck contains a real thrill.

Vincent Serrano gives a good account of himself in the character of Dr. Emerson and plays with the requisite melodramatic touch. Helen Badgley is a courageous youngster and exhibits an uncommon spirit of daring; she is also a clever little actress. Thomas Curran, Gladys Dorr and Boyd Marshall help to sustain the picture at an excellent acting level. E. Eugene Moore directed the production.

"The Monroe Doctrine."

The melodramatic incidents in "The Monroe Doctrine," the ninth episode of the "Pearl of the Army" serial, are as thick as plums in a Christmas pudding. Considerable of the action takes place on the schooner introduced in the preceding number, and has to do with a box of bombs intended for the blowing up of the Panama canal.

The way in which the Colonel's daughter attempts to defeat the plotters and is herself injured in an explosion is very effective.

"Germany and Its Armies of Today"

Wealth of Information on Germany Given in Official Films Presented by Special Permission of German Government.

Reviewed by Ben H. Grimm.

THERE is a virtual mine of interesting information regarding Germany as it is today to be found in the series of films to be released on a state rights basis under the general title, "Germany and Its Armies of Today," by Germanic Official War Films, Inc. There are 10,000 feet of film to be released in lengths of 2,500 feet each. The films as a whole visually present a comprehensive study, not only of the lives and pursuits of those left at home—the women and children, mostly—but also of industrial conditions and general factors of life in a war-worried country. Many scenes of prison camps are shown. The pictures are probably the most informative propaganda on Germany that has as yet reached this country. They are good enough to deserve countrywide booking.

The scenes are all authentic. Of special note are those human interest touches that show the women of Germany doing work formerly done by men. In the films we see them digging ditches, repairing tracks, running trains and street cars, directing traffic, delivering mail, and in many other ways taking the places of the men in the trenches. Other human notes are struck when there are shown scenes picturing inhabitants of a town in the danger zone fleeing under the direction of the German soldiers. There are many close-up views of the Kaiser and his staff in the field. A great deal of footage is devoted to Berlin during the third year of the war. Also

Scene from "Germany and Its Armies of Today" (Germanic).

we see pictures of artillery "hospitals" ten miles behind the front-line trenches.

This series of pictures is not a series of war pictures as we have come to know them. But they are a series of the most interesting pictures that have come out of censor-bound Germany as yet. They show, if there be such a thing, the human side of war, and will make a special appeal to women.

Any exhibitor can book them with the assurance that they will interest his audiences. The only point that can be singled out as a negative quality is the fact that some of the titles are a trifle boastful, and smack quite strongly of German propaganda. The photography is excellent.

"A Girl Like That"

Owen Moore and Irene Fenwick Featured in Famous Players Story That Has Good Moments.

Reviewed by George Blaisdell.

THE Famous Players released on January 18 "A Girl Like that," a melodrama with a crook touch, but only a touch at that. It is directed by Del Henderson. Featured are Owen Moore and Irene Fenwick. Mr. Moore has the role of a cashier of a country bank—and it is a good character drawing of the bashful, nervous young man reared in a rural environment. Miss Fenwick is seen as the daughter of a bank burglar, who has decided to give up his old habits, and declines to be persuaded to resume them. The story turns upon the efforts of Nell Gordon, portrayed by Miss Fenwick, to keep her father straight and walk straight herself.

Scene from "A Girl Like That" (Famous Players).

There is a good village atmosphere running through the picture—of the little bank, the home life of the country parson and his wife, with whom Nell boards on the strength of her forged letters of recommendation, and of the church "sociable." There is strong love interest, too, following the arrival in town of the young woman who secures a position as bookkeeper in the bank; it is her love for the cashier which is the determining factor in the upsetting of the plans of the burglars and their later capture.

There is a good cast supporting the two principals. Jack Dillon is the sheriff and Alice Thomas is Fannie, the sister of the cashier. There is a subsidiary love match here which contributes to the interest. Tom O'Keefe, Edwin Sturgis and Harry Lee, the latter as John Gordon, portray the bank burglars. William Butler is the clergyman.

The raid on the bank is dramatic. It takes place in a rain storm unusual in intensity. The struggle in the bank following the opening of the safe possesses real elements of melodrama. There are other tense moments, too, as when the father of Nell is killed by his companions because he refuses to instruct Nell to give to them the aid they later try to secure by subterfuge, only to fall into the trap she lays for them.

"A Girl Like That" will be liked.

"Envy"

First of the "Seven Deadly Sins" Series of Photoplays to Be Presented by McClure Pictures, an Entertaining Release—Ann Murdock Heads the Cast.

Reviewed by Edward Weitzel.

WHATEVER shortcomings are to be charged against "Envy," the five-reel photoplay which constitutes the opening number of the "Seven Deadly Sins" series, to be presented by McClure Pictures, the scenario alone must bear the blame. Absolute honesty of purpose on the part of the person responsible for the story would have insured an uncommonly entertaining screendrama. Starting with an effective and fairly novel theme, the unknown author has developed it consistently and with due regard to its dramatic worth up to a certain point and then forced the situations to the limit of sensationalism.

The last reel is full of the liveliest sort of action. A thief, who discovers that the woman he has assaulted is his own sister, has a terrific battle in the cabin of a yacht with a man that has been the young woman's protector. In the meantime another young woman, the intended victim of the man of wealth, is engaged in crawling out of a port-hole and is rescued by her

lover and the sister of the thief. The latter girl, a beautiful and accomplished actress, has been warned by her physician that she has a weak heart and must give up all violent exertion, but she disregards the advice with a vengeance when the "redfire" finish gets well started.

As before intimated, much of the work of the photoplaywright is admirable. He understands the value of contrast and carries out the meaning of the title by showing a successful woman of the stage surrounded by flatterers, money and, apparently, everything to make her happy, yet haunted by apprehension of her criminal brother and her physical condition; then, bringing into the story a simple little country girl, who envies the lot of the unknown celebrity and finds her fate strangely bound up with this same woman. Deft touches of characters, brief sidelights that reveal intimate and unexpected bits of life, progressive movement of plot, and most of the other elements that go into the making of a drama, either for the screen or the stage, are to be found in this pictureplay. Many persons will consider it thoroughly entertaining; but it does not bear out the promise of its earlier scenes—a promise of a much higher quality of dramatic fare, of more food for thought and less dependence upon physical action.

In respect to the efforts of the cast and the general production, nothing but praise need be written. The direction by Richard Ridgley and the photography by George Lane, are fine specimens of the two arts. No detail has been slighted.

Ann Murdock heads the cast. As Betty Howard, the actress, her beauty and histrionic skill are important assets in the success of the picture. A fetching boudoir costume, a chic bathing suit and an elaborate "nightie" are features of her extensive wardrobe.

Shirley Mason could hardly be improved upon in the char-

Scene from "Envy" (McClure).

acter of Eve Leslie, and George Le Guere, Lumsden Hare, Robert Cain, Jessie Stevens and William Wadsworth, denote the care and judgment displayed in selecting the other players.

New Name for Miss La Badie's Picture.

"Her Life and His" is the name substituted for Florence La Badie's next Thanhouser-Pathe Gold Rooster play, previously entitled "The Girl Who Wanted to Live." At the same time he made this announcement, Edwin Thanhouser gave out the release date as Feb. 18.

"Love Aflame"

Red Feather Release Makes Excellent Combination of Humor and Swift Moving Adventure.

Reviewed by Robert C. McElravy.

THIS five-reel subject, written and directed by Raymond Wells, reveals once more the creator's understanding of light-running adventure of the imaginative type. There is not a dull moment in the whole feature, and in spite of the fact that the observer is aware that the yarn is a preposterous one, there is no lack of conviction as the story proceeds.

The opening scenes occur on the island of Bongalug, where the cannibal natives worship a live volcano. When this is in a state of eruption the king of the island must stand ready to fight any man who aspires to succeed him. They fight on the edge of the crater and the loser falls into the flaming pit. When the story opens Tloofa is seen hurling the king into the depths. These settings are extremely picturesque and attractive.

In the course of the stirring narrative, the leading characters arrive on this strange island. The hero is one of four young clubmen who start to Constantinople on a bet. The heroine is a tomboy who dresses in boy's clothes and leaves home on a freight train. She and the hero meet on the train. The scenes in which they dine with the real knights of the road are amusing and full of interest. The girl is followed by her father and an insistent lover.

The hero and heroine are made captive on the cannibal island and escape after numerous adventures. Constantinople

Scene from "Love Aflame" (Universal).

then becomes their goal, and the story reaches an amusing conclusion there.

Ruth Stonehouse and Jack Mulhall win new honors in the leads. Others in the cast are Noble Johnson, Raymond Whitaker, Dana Ong and Nita White.

Two Kalems

"Wolf of Los Alamos," Episode of "The Girl From Frisco," and "The Violet Ray," Number of "Grant, Police Reporter."

Reviewed by Ben H. Grimm.

THE twenty-fourth episode of Kalem's "The Girl From Frisco" series, titled "Wolf of Los Alamos," is a two-reel Western above the ordinary. With a story by Robert Welles Ritchie, and with capable direction by James W. Horne, this episode has, in production, retained the power to hold interest not only because of its story value, but also because of the work of the players and the exteriors.

Marin Sais proves her fearlessness in this number several times—notably when she stops a runaway, and later when she falls from her horse over a cliff and is later pulled up the side of the precipice. The story tells of a murder committed on the Brent ranch. Suspicion points to a Mexican, and the cowboys go after him. Barbara Brent (Marin Sais), by clever detective methods, finds the guilty man in a Hindu cook. The Mexican is saved from lynching and Barbara finally catches the Hindu. All during the screen telling of the story there

Scene from "Wolf of Los Alamos" (Kalem).

is action of the kind that holds attention. Plenty of hard riding is also seen. Besides Miss Sais the cast includes True Boardman, Frank Jonasson and Edward Clisbee.

"The Violet Ray."

This number of the "Grant, Police Reporter" series is as interesting as any preceding release. The reel is crammed with story. The intrepid Mr. Larkin this time furnishes a

thrill when he gains access to a house by walking an a telephone wire while grasping with his hands a wire above. In the house he rescues the daughter of the man who invented a violet ray machine for the United States Government, and who has been blinded with his own rays by foreign plotters. The daughter is about to receive the same treatment when the reporter arrives on the scene. Credit is due Director Robert Ellis for several touches that lend realism to the film. In the cast with Mr. Larkin and Mr. Ellis are Ollie Kirkby, Harry Gordon and Cyril Courtney.

"Tillie Wakes Up"

Marie Dressler in Five-Reel Peerless Comedy with Coney Island for a Background.

Reviewed by Edward Weitzel.

THE amusement resorts at Coney Island are the scene of the best portion of "Tillie Wakes Up," a five-reel Peerless comedy, in which Marie Dressler displays her agility, her keen sense of humor and her skill in making funny falls.

Scene from "Tillie Wakes Up" (World).

She is introduced to the spectator as an unappreciated wife, who, in a fit of desperation, gets inside of her best clothes and starts out to enjoy a little of the gay life. The husband of a neighbor joins her in the little excursion, the two dine "not wisely, but too well," and proceed to shoot all the chutes at Steplechase Park.

With the recollection in mind of the reckless abandon and humorous nonchalance exhibited by Miss Dressler in throwing herself headlong into unknown dangers of every description in former releases, it is hardly necessary to record the fact that in "Tillie Wakes Up" the actress dares every danger in her path and furnishes no end of fun for the lover of broad comedy. Much of the material used in the picture has a familiar aspect but is given a new power to amuse by the skill and comic personality of the creator of Tillie.

Johnny Hines is a good second to Miss Dressler, and Frank Beamish, Ruby de Remer, Ruth Barrett and Jack Brown supply the rest of the support.

"The Glory of Yolanda"

Anita Stewart in Five-Reel Photoplay of Russian Life Written by Maibelle Heikes Justice and Directed by Marguerite Bertsch—Vitagraph Blue Ribbon Feature.

Reviewed by Edward Weitzel.

A PHOTOPLAY written by one woman, directed by another and acted by a third member of the gentler sex, should be a correct and convincing revelation of female character. In "The Glory of Yolanda," a five-reel Vitagraph Blue Ribbon feature, Maibelle Heikes Justice, inspired, no doubt, by the vogue of the Russian Ballet at the present time, has made a beautiful peasant girl of the land of the Tzar the heroine of the story, and endowed her with a purity of mind that is "proof and bulwark" against every temptation. So severe is the test and so complete her resistance that an apotheosis entitled, "The Triumph of Innocence," might well have been the closing scene of the picture. Not since Ouida created the pathetic little peasant in "A Pair of Wooden Shoes," has an equal amount of unsophistication and female virtue been found in a work of fiction.

Briefly told, the story introduces Yolanda when she is leading the life of the ordinary Russian peasant girl, except that she passes considerable of her time in dancing out in the open. The Grand Duke Boris sees her and advises her mother to take her to Petrograd and have her trained for the ballet. The nobleman furnishes the necessary money. Yolanda makes a sensation as a dancer, and when the Duke calls to collect upon his investment, he is killed by the girl's brother. A young artist, who loves and is beloved by Yolanda, has been started on his way to Siberia by the Duke. Yolanda joins him, and the way for the release of both is foreshadowed. No subtle complication of plot or disquieting touch of realism, interfere with the smooth flow of the romance through the accustomed channels. It is all if Gorky and his school had never been, or that it was thought necessary to give him and his followers a well-merited rebuke. Fortunately for this old world of ours, the love of romance and the belief in virtue are still strong in the breasts of a goodly portion of honest folk.

The writer of this review is not informed as to whether Miss Justice had Anita Stewart in mind when she planned her photoplay; at any rate, the character of Yolanda has fallen to the proper person. The amazing innocence of mind attributed to the Russian girl, as depicted by Anita Stewart does not impress one as an assumption but as a fact. It has not been given her to sound the tragic note, but whatever stands for girlish charm, beauty of character and purity of mind in the art of acting is hers to command.

Marguerite Bertsch has been a painstaking and sympathetic director, and the local color throughout the production is counterfeited with excellent discernment. The different Russian types, both peer and peasant, are skilfully played by the several members of the cast, which includes John Ardizonia, Denton Vane, Evart Overton, Mr. Turin, Bernard Seigel, and Madam Roimonda.

A Pair of Bluebirds

"The Mysterious Mrs. M.," Five-Reel Enigmatic Photoplay Produced by Lois Weber, and "The Devil's Pay Day," Also in Five Reels, Featuring Franklyn Farnum and Leah Baird.

Reviewed by Edward Weitzel.

"The Mysterious Mrs. M."

LIKE the other screenplays with which the name of Lois Weber has been connected, the five-reel Bluebird, "The Mysterious Mrs. M.," involves in its making a commendable display of brains. Adapted by the director from a magazine story by Thomas Edgelow, the photoplay depends largely upon the enigmatic character of the plot. This is sufficiently baffling to defy solution by the average spectator in advance of the proper moment, and is an interesting theme in itself.

A wealthy young fellow, who has become morbid from much wrong living, is prevailed upon by his club friends to visit a mysterious fortune teller. The seeress foretells of an accident to the young man, which takes place, according to schedule. When he returns for further evidence of her ability, she obliges him by stating the exact day and hour when he will cease to live. Thoroughly convinced of the woman's occult powers, and now, deebly in love with a charming young girl,

Scene from "The Mysterious Mrs. M" (Bluebird).

the poor chap is in a bad way, as he awaits the moment of his taking off. The solution of the difficulty is in the nature of a "surprise finish," and comes at the very end.

Such a story has the advantage of a somewhat different plot, but labors under the handicap of having but one course of action. To sustain the interest at undiminished tension through five reels, under this condition, is no easy matter. Director Weber has nearly accomplished the feat. There is a slight slacking up at a few points, but the movement generally carries the story forward at a rate of speed that rivets the attention.

The manner in which "The Mysterious Mrs. M." has been prepared for screening, by Lois Weber, is a fine achievement. The care, good taste and artistic preception shown all through the five reels was to be expected from so capable a director. The selection of the cast is another example of her ripe judgment. Harrison Ford as Raymond Van Seer, the young millionaire, gives a flawless performance of the part. He looks and acts the type of man demanded by the author with notable

ease and convincing skill. Mary MacLaren makes a winsome figure of young Von Seer's sweetheart, and Evelyn Selbie, Willis Marks, Frank Brownlee, Bertram Grassby, and Charles Mailes assist in the success of the drama.

"The Devil's Pay Day."

The five-reel photoplay, "The Devil's Pay Day," is another Bluebird production founded on a printed story. "The Toll of Vengeance," written by George Hivley, was the source of the scenario made by Fred Mynton. The story is dramatic, and, once given momentum, moves steadily onward to its regrettable end; but it is a tale which has often been told, and its treatment, in the present instance, never rises above the commonplace—if such a term should be used in connection with the tragedy of two misspent lives, of a woman betrayed by the man that won her honest affection. The moral tone of the play is beyond cavil and the acting of it has been intrusted to a competent cast, but the touch of authority which drives the lesson of a play home to every heart is missing. Like his leading character, the author has too often followed the line of least resistance, and, consequently, fails to make the most of his opportunities.

"The Devil's Pay Day" is another version of that familiar theme, an unequal match. The wealthy city man that marries a country girl and quickly tires of her has been the leading male character in many a drama. In this case, he secures a divorce, marries again, is lured back to his first wife's side through motives of revenge, kills the man who is now her protector, and falls dead while a jury is weighing the evidence against him. The drama justifies its title, and as stated in the preceding paragraph, is excellently acted by Franklyn Farnum, Leah Baird, Gertrude Aster, Charles Perley, Countess Du Cello and Seymour Hastings.

Triangle Program

"Chicken Casey," Five-Reel Kay Bee Comedy of Stage Life with Dorothy Dalton, and "The Girl of the Timber Claims," Five-Reel Fine Arts with Constance Talmadge.

Reviewed by Louis Reeves Harrison.

"THE GIRL OF THE TIMBER CLAIMS" tries to tell it all in the title. There is a girl on a timber claim, which some political schemers try to steal, and Constance Talmadge is the girl. She shoots one of them, only to discover in the end that he is a government inspector instead of a "claim jumper," and she embraces him in the end. To tell this

Scene from "The Girl of the Timber Claims" (Triangle).

story a great many characters are introduced, some children and a kitten. So many side paths are followed that the main interest suffers, as it always must when the screen presentation is purely reflective of what has been told on the stage or in a novel. The author has failed utterly to grasp the necessity of straight line construction, with as few side paths as possible. The screen is not an illustrator—its art principles are only akin to those of the drama and printed fiction, with an individuality all their own. The story as told is vague and purposeless, almost a blind alley, beginning nowhere and leading to nothing of definite importance. Stripped of its side issues and more cleverly told it might make a good two-reel story.

"Chicken Casey" has a Peg Woffington flavor in that it deals with an actress enacting a role in private life for a definite purpose, in this case to prove that she can play a part for which an author deems her unsuited. The author sees her perform in a rather colorless and dignified character on the stage and decides that it would be folly for her to undertake the part of Rags, a tough girl of the Bowery type, which he has depicted in a novel to be dramatized. She schemes with her manager and a dramatic critic to prove that she can by actually impersonating his ideal in real life. He is brought into contact with a supposed girl of the slums, "Chicken Casey," none other than the accomplished actress well disguised, and a live series of romantic adventures follow.

Just after meeting the supposed "Chicken Casey" the rather dignified young author is obliged by her cleverness to shield her in his own house at three in the morning. Some lively episodes follow, particularly as he is obliged to dry her soaked clothes, in which both obtain interesting views of the other under circumstances of enforced intimacy. The actress accomplishes her purpose—she gets the role on which she has set her heart, but the author feels the personal affront of her deception, and they become estranged after getting a closer view of each other than ordinarily permitted in conventional contact. Again the bright girl uses her wits, and a reconciliation follows.

The story has many bright and interesting situations, and it is visualized with Ince's fine craftsmanship, but honors go to Miss Dorothy Dalton for a most consistent and intelligent performance of her role. The constantly expanding capability she has been showing has by no means reached its limit, but this performance shows a finish and larger grasp of screen interpretation than she has ever before exhibited. She is well supported, especially by Charles Dunn in the role of an author, in spite of the black horn glasses which would-be authors now and then affect. The settings are superb and the general effect one of pleasing entertainment.

"Glory"

Kolb and Dill Appear in a Seven-Reel Drama with Comedy Spots—To be Released by Unity.

Reviewed by George Blaisdell.

THE Unity Sales Corporation showed to the trade last week a six-reel subject entitled "Glory." Kolb and Dill, the well-known German comedians, perhaps better known as Louie and Mike, are featured. The story combines comedy and drama as well as a bit of melodrama. A good part of the

Scene from "Glory" (Unity).

fun comes in the titles, but in the action there are several bits of good straight drama.

There are entertaining qualities in "Glory." Kolb and Dill have the roles of small town merchants, the big men of the place. The village is situated near oil land, and the story turns on the accidental discovery of this fact and the taking over of the oil rights by an outside capitalist while the villagers are in ignorance of the buried wealth so near them. A lawyer sent to put over the deal marries one of the village girls and deserts her. There is a child of this marriage, Glory, adopted by the village when the mother abandons it. When Glory grows to be a big girl she falls in love with the son of the man who "trimmed" her fellow-townsmen. Her regard is reciprocated. In spite of parental interference the wedding takes place. There are plotting and counter-plotting aplenty.

Juanita Hansen is Glory, May Cloy is June, Wellington Playter is Strong, the magnate, and William Lampe is Graham, the lawyer. The subject is competently staged; some of the backgrounds are picturesque. The story is a wholesome one. The atmosphere of the oil country is well established and maintained throughout. Of course, Kolb and Dill bulk big in the working out of the story, but they have good assistance from the others in the cast.

Alice Brady in "A Hungry Heart" will be the first Brady-made release by the World Film Corporation during the month of February. This play, derived from the French stage, was directed by Emile Chautard, and the production is said to be unusually elaborate. Miss Brady's costumes include a number of the latest creations, and the role she plays is described as exceptionally affecting.

Director W. W. Beaudine of Universal City is filming a one-act comedy entitled "For Art's Sake," featuring Gale Henry and William Franey.

"Threads of Fate"

Five-Reel Columbia Photoplay of the Pennsylvania Mining Region Stars Viola Dana.

Reviewed by Edward Weitzel.

THE scenario of "Threads of Fate," a five-reel Metro release from a story by Richard Barry, is a good specimen of narrative fiction of a time-honored type. An abandoned baby, placed on a doorstep by her father after the child's mother has eloped with an Italian, is the heroine of the play, the action starting when she is about seventeen. The girl's foster father inherits a valuable coal mine and her real father is employed in it. Her mother next appears on the scene with the Italian, who is now posing as a marquis, and the enterprising son of Italy conceives it will be a good business stroke for him to marry the coal baron's daughter. The real father and mother of the girl discover her identity in time to prevent the

Scene from "Threads of Fate" (Metro).

success of the scheme, but the father is killed in a struggle with the man who wronged him. Dorothea, who never learns the truth about her parents, becomes the wife of a young doctor, to whom she has given her heart. There is a sub-motive, dealing with a miner's strike, running through the story.

The chief value of "Threads of Fate" as a photoplay consists of the opportunity it gives Viola Dana to portray a level-headed and lovable young person who is always delightfully human. Miss Dana can be high-spirited without being affected, mischievous without being "cute" and—crowning glory of all—girlish without wearing knee-length skirts and a mop of bobbing curls. Add to these merit-marks her attractive personality, intelligent grasp of her art and her record for conscientious effort and the enviable position she holds among moving picture actresses is easily understood.

Eugene Nowland has directed the production admirably, and Robert Whittier, Augustus Phillips, Richard Tucker, Fred Jones, Helen Strickland and Nellie Grant creditably fill their roles.

"The Primitive Call"

Gladys Coburn Featured in Mediocre Five-Reel Indian-White Girl Drama Produced by William Fox.

Reviewed by Ben H. Grimm.

THERE is little to be found in "The Primitive Call," a five-reel drama to be released by William Fox on Jan. 22, that elevates it above the plane of mediocrity. Gladys Coburn is the featured player. She is seen in the role of a society girl who, through her wiles, proves that she is not only "ornamental, but useless," by bringing the educated son of an Indian chief to a point where he betrays his people by signing an option for the sale of the Indians' valuable land. As a whole the picture fails to convince. There are moments in which interest is whetted slightly by an element of suspense. The picture harks back to the time when Indian stories were the vogue in motion pictures. The Indians in this film are the kind that have roamed the Palisades in the vicinity of Fort Lee ever since the first motion picture studio was erected there. An extenuating feature that lends a certain degree of interest is found in the exteriors.

The story was written by Bertram Bracken, who also directed the picture. The film gets its title from a situation in which the young Indian, ostracized by his tribe, captures the girl and brings her into the wilderness with him. She stubbornly refuses to be even friendly, and he tells her to get back to her "false" people. But, seeing his form silhuetted against the sky, the girl hears the "primitive call." She is too late, however, for the Indian youth has been found by his red-skinned sweetheart, and the two Indians "clinch" as the white girl walks away into the final fade-out.

Fritz Leiber gives a creditable performance as the son of the Indian chief. Miss Coburn takes advantage of the scant opportunities given her. Also in the cast are John Webb Dillion, George Alan Larkin, Lewis Sealy, Velma Whitman and Kittens Reichert.

"Her Condoned Sin"

Biograph Issues an Enlarged and Beautified Version of Its Famous "Judith of Bethulia."

Reviewed by George Blaisdell.

IT WAS nearly three years ago that Biograph released its great spectacle, "Judith of Bethulia." Its popularity is a matter of motion picture history. That popularity was due to several notable factors—it was produced by D. W. Griffith, and on a lavish scale; it was a spectacular subject, great numbers of men and women being employed; in its cast were men and women who since have been widely exploited, whose native talents then were as great as they are to-day.

The Biograph company has taken the original four reels and to those from the hundred and fifty thousand feet of exposed negative have added two reels. New sub-titles have been given the whole production. These are unusual in their artistry. Over dark atmospheric backgrounds, selected from the negative, sub-titles have been imposed. The effect is striking. Out of regard for the opinions of exhibitors, many of whom had complained that "Judith of Bethulia" as a title lacked those psychological qualities of appeal for which showmen as a class have such a keen sense, the enlarged production is issued under the name of "Her Condoned Sin."

As the reissued picture treats of a Biblical period, not of to-day, it is under no handicap such as follows upon the bringing out of the vaults of a story where the characters are arrayed in a garb that was up to date a few years previously. Another fact that will impress itself upon the observer is that after all we have gained little if at all in a photographic way in the past three years. The photography of "Her Condoned Sin" is of the best.

As will be recalled, Blanche Sweet has the role of Judith, the widow of Israel, who arrays herself in her best and goes out of the gates of the besieged city to captivate Holofernes, the captain of the Assyrian host surrounding Bethulia; not only to captivate him, but to cut off his head. Henry Walthall is Holofernes, whose panic-stricken forces are shattered by the Israelites following his decapitation. Mae Marsh is Naomi, a maiden in love with Nathan, portrayed by Robert Harron. Lillian Gish is a young mother, Dorothy Gish a beggar. Gertrude Bambrick is the dancer who charms Holofernes until Judith enters the tent of her master. In other roles are the members of the famous old-time Biograph stock company.

The whole subject is tinted and toned in a most effective combination of amber and light sepia. This treatment, together with the new titling, enhances the pictorial quality of a subject that at the time it was first presented to the public was

Scene from "Her Condoned Sin" (Biograph).

conceded by many in a position to speak authoritatively to be the best all-around product of an American studio.

"Her Condoned Sin" is an unusual picture even for to-day. It combines spectacle and human interest; there are the charges and hand-to-hand fighting of many men, in open fields and about the great wall of Bethulia, the latter, by the way, an example of elaborate staging that will compare with anything that has succeeded it. There are the intimate scenes between Judith and Holofernes, the horror of the woman at destroying the man who against her will has won her love; the laying down of the great sword as for a moment she caresses the soldier stupefied from the drink with which she has plied him, a moment later to swing the weapon so effectively that the head of the captain rolls to the floor..

There should be a warm welcome for "Her Condoned Sin."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE MAKING OF BOB MASON'S WIFE (Selig), Jan. 13.—A one-reel drama of married life. Bob Mason takes his wife to his ranch. She is lonesome and succumbs to the wiles of the foreman. The two are overtaken by the husband. The wife later proves her real calibre by holding a band of outlaws at bay. The story is rather jumpy, and the reel only fair. The cast includes Robyn Adair, Virginia Adair and E. J. Brady.

ONE ON HIM (Essanay), Jan. 17.—A split reel embracing a short comedy and Yosemite Valley scenic. The comedy contains a laugh or two. It shows a rich youth who decides to get a job as a chauffeur. He is told that a married man is wanted. He promptly marries the first girl he meets, and she happens to be the daughter of his employer. The scenic is well photographed and shows several beautiful scenes.

THE BLACK CIRCLE (Kalem), Jan. 19.—Number 19 of the "Grant, Police Reporter" series. George Larkin furnishes the big thrill in this reel when he swings on a rope from one window to another, high up on the side of a skyscraper hotel. The story of this episode interests. It concerns a mysterious murder. The mystery is cleared when it is found that it was committed by a blind man who disguised a shotgun as a cane. A review can be found on page 544 of last week's issue.

THE BLUNDERING BLACKSMITHS (Kalem), Jan. 23.—A laughable number of the Ham comedies. The reel embraces a burlesque on the time-honored "mortgage or your daughter" story. But Ham comes to the rescue by fighting the champion boxer and so getting the much-needed coin. He and Bud are the blundering blacksmiths. The comedy is considerably aided by the subtitles. Working with Ham and Bud are Ethel Teare and Henry Murdoch. A good comedy number.

THE DEATH SIDING (Kalem), Feb. 3.—A number of the "Hazards of Helen" railroad series. Helen Gibson's daring feat in this reel gets over a thrill. She leaps from the back of her horse to a rope that has been lassoed around the post of a fast-moving lumber car by a fellow-rider, and climbs, hand over hand, along the rope to the car. The rope is held taut by the rider. This is an extremely difficult and hazardous stunt, and is of most prominence in the reel. The Lone Point operator makes the leap to avert a collision. She is aided by a Mexican, whom she has befriended. With Helen Gibson on the screen are seen Richard Johnson and G. A. Williams.

General Film Company Specials.

THE WIDE, WRONG WAY (Essanay), Jan. 13.—Fifth of the "Is Marriage Sacred?" series. The Essanay stock company are seen to good advantage in a quite strong two-reel domestic drama. This is a story of a girl who, held under restraint by a strict father, strays from her husband's side in the pursuit of pleasure after she is married. She becomes friendly with a man who is the best friend of her husband. Things are brought to a happy and safe turn. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Thomas Commerford.

THE LITTLE MISSIONARY (Essanay), Jan. 16.—A pleasing two-reel comedy drama—one of the "Black Cat" Features. Little Mary McAllister, a quite capable child actress, carries a charm that is all her own. The story is old, but is given fresh charm by this child. The story tells of a childless old couple who finally find life worth living when they bring little "Sunshine" into their home from the orphan asylum. A good short-length offering that is clean and wholesome.

THE HOMESTEADERS' FEUD (Kalem), Jan. 17.—No. 23 of "The Girl from Frisco" series. The two reels teem with action and the film is a western of men. The story treats of a problem of the present-day West—the watering of cattle on range. The feud comes about when the villain plots with homesteaders to fence in the only water on the range. There is lots of good horsemanship exhibited, and the exteriors are specially good. A longer review was printed on page 543 of last week's issue.

Biograph Company.

HER CONDONED SIN (Biograph).—This is an enlarged and beautified version of "Judith of Bethulia," raised from four reels to six. Decorative titles and artistic toning and tinting add to the charm of the original production. It is reviewed on another page.

Bluebird Photoplays, Inc.

THE DEVIL'S PAY DAY (Bluebird), Jan. 29.—This five-reel photoplay makes good its title. It is another example of the truth in the precept, "The wages of sin is death." Franklyn Farnum and Leah Baird are featured. The picture is reviewed at length on another page of this issue.

THE MYSTERIOUS MRS. M. (Bluebird), Feb. 5.—Lois Weber directed this five-reel "surprise finish" photoplay. It holds the interest to the end and is finely produced and acted. It is reviewed at length on another page of this issue.

Fox Film Corporation.

THE PRIMITIVE CALL (Fox), Jan. 22.—A mediocre five-reel Indian-white girl drama, in which Gladys Coburn is the featured player. The picture fails to convince. The exteriors are good. The story tells of a society girl who dupes an educated young Indian into signing an option for the sale of his people's valuable land. Fritz Leiber is seen as the young Indian. A longer review is printed in another column of this issue.

Greater Vitagraph

THE GLORY OF YOLANDA (Blue Ribbon), Jan. 20.—Anita Stewart has a congenial role in this five-reel photoplay which tells of a Russian peasant girl that becomes a member of the Imperial Ballet. The picture is well acted and carefully produced. It is given a longer review on another page of this issue.

Kleine-Edison-Selig-Essanay.

LITTLE SHOES (Essanay), Jan. 15.—This is a delightful love story, in which Henry B. Walthall and Mary Charleson are seen in the leading characters. They are ably supported by W. K. Haupt and Patrick Calhoun. The production has been ably done under the direction of Arthur Berthelel. Fine photography marks the photoplay throughout. An extended review also appears in this issue.

Metro Pictures Corporation

THREADS OF FATE (Columbia), Jan. 22.—Viola Dana is starred in this five-reel photoplay of the Pennsylvania coal region. The plot is melodramatic, and Miss Dana gives one of her entertaining impersonations of a warm-hearted American girl. A longer review appears on another page of this issue.

MARRIED BUT SINGLE, Jan. 22.—Ralph Herz appears as a newly-married man in this one-reel farce. He quarrels with his bride on the wedding trip and she attempts to finish the journey without him. Adjoining hotel rooms furnish the opportunity for the comedy mixups The comedian and his leading lady make the reel a lively one.

Mutual Film Corporation

UNCLE SAM'S DEFENDERS, NO. 2 (Mutual), Jan. 12.—"A Jack Tar in the Making" is the title of this installment of the series. The training station at Newport, where the common sailors are whipped into shape is first shown; followed by the round of duty laid out for the budding officers at the Annapolis Naval Academy.

THE HONEYMOONERS (Star), Jan. 13.—The humor of this one-reel comedy is all on the surface. It is played with spirit by George Derr and the other members of the cast and will prove amusing to most people. Three couples are married and go on their honeymoons together.

SEE AMERICA FIRST, NO. 72 (Gaumont), Jan 17.—"Historic Virginia" is the subject of this number of the series. Many scenes of historic interest in the vicinity of Williamsburg, Hampton, Norfolk and Old Point Comfort are shown. A full review of this number will be found in the educational department of Feb. 3. The reel is finished with an amusing animated cartoon entitled "Absent Minded Willie."

MUTUAL WEEKLY, NO. 107 (Gaumont), Jan. 17.—Rose Carnival and snow sports in California, launching submarine at Seattle, gathering oranges in Florida, return of New York and Brooklyn troops from border, opening of 1917 race season at New Orleans, and speed test for U. S. coast guardsmen are the leading items in this number.

JERRY'S BIG DOINGS (Cub), Jan. 18.—This "Jerry" comedy differs very little from others of this series. Its chief difference is that it is more strongly tainted with vulgarity than others we have seen. In the course of the comedy Jerry has a number of adventures in which he loses a wallet that he has picked up on the street, and becomes the valet of Baron Nutty, in whose home he manages to keep things moving at a lively pace.

REEL LIFE, NO. 38 (Gaumont), Jan. 21.—"Orange picking in Cali-

fornia," "The Air," "The Hydro-ski," "Automatic Apple Grader" and "Things Not Generally Known," are the features of this release.

MUTUAL TOURS AROUND THE WORLD, NO. 12 (Gaumont), Jan. 23.—This opens with scenes taken in France along the Gironde river, from Bordeaux to Pauillac. Next is shown the monastery of St. Thessalonica at Salonica, just now rendered particularly interesting by the war. The monks, who raise olives and razor back pigs, live in picturesque surroundings. The reel closes with views taken in the gorges of the River Nive, which flows through the French Pyrenees. A good travel number.

AFLOAT AND ASHORE (Mutual), Jan. 26.—This 4th number of "Uncle Sam's Defenders" pictures the life of the jackies on board the dreadnaught Texas. Drills, provisioning, scrubbing decks, sewing, target practice, rowing contests, pie eating, boxing, dancing and religious exercises are shown. The photography is very good and the number gives new glimpses into the life of the marines.

Mutual Film Corporation Specials.

SHORTY AND THE YELLOW RING (Monogram), Jan, 15.—This two-reel photoplay is number one of "The Adventures of Shorty Hamilton." The plot makes rattling good melodrama, and concerns the bringing of Chinamen into this country from Mexico. The star and his horse, Beauty, are a likable pair, the good nature and comic gifts of the one and the intelligence of the other being strongly in their favor. Production and support good.

THE INDIAN'S HAND (Signal), Jan. 21.—Chapter 14 of "The Lass of the Lumberlands." This instalment is crowded with entertaining events, though so much is included that it renders the action slightly mechanical at times. Stephen learns that he is Helen's half-brother, but an illegitimate son. Dollar Holmes murders Little Bear in a dramatic manner, by pushing him back into a mountain stream from which he has just been rescued. Helen and Tom plan to force Holmes to marry Stephen's mother, and this is accomplished at the close of the second reel. Thomas Lingham, who plays Dollar Holmes, does particularly good work in this number as the villain.

TAILOR'S TRIMMINGS (Vogue), Jan. 21.—Rube Miller was the director of this two-reel comedy which shifts from a tailor's shop to a trolley car and back again with remarkable speed. The situations are given many a comic twist and the cast works faithfully and to good purpose.

ADVENTURES OF SHORTY HAMILTON (Monogram), Jan. 22.—"Shorty in the Tiger's Den" is the title of the second episode of this new Mutual serial. It presents some good comedy situations in the course of Shorty's adventures, one of which is the attempt to ride a motor cycle, which, proving to be more uncontrollable than a bucking broncho, lands Shorty on the dining table of the ranchmen's cabin. The dramatic side of the episode is the capture of the American girl by a Mexican bandit and her rescue by Shorty Hamilton. A very good number.

Paramount Pictures Corporation

A GIRL LIKE THAT (Famous Players), Jan. 18.—Owen Moore and Irene Fenwick have the leads in this drama with a crook touch. It is a likable story, with a good village atmosphere. It is reviewed at length on another page.

LOST AND WON (Lasky), Jan. 22.—Marie Doro is surrounded by a good cast in this drama, wherein she plays a newsgirl who later is sent to school and given all advantages in order to enable an indirect benefactor to prove his argument with friends that he can take a girl from the street, give her advantages and bring them under her spell. The picture is well staged and entertaining. It is reviewed on another page.

Pathe Exchange Inc.

A TANKLESS JOB (International), Jan. 21.—A half-reel cartoon of the "Jerry on the Job" series, this picture is highly amusing. "A Fishing Trip Through Uncle Sam's Wonderland" is on the same reel. It shows some exciting sport in Glacier Park, Montana.

LUKE'S TROLLEY TROUBLES (Rolin), Feb. 4.—Luke and his side partner steal a trolley car, in this one-reel farce, and proceed to make trouble for everybody that boards the car. A good rough-and-tumble "comic."

Pathe Exchange Inc. Specials.

THE LAST OF THE FIGHTING CHANNINGS (International), Jan. 14.—First chapter of the "Patria" serial. This episode is in three reels, and introduces Mrs. Vernon Castle as Patria Channing—the last of a long line of fighters. This chapter also introduces Captain Parr, of the U. S. Secret Service, and the plotters against the Government. The thrills in this release come when a motorboat is blown up, and during the course of an exciting race between an automobile and a train. The chapter closes with the discovery of a murder in the Channing town house, in a secret cellar of which is stored some $100,000,000 in gold—a secret defense fund. The leading male player is Milton Sills. A full review of the first three episodes was printed in the issue of December 9, page 1510.

TREASURE (International), Jan. 21.—This, the second episode of Patria, moves the story along faster than did the first. Patria and Captain Parr reach the vault in which is stored the gigantic defense fund. A quite realistic fire takes place in this episode—the Channing house is burned by Baron Huroki and his followers to hide the murder of a butler. Patria and Captain Parr are trapped in the vault. They escape through a secret passageway under the sidewalk. A quite exciting chapter. Mrs. Vernon Castle is seen as Patria. Reviewed on page 1510 of the issue of December 9.

WINGED MILLIONS (International), Jan. 28.—Third episode of "Patria." In this two-reel eposide Patria and Captain Parr discover that the treasure has been stolen. They learn that it has been taken by Baron Huroki and his followers and loaded aboard a steamer. Captain Parr is taken prisoner and brought aboard the ship. Patria, acting on Captain Parr's wireless message, pursues in her motorboat. She reaches the ship. Mrs. Vernon Castle, as Patria, furnishes a thrill when she jumps from the ship into the sea. The ship is sunk by a revenue cutter. A longer review can be found in the issue of December 9, page 1510.

A MODERN MONTE CRISTO (Thanhouser), Feb. 4.—There is excitement aplenty in this five-reel photoplay which tells of a man's determination for revenge and how his efforts were defeated by his better nature. Vincent Serrano is the star of the production. The picture is given a longer review on another page of this issue.

Triangle Film Corporation

CHICKEN CASEY (Kay Bee), Jan. 28.—A bright and attractive comedy of stageland, with Dorothy Dalton in an exceptionally fine performance. An ingenious and interesting story.

ENVY (McClure), Jan. 29.—This five-reel picture is the first number of "The Seven Deadly Sins" series. The story is full of action and is well acted by Ann Murdock and the rest of the cast. Production and photography excellent. A longer review is printed on another page of this issue.

THE CRAB (Kay Bee), Feb. 4.—A five-reel feature of character contrast, showing how an affectionate little girl, impersonated by Thelma Salter, won her way to the heart of a bitter old cynic, admirably portrayed by Frank Keenan.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 55 (Universal), Jan. 17.—Death of Buffalo Bill, ship launching in Massachusetts, New York police in food test, winter sports in Western States and numerous other entertaining features are included in this number.

IT'S CHEAPER TO BE MARRIED (Victor), Feb. 1.—A comedy number, by W. Warren Schoene, featuring Rolph McComas, Morton Sims and Eileen Sedgwick. Two bachelor brothers are introduced. One falls in love with a waitress and marries her. He wins the uncle's inheritance for saving the most money, as the wife adds her roll to his at a crucial moment. This is quite ingenius in plot and the lonely, everyday types are appealing. It makes an amusing offering.

THE HERO OF BUNKO HILL (Victor), Feb. 2.—A comedy number, by Capt. L. T. Peacock, featuring Billy Musgrove and Liane Carrera. An actor is induced by his needy friends to substitute himself for a long-lost son. He has his front teeth extracted and his body tattooed, but on meeting the mother learns that her son had a glass eye. The main idea in this is amusing and well worked out. The close is abrupt, but as a whole this is quite original.

HIS COMING-OUT PARTY (Joker), Feb. 3.—A character comedy, by Karl Coolige, featuring Wm. Franey, Milburne Moranti, Gale Henry and Lillian Peacock. Franey is thrown out of a bar room about a dozen times in this and gets a laugh every time. The plot is light and concerns two married women who follow their husbands to a poker game. The game is pinched by the police, but the husbands escape. A successful nonsense number.

Universal Film Mfg. Co. Specials

ABLAZE IN MIDAIR (Universal Super-Serial), Jan. 28.—No. 5 of "The Purple Mask." In this instalment Patsy, portrayed by Grace Cunard, learns of the Crosby reception, where the Rahma ruby is to be displayed. She attends; likewise Francis Ford, as Detective Kelly. Patsy gets hold of the ruby and escapes in an aeroplane. The detective gets on the flying machine, which falls during the flight. The construction is rather loose, but the episode is full of action and carries the interest well.

LOVE AFLAME (Red Feather), Jan. 29.—An excellent story of adventure, in five reels, written and directed by Raymond Wells. Ruth Stonebouse and Jack Mulhall play the hero and heroine of this unique, picturesque subject. The former is one of four clubmen who start for Constantinople on a bet; the latter, a tomboy, who bas dressed in boy's clothes and run away from home. Their experiences as hobos are lively and amusing. The scenes on the cannibal island are picturesque and well-staged. The subject is one of fresh appeal and has a good plot.

THE SILENT FEUD (Universal Super-Serial), Feb. 4.—No. 6 of "The Purple Mask." The scene changes in this instalment to the principality of Dufrane, where Detective Kelly has been summoned to unravel a plot against the king. Patsy follows with some members of her Apache gang. She succeeds in stealing a large collection of jewels, which she sells, distributing the money among the poor people. The instalment is not as exciting as some have been, but is quite strong in interest.

THE WAR WAIF (Universal Special—Two Parts), Feb. 1.—A strong two-reel story of the European war, by Grace Helen Bailey, directed by Allan J. Holubar, who plays a leading role. The attack on the little village in France is an arresting picture, as artistic and dramatic as could be wished. Zoie Rae does an admirable bit of work as the child. The dream feature at the close is a little awkward in construction, but the offering as a whole deserves high praise. An excellent subject.

THE FORBIDDING GAME (Imp), Feb. 2.—A two-reel offering featuring Edward Hearn, Richard Ryan, Dana Ong and Fronzi Gunn. This tells the story of the son of a wealthy family who joins a band of

crooks for the excitement of the life. He barely escapes being charged with murder and is shot and killed just as the young reporter, in love with his sister, learns of his connection with the gang. The number has no great dramatic strength, but has good action and carries the interest along quite well. If makes an average production.

THE BOONTON AFFAIR (Bison), Feb. 3.—A two-reel moonshiner story, featuring King Baggot and Irene Hunt. The settings are unusually attractive, but the story simply repeats familiar situations. It is the story of a young revenue officer in the mountain country, who falls in love with the girl and then fights with her native admirer in hand-to-hand combat. The picturesque settings in this were worthy of a fresher story.

Unity Sales Corporation.

GLORY (Unity).—A six-part subject featuring Kolb and Dill, supported by Juanita Hansen, Wellington Playter, William Lampe and May Cloy. The picture contains much to commend it. It is reviewed on another page.

World Pictures.

TILLIE WAKES UP, Jan. 29.—Marie Dressler, supported by Johnny Hines, is the capable fun maker of this five-reel comedy. Coney Island is the scene of the amusing situations and the creater of Tillie has a try at everything on the island. A longer review appears on another page of this issue.

Bluebird Advertising Contest

Offers Cash Prizes for Best Displays Made During Month of February.

BLUEBIRD Photoplays, Inc., will distribute cash prizes for the best advertising campaign and the best lobby displays made by exhibitors of Bluebird who were exhibiting these features the week this announcement is made. The contest will be decided upon the basis of advertising campaigns starting with February 1 and continuing through that month. There will also be territorial prizes, offered by the various Bluebird branch exchanges, to exhibitors in their territory who are selected by the judges as entitled to first honors.

Should the judges be unable to decide between two or more entrants, as to the merits of their exhibits, there will be additional sums appropriated to give every exhibitor entitled to first prize the full amount offered in both the general advertising and the lobby display contest. The contests will be limited to those exhibitors having bookings on Bluebird photoplays at the time the prize offers are made.

The lobby display contest and the contest for the general advertising display will be separate and distinct each from the other. No entrant can win both prizes. While Bluebird furnishes exhibitors with advertising ideas and material, exhibitors will not be prevented from adding their own ideas to this material if they desire; and as a matter of fact, the exhibitor will be limited in no way in expressing his ideas through his efforts to win the prize.

The main prize for the general display will be $60, awarded on March 15 to the exhibitor who shall submit during February the best evidence of his publicity campaign on behalf of Bluebird. This will be understood to include newspaper and billboard advertising, novelty floats, the distribution of heralds or special advertising; window cards "sniping," and lobby display—all to be considered by the judges as a collective campaign of publicity.

There will also be a prize of $40 to be given as applying exclusively to lobby displays; to be considered in the first award. Then there will be territorial prizes, offered by Bluebird branch managers—$10 to the best general display and $5 to the best lobby display as judged by the committee of awards.

There will be no cost to the exhibitors who enter the contest. It is maintained that the theater manager must and does advertise Bluebird for the day or days they are exhibited, and the only requirement to be considered in entering the contest will be to send photographs of the lobby display, and specimens of the printed matter and description of the special "stunts" that go to make up the general publicity the theater gives Bluebird.

The photographs and evidence must be sent to the General offices of Bluebird Photoplays, Inc., No. 1600 Broadway, where they will be judged by the general manager, Bluebird board of directors, the general advertising manager and the assistant advertising manager, and awards made strictly and solely upon the merits of the campaigns as shown by exhibits submitted. The branch managers will be guided in making territorial award of prizes by the decision of the board of judges in New York.

Bluebird declares that its purpose in making these awards is to create an incentive for co-operation among exhibitors; the interchange of ideas being held as likely to be immensely profitable to the individual showman. The winning displays will be described in the form of advertising in the trade papers; there will be a circularization of all exhibitors, with the fuller details; and thus it is held that ideas thus encouraged in development will be available for exhibitors in every part of the country.

On these lines Bluebird is going to divide $115 (or if ties result, more money in sufficiency to give every winner his full prize) among exhibitors in February, 1917. The contest closes at midnight, February 28, and the awards will be announced on March 15.

"Stingaree" Series Well Under Way

True Boardman is Glad to be Back in the Character That Brought Him Fame.

DIRECTOR HOWARD MITCHELL has completed the negatives of two episodes of Kalem's new "Stingaree" series, with True Boardman in the title role, and positives from them will shortly be shown to exhibitors. Some very ingenious scenes have been introduced into "The Fugitive Passenger" and "The Mark of Stingaree." Unhampered by having to make his character conform to the incidents set forth in his book, from which the first "Stingaree" adventures were taken, E. W. Hornung, the author, is allowing his vivid imagination full swing with the result that this series promises exceeding well.

Inquiries are pouring into the Kalem office and into the various General Film exchanges for information about bookings, but the plan is to complete the greater part of the series before accepting bookings on any episode to avoid any danger of disappointment should the principals be unable to continue or any of the thousand and one things happen that might cause postponements.

This new series, like the former one, has the decided advantage of being totally unlike any other films now released or about to be released. Boardman makes of "Stingaree" a very likeable villain, always a bit too shrewd for his enemies, yet full of tenderness upon occasion. Typical Australian settings lend a glamor of romance that our own familiar West has lost somewhat through repetition.

Hal Clements, who will be remember for the many striking characters created for Kalem in Jacksonville years ago, is appearing in this series as "Howie." The leading woman is Edith Sterling, very pretty and an expert horsewoman. She has taken many prizes at rodeos and has slipped into the parts assigned to her quite naturally.

News that the Kalem Company will produce a sequel to the first series of the Australian bush ranger's adventures has been hailed with delight abroad. Inquiries received from England, France and other European centers express a lively interest in Kalem's plans for distribution abroad. Author Hornung is in receipt of many congratulatory letters from his friends abroad (his home is in England) commending his decision to write directly for the screen. Some of these he has forwarded to New York to the Kalem Company; they furnish ample corroboration of the big reception awaiting the further adventures of "Stingaree."

FOUR GAUMONT SINGLE REELS FOR WEEK OF FEBRUARY 4.

Various committees which have been investigating motion pictures other than film dramas have given great praise to the four Gaumont single-reels released weekly through Mutual. This program—educational, entertaining and timely—has a worthy week in the releases for the first week in February. First comes "Reel Life," No. 40, released February 4. It shows "Making Lace by Machinery," the "Toddle," the dance that has swept New York by storm; "Raising Fresh Water Fish," showing how eighteen million trout fry are hatched and placed in streams, and "How to Design an Evening Gown."

February 6 brings "Tours Around the World" to the screen. This time spectators of the Gaumont foreign scenic reel are taken to "Picturesque Landscapes of Holland," "The Temples of Luxor, Egypt," and "The Rocky Coast of Dalmatia." The pictures are absorbingly interesting and have great value for the student as well.

"See America First," No. 74, which divides the reel with the Gaumont Kartoon Komic, is released February 7. It shows the towns that fringe the Gulf of Mexico in the state of Mississippi. These are Gulfport, Biloxi, Pass Christian, where President Wilson took winter vacations, and Beauvoir, the place to which Jefferson Davis retired to write his history of the confederacy. On the same reel is the animated cartoon by Harry Palmer, entitled "Old Roue Visualizes."

The fourth single-reel of the week is the Mutual Weekly. As this is not made up until the day it is issued, no announcement of its contents can be made in advance.

USING MODERN BUSINESS METHODS.

The Automatic Ticket Selling and Cash Register Company has recently installed in the new Globe theater on Canal street, New Orleans, just completed by the Fichtenberg Amusement Enterprises, one of its triple ticket issuing and registering machines, and has also just closed a contract for one of its quadruple machines, issuing four price tickets for the magnificent new Strand theater just completed on Baronne street, New Orleans, for the Saenger Amusement Company.

These two theaters represent the very highest type of architecture and are among the largest motion picture theaters in the city of New Orleans, and embody in their equipment everything which is up-to-date and conducive to handling their business in the most satisfactory manner.

Manufacturers' Advance Notes

H. B. WARNER IN "WRATH" (McClure).

McClure Pictures announces that H. B. Warner in "Wrath" will be the fifth release in the series of five-reel features grouped under the title "Seven Deadly Sins." The first of this group will be Ann Murdock in "Envy," which will be released on January 29. The others will follow at weekly intervals.

"Wrath" tells a timely story of Russian intrigue, of Russian heroes and Russian villains—just the sort of a play in which H. B. Warner appears at his best, a tale of love and battle.

In "Wrath" Shirley Mason and George Le Guere—who appear in all of the Seven Deadly Sins—become entangled in munitions plots. Miss Mason finds that she owns an ammunition factory that has been furnishing supplies to Russia. Not believing in war, she holds up the output, which Russia needs immediately. Out of the efforts to make her release the ammunition, the wiles of the Grand Duke and the honesty of his son, is developed an exciting drama, crowded with human interest, touches of comedy and thrills.

Scene from "Wrath" (McClure).

The supporting cast is excellent and the settings are splendid. The action takes Mr. Warner into a Turkish harem, into Russia and New York and out upon a desert.

"Wrath's" snarl is quieted in the end, love conquering all, Mr. Warner never before has had a part better suited to his talents. It is as distinctive and as appealing as was "Jimmy Valentine," and it is as terrible as wrath itself, for Mr. Warner plays a double role—the raging Grand Duke and the honorable Feodor. In the end, treacherous Turks make war on crafty Russians and the play closes after a heart wrenching act jammed full of thrills.

Mr. Warner is supported by Shirley Mason, George Le Guere, Edith Hallar, Charles Wellesley, Thea Talbott, George Arvine and John Nicholson. Theodore Marston directed "Wrath" and Charles Gilson was the photographer.

MARIE DORO AS NEWSIE IN "LOST AND WON."

Marie Doro's next appearance on the screen following her great success in the Lasky adaptation of "Oliver Twist" will be in "Lost and Won," which was specially written by the well known dramatists, Channing Pollock and Rennold Wolf. It will be released on the Paramount program on January 22. One of the most interesting points of the story is the fact that it introduces Miss Doro in the rags and tatters of a little newsie. "Lost and Won" has the distinct advantage of being a story dealing in part with newspaper life, which has actually been written by newspaper men—something which will be appreciated by those who have seen the remarkable incongruities which have been foisted upon the public by those who know nothing of the newspaper except as something behind which to fall asleep at night.

In support of Marie Doro there appear such well known players as Elliott Dexter, Carl Stockdale, Maym Kelso and Robert Gray.

"THE HIDDEN CHILDREN" AND "THE PROMISE" FOR METRO.

Harold Lockwood and May Allison, the popular Metro-Yorke stars, are working on two feature productions at the same time. Under the direction of Fred J. Balshofer, president and general manager of the Yorke Film Corporation, they are engaged in completing the screen version of "The Promise," the novel by James B. Hendryx, and with Oscar Apfel as director they are working on the opening scenes of "The Hidden Children," a picturization of the book of the same name by Robert W. Chambers.

The versatility of the stars was never shown to better advantage, for "The Promise" is a story of the most advanced civilization of the present day, with Broadway and the "bright lights" well represented, and the story of "The Hidden Children" is placed in the days before the American revolution, when hand-to-hand encounters with the Indians played a large part in the everyday life of the early settlers.

"The Promise" is a tale of New York, contrasted with the lumber camps of the northwest; "The Hidden Children" a thrilling story of the nation in its infancy. Totally different treatment is required in the screen versions of these two important novels, and it is an added test of the ability of Mr. Lockwood and Miss Allison that they are able to step easily from the "make-up" and mental attitude of one to the other. The Metro-Yorke favorites, Lester Cuneo and Lillian Hayward, head the supporting cast in these two Metro wonderplays.

KLEINE-EDISON RELEASE DATE CHANGED.

George Kleine announces that the release date of the Kleine-Edison photoplay, "The Royal Pauper," has been advanced one week and that this feature will be forthcoming through the Kleine-Edison-Selig-Essanay Service, February 19 instead of February 12, as previously advised. The "Keys" release of February 12 will be the Selig Red Seal play, "The Heart of Texas Ryan."

"THE HEART OF TEXAS RYAN" (Selig).

In "The Heart of Texas Ryan," the Selig Red Sea Play, to be released in K-E-S-E Service on Monday, February 12, Frank Campeau, Tom Mix and George Fawcett have strong parts.

The drama is from the pen of Gilson Willets, the well-known novelist and photoplaywright, who spent years on the Texas borderland and in old Mexico. The production is in five reels and is said to present beautiful scenery in Texas and in old Mexico, some sensational horsemanship, an automobile smash-up and a hand-to-hand fight between Campeau and Mix.

Scene from "The Heart of Texas Ryan" (Selig).

George Fawcette as "Cattle King" Ryan, who lives for his only daughter, whom he has named "Texas," honoring his beloved state, has many opportunities, it is said, for convincing work. The part of "Texas Ryan" is taken by Bessie Eyton. There is a strong thread of love interest interwoven in the drama.

Sensational Scenes in Fox Picture

"The Honor System" Has Twenty-five Big Punches—Opens the Lyric February 6.

WILLIAM FOX will inaugurate an annual motion picture event patterned on the lines of the Drury Lane production in London. These famous productions, it will be remembered, enlisted the most popular playwrights, directors and actors before the London public, were produced regardless

Scene from "The Honor System" (Fox).

of expense, and were looked forward to by all theater-goers as red letter events. In brief, one big spectacular picture of tremendous cost and great dramatic wealth will be produced annually by Mr. Fox, on a theme close to the American people. For 1917 the production will be "The Honor System." It will be disclosed at the Lyric theater, beginning Tuesday evening, February 6.

The twenty-five big sensational scenes in this film, said to be unrivaled to date on the screen, include:

A Villista raid on an American border town.
The mining engineer's tragic death in the raid.
The children's lucky escape from the Mexican bandits.
The fight in the Arizona dance hall.
The unpremeditated killing of Three-Fingered Louis by Joe Stanton, the hero.
The courtroom scene of Joe's trial for murder.
The country fair where Joe's prosecutor met Edith Holt.
The scene in the great eating hall at Yuma.
The self-inflicted death of Frank.
His burial at night in Yuma cemetery.
The rebellion of Joe's colleagues and the hold-up of the old warden.
Joe's self-surrender after the rebellion.
The snake den or black hole into which he was thrown.
The meeting of Governor Hunter and Joe Stanton.
The historic session of the Arizona Legislature when conditions were reformed.
The scenes in the new state institution.
Joe Stanton's successful establishment of the first wireless service to Japan.
The fight in a Los Angeles underworld resort when two bands of criminals met.
The raid by the police.
The killing of the old warden by one of his ex-convicts.
Joe Stanton's battle on the roof of a moving freight train with a member of the old gang.
Joe's fall from the train.
Joe Stanton's return by means of which the honor system was saved.
Joe's pardon by the state authorities.
The final surprises and the triumph of Joe and his sweetheart, Edith.

"The Honor System" is a ten-reel film drama of contemporary American life. It was directed by R. A. Walsh and is based on a scenario from the pen of Henry Christeen Warnack. Mr. Walsh had the practically unlimited resources of the Fox Film Organization at his disposal and selected an unusual company of principals, among them Gladys Brockwell, Miriam Cooper, Milton Sills, James A. Marcus, Arthur Mackley, Charles Clary, P. J. Cannon, Mrs. Cora Drew and George Walsh.

Several thousand people took part in the ensemble scenes, including a small army of Mexicans and bands of cowboys. The music for the big picture was specially composed and will be interpreted by an orchestra of fifty pieces.

HARRY RAVER'S FIRST APOLLO COMPLETED.

Under the direction of Richard Ridgely, the first Apollo production has just been completed and will be released through Art Dramas, Inc., the new program of moderate priced features. This serves to again introduce the magnetic little star, Alma Hanlon, to her many admirers in an original and powerful drama by Harry Chandlee, "God of Little Children."

She is supported by Bigelow Cooper, Charles Hutchinson, William Hartman, Mathilde Baring, Blanche Burns, James O'Neill and a splendid incidental cast.

"THE END OF THE TOUR" (Metro).

"The End of the Tour," in which Lionel Barrymore is starred, will be released by Metro Pictures Corporation, February 5. "The End of the Tour" is a theatrical story, a romance of the "one-night-stands." Drama and comedy are delightfully intermingled in this five-part feature photoplay, which has been adapted and directed by George D. Baker from the story by Earle Mitchell, and produced by Columbia Pictures Corporation.

Lionel Barrymore has one of the best parts of his entire career in "Buddy" Bennett, leading man of the Chicago Ideal Theater Company. Mr. Barrymore has never before had the opportunity to play Armand in "Camille," but his frends will now be able to see him in the role, since "Camille" is in the repertoire of the Chicago Ideals Theater Company, and scenes from the play are shown in "The End of the Tour."

Dramatic incidents in "The End of the Tour" are provided by the fact that Percy Pennington, a "fresh" commercial traveler, pursues Grace Jessup under a false promise of marriage. Without letting her know his identity, "Buddy" follows and protects her. How he saves her life at the risk of his own, softens the hard heart of old Colonel Jessup, and reunites the little home are points that form the best part of the play.

Mr. Barrymore is supported in "The End of the Tour" by a cast of uniform excellence. Pretty Ethel Dayton (formerly known as Ethel Corcoran), has the part of Grace Jessup, the village beauty. Walter Hiers is "Skinny," the property man. J. Herbert Frank has the role of the self satisfied "drummer," and Frank Currier plays Colonel Jessup. Members of the traveling troupe are Maud Hill, who plays the leading lady; Mary Taylor, who makes her motion picture debut in the part of Lottie Lee, soubrette; Richard Thornton, the absconding manager; Hugh Jeffrey, "the villyun," and Kate Blancke, "character woman."

Rich humor is afforded by the rival hose companies of the town of Mayville. Charles Eldridge as Seth Perkins, William Harvey as Hen Springer, leading man of "The Fireman's Bride" company, and Louis Wolheim as Andy Barnes of Hose Company No. 1, help to supply the fun.

TRIANGLE FEBRUARY 11TH RELEASES.

Constance Talmadge and William S. Hart are the stars of the Triangle feature releases for February 11. Miss Talmadge will appear in "The Girl of the Timber Claims," a Fine Arts drama written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the title-role in the Ince-Kay Bee production of "The Gun-Fighter," a vigorous play of the old West, by Monte M. Katterjohn.

"The Girl of the Timber Claims" is a story of the great forests of the Pacific slope, and of the struggle between the rightful settlers and the "dummy" representatives of the timber trust who try to jump the holdings of the original claimants. Constance Talmadge takes the part of the daughter of the rugged, pioneer settlement, who leads the forces against the invading "dummies." She becomes involved in a pretty romance with a government timber inspector, who has disguised himself as one of the interlopers. After a series of novel complications, destiny straightens things out to the complete satisfaction of everyone except the land-sharks and their henchmen.

As "The Gun-Fighter," William S. Hart is cast in the character of a typical "two-gun" man of the wildest frontier days. After a career as a "killer," in which he has taken great pride, he has an encounter with a pretty milliner, who upbraids him for his ruthless habit of snuffing out men's lives. Out of revenge for her reproof, he kidnaps the girl, but is himself overcome by her unassailable love of the better things of life, and when the big test comes, he freely lays down his life in her behalf.

AEROPLANE CHASE IN TENTH "PEARL OF THE ARMY."

An aeroplane chase at eighty miles an hour in which one machine deliberately rams the other, is the big thrill in the tenth episode of "Pearl of the Army," Pathe's military-mystery serial announced for release February 4.

Pearl, amazed at the singular actions of her father's new secretary, follows him and learns that the Silent Menace's agent, the Cracker, is going to fly by aeroplane to the Chemical building and rob her father's safe of the wafers which will make legible the plans of the Canal.

Hastening to the Aero Club, she finds that the only machine available is a new one which she does not understand, and that it will be necessary for her, despite her suspicions of him, to allow Adams to drive her. They set out at top speed in an attempt to overtake the other machine.

Meanwhile the Cracker has entered the building, blown up Colonel Dare's safe, obtained the wafers and started away. Pearl and Adams pursue him. With the two machines tearing through space at top speed, he turns and makes straight for Adams who, realizing his intentions, forces Pearl to jump with the parachute.

The two machines crash together and fall blazing to the ground where Pearl some time later discovers the Cracker's dead body, but sees no trace of Adams. Pearl finds the wafers in the Cracker's pocket, and as she is about to recover them, two hands come into the picture and seize her wrists. It is the Silent Menace.

Nine Mutual Companies

All Hard at Work on as Many Highly Promising Subjects.

ALL work with very little time for play is the rule at the eight studios producing for the Mutual Film Corporation, and the various productions at present in the making promise many interesting releases for the near future. On the eastern coast at the studio of the Frank Powell Producing Company, at College Point, Long Island, are two of the famous stage favorites recently signed by President John R. Freuler in accordance with his policy of "Only Big Stars for the Mutual."

Marjorie Rambeau, one of the attractive Broadway favorites not long ago added to the Mutual roster, is at present doing double duty and dividing her time between the footlights and the screen. Miss Rambeau has already completed her first picture, "The Greater Woman," under the direction of Frank Powell, head of the Powell Producing Corporation, and is now working on the second Mutual star production, "Motherhood." This is a picturization of a play by the well known author and playwright, Frederick Arnold Kummer, and affords Miss Rambeau a wide range of artistic expressions. She is being supported in this unusual picture drama by such well known actors as Aubrey Beattie and Paul Everton.

Nance O'Neil, also star of the Powell Producing Corporation, too, combines work before the camera with the stage. The first of the O'Neil series of Mutual Star productions to be produced by the Frank Powell Producing Corporation will be the portrayal of the title role in "Mrs. Balfame," a picturization of Gertrude Atherton's novel of the same name. For this Mutual Star production, to be the first of Miss Atherton's works to be transferred to the screen, Mr. Powell has surrounded Miss O'Neil with an excellent cast. In this photo-drama will appear Alfred Hickman, famous since his impersonation of "Little Billie" in "Trilby"; Agnes Eyre, already a favorite of picture patrons, Robert Elliott, late leading man for Margaret Illington; Frank Belcher, and Anna Raines, both players of unusual attainment.

Out on the western coast at the American studio at Santa Barbara, Mary Miles Minter and William Russell are putting the finishing touches to their next Mutual offerings. Miss Minter is just completing "The Gentle Intruder," the sixth of her Mutual Star productions, a picture which gives the young star a distinctly different type of role, but one which brings her peculiarly winsome personality out to the best advantage. At the same time the final series of his production are being made, Director Kirkwood is himself writing the story for Miss Minter's next drama. In "The Gentle Intruder," Miss Minter is supported by a strong cast. George Fisher, the well known player, is playing the leading role opposite the little star.

William Russell is likewise working on the finishing scenes of "My Fighting Gentleman," under the direction of Edward Sloman. In this production Francelia Billington makes her debut as Mr. Russell's leading woman, and Jack Vosburg makes his first appearance as a Mutual player as the villain of the piece. The plot is written around the stirring events of the reconstruction period of the South, and the artistic beauty of the film is furher enhanced by the quaint costuming of the period.

Preparations are also being made at the American studio for the first production of Gail Kane, the American's newest stellar acquisition, when she arrives at the studios from New York city.

Down at San Diego the members of the Pollard Picture Plays Company, headed by Margarita Fiscer, are completing the production of the fourth of the Margarita Fischer series of Mutual Star productions, "The Devil's Assistant," the vivid preachment against the use of drugs, written by I. Edward Hungerford. Harry Pollard, head of the Pollard Company, is directing this production, which he believes to be the strongest of its type yet to be produced.

In support of Margarita Fischer in this strong drama are some of the best known screen players of the day. The cast includes Monroe Salisbury and Kathleen Kirkham, both of whom appeared in "Ramona"; Joseph Harris and J. Gordon Russell and other members of Miss Fischer's regular company.

From the Signal studios came the reports that Helen Holmes is performing her last spectacular feats in the fifteenth and last chapter of the Mutual-Signal photonovel, "A Lass of the Lumberlands," and drawing to a close the tangled incidents of this most thrilling of continued stories of the screen.

At the Lone Star studios in Los Angeles, the unparalleled Charlie Chaplin, having completed "Easy Street," his ninth Mutual comedy, is already outlining his next antics, which will set the world laughing.

Shorty Hamilton, who has made a distinctive success in western character roles, is at work at the Monogram studio at Los Angeles on his series of two-reel dramas to be released as Mutual "Featurettes" under the general title of "Adventures of Shorty Hamilton." The first three of this series have already been announced. "Shorty and the Yellow Ring," the first of the series, is released January 15. "Shorty in the Tiger's Den" and "Shorty Goes to College" will immediately follow, forming the second and third releases of the fifteen "Featurettes" of the series.

The companies of players at the Vogue studios at Los Angeles are alternating in the producing of one comedy a week. Ben Turpin, Paddy McQuire, Gypsy Abbott, Lillian Hamilton and Arthur Moon, Marie Templeton and Ed Laurie are among the popular players at this busy place.

Gaumont is in constant touch with all parts of the world gathering material for its quota of regular weekly releases of news and travel, "Mutual Weekly," "Reel Life" and "See America First."

GRIFFITH SPECTACLE FOR STATE RIGHTS.

Original Production Directed by D. W. Griffith, Re-edited into Six-Reel Feature.

ANNOUNCEMENT comes from the Biograph Company to the effect that "Her Condoned Sin," an elaboration of their famous masterpiece, "Judith of Bethulia," is now completed in six reels and ready for release through State-rights exchanges.

This massive spectacle directed by D. W. Griffith, produced along the lines of "The Birth of a Nation" and "Intolerance," is sure to share in the quota of success which lies before Griffith's great production, and despite the fact that it was Griffith's first big production it will bid for supremacy with his latter successes.

"Her Condoned Sin" has everything that makes for a successful State-rights proposition. A strong cast headed by Blanche Sweet and Henry Walthall, supported by Mae Marsh, Robert Harron, Lillian Gish, Dorothy Gish, and equally prominent Biograph players—the invincible direction of D. W. Griffith and the standard Biograph photography.

KEITH OPENS LOUISVILLE HOUSE WITH PATHE FEATURE.

The Strand theater, Louisville, Kentucky, opened under its new management—B. F. Keith-Mary Anderson—with Pearl White in "Pearl of the Army" and William Farnum in "The Price of Love." That the management considers the Pathe serial the biggest drawing card on the program is seen in the fact that in a full-page advertisement the large share of the space was devoted to it.

"THE MYSTERIOUS MRS. M." (Bluebird).

Mary MacLaren returns to the Bluebird program, February 5, sharing the billing honors with Harrison Ford, in "The Mysterious Mrs. M.," screen version of Thomas Edgelow's magazine story. This is another Lois Weber Bluebird, for Mary MacLaren has always been directed by Miss Weber from the day she entered pictures.

Harrison Ford replaced J. Warren Kerrigan while this subject was in the making, for the reason that Kerrigan's contract expired. Half of the picture had to be made all new with Mr. Ford in the leading role. Its plot is so origina' its construction so deft and unusual, and the complete production is so out of the ordinary that the Rialto, New York, is showing it all this week (Januaary 22) on pre-release, while, at the same time, the subject is shown Wednesday at Loew's New York, just across Longacre square, on the regular "Bluebird Day."

Scene from "The Mysterious Mrs. M." (Bluebird).

This is Mary MacLaren's fourth appearance among Bluebirds—she has been starred in "Shoes," "Saving the Family Name" and "Wanted—a Home." Miss Weber held her out of Bluebirds while "Idle Wives" was being filmed, and the change in leading men for "The Mysterious Mrs. M." further delayed her appearances in the program through which she gained her opportunity for screen prominence.

Evelyn Selbie will play the name-part in Miss MacLaren's latest vehicle, the other players being Charles Mailes, Bertram Grassby, Frank Brownlee and Willis Marks.

VIVIAN MARTIN IN "THE WAX MODEL."

Vivian Martin, as the star of the Pallas production, "The Wax Model," is put through an extremely varied number of modes of life before the final scenes place her in the safe keeping of an Englishman whose love for her nearly proved the little French girl's death. The photoplay is adapted from the story of the same name by G. Vere Tyler, which appeared in a recent number of Smart Set Magazine, and was directed by E. Mason Hopper. Among those who are prominent in the

Scene from "The Wax Model" (Pallas).

cast are Thomas Holding, Helen Jerome Eddy, George Fisher, Senor Buzzi and Kathryn Vaughn.

In the opening scenes of the picture Miss Martin is the small daughter of a Frenchwoman who has come to grief at the hands of a faithless Englishman. Her parting admonition to the little girl as she decides to end her life is to beware of all men, for they bring nothing but pain and sorrow.

"ONE TOUCH OF SIN" (Fox).

Splendid acting is the dominant characteristic of "One Touch of Sin," the newest photoplay starring Gladys Brockwell, the accomplished William Fox screen artiste. The picture will be released on January 29. It was directed by Richard Stanton, one of the best filmmakers in the industry. L. Genez wrote the story, which will be interpreted by a remarkably capable cast.

Jack Standing will play opposite Miss Brockwell. Others in the company are: Willard Louis, Sedley Brown, Carrie Clark Ward, Frankie Lee, Jack MacDonald and Charles Edhler.

The silver mine, in which two men carry on a terrific fight in "One Touch of Sin," is merely one of the wonderfully realistic "sets" which was erected for the screen drama. A large part of the picture was filmed in "Golden City," the recently completed village which William Fox had built for use in a series of forthcoming features. The night scenes of the big fire which occurs in "One Touch of Sin" were also made in Golden City.

MANY THRILLERS IN THIS PLAY.

More retakes were necessary in the Thanhouser production, "A Modern Monte Cristo," starring Vincent Serrano and to be released by Pathe on February 4, than were made in any other Gold Rooster Play produced in the New Rochelle studios. The many retakes were necessary because of the variety of "stunts" interjected in the story by the author, Lloyd Lonergan.

After Mr. Serrano had made a half-dozen high dives from a bridge over the Harlem River, had leaped overboard into a raging sea a dozen times, had swam ashore from a wrecked schooner rescuing a little child, had been rescued by an aeroplane, had fished for pearls in a diving helmet, and had survived many other similar experiences, he appeared humbly in the office of Mr. Lonergan, Thanhouser scenario editor.

"Please, old man, if you ever have anything to do with my next script, have a heart," he begged. "I think I am entitled, after all this, to go through the next story in an invalid's chair. Can't you fix it up for me?"

SECOND PICKFORD SUBJECT GOES OVER BIG.

Reports received at the headquarters of the Artcraft Pictures Corporation in New York indicate that the new Mary Pickford picture, "The Pride of the Clan," is establishing new records for box-office receipts and attendance throughout the country. Letters and telegrams from exhibitors in most of the large cities where this production is just concluding its first-run bookings readily corroborate the general feeling that it is undoubtedly the best Mary Pickford production ever presented to the public.

THRILLS AND ROMANCE IN FOURTH "PATRIA."

The fourth episode of "Patria," the International serial of romance and society, is announced for release by Pathe the week of February 4. This chapter is entitled "Double Crossed."

Mrs. Vernon Castle, the best known woman in the world, plays the leading role, supported by an all-star cast including Milton Sills, Warner Oland, eGorge Majeroni and Dorothy Green.

Huroki learns that Elaine, a popular dancer, is the exact double of Patria. He forces Fanny Adair, a widow, who has lost her money, but still retains something of her social position, to aid him.

In a restaurant, Edward, Elaine's lover, mistaking Patria for the dancer, and driven wild with rage at seeing her dancing with Captain Donald Parr, kidnaps her. Parr follows, and in a thrilling fight, rescues her.

Patria returns to Newport by boat. Huroki, having coached Elaine for her part, sends her on board disguised as an invalid in charge of a nurse. That night, when Patria is on deck, she is thrown overboard by Huroki's hirelings. Elaine slips into Patria's stateroom and the nurse gives the alarm that her charge has escaped and jumped overboard.

PATHE TO RELEASE SEVERAL MAX LINDER PICTURES.

In view of the presence in this country of Max Linder, the great French comedian, the announcement by Pathe of the forthcoming release of several Max Linder comedies is of peculiar interest. Mr. Linder became famous while he was a Pathe actor, and for years the "Max" comedies, with the Pathe trademark, enjoyed a tremendous vogue.

With several excellent "Max" comedies that have never been released, together with reissues of some of the best and most recent of his pictures, Pathe plans a series of Max Linder comedies which will be a strong attraction with every exhibitor.

Among the first to be released will be "Max and the Fair M. D.," "Max the Lady Killer" and "Max's Feet Are Pinched," all one-reel pictures, with the exception of the last mentioned, which is a split reel.

"THE WHITE TRAIL" (Mutual).

"The White Trail," fourth of the Edith Sessions Tupper newspaper dramas, produced by the Niagara Film studios and issued by the Mutual Film Corporation under the general title of "Perils of Our Girl Reporters," is one of the most exciting of the fifteen contained in the series.

In this play Rhea Fernel, who is the clever young actress, Helen Greene, is assigned to secure by any means in her power the secret key to a Mexican revolutionary code through the medium of which ammunition and supplies are being sent into Mexico for the use of certain revolutionary bands.

The plot is one that takes Miss Fernel to Washington, and in the elaboration of which she is offered an opportunity to display her clean cut conception of the behavior of a newspaper woman in certain crises.

In a reception at which the chief of the revolutionary propaganda was host, Miss Fernel manages to secure possession of

Scene from "The White Trail" (Mutual).

the much sought key by the simple device of setting fire to a wastebasket full of discarded papers and thus directing attention in another way until she had rifled the drawer containing the much desired document.

The principal recommendation of Miss Greene's acting in this cleverly constructed play is its naturalness. The young woman has studied newspaper methods and the behavior of newspaper women to excellent effect, and in her representation of the girl reporter she is convincing.

Beban on Paramount Program

Divides Honors With Vivian Martin in Leading Features—Many Strong Short Subjects for Week of January 29.

IN ALL the annals of stage and screen, there is no star who has won distinction in the portrayal of a racial type in quite the degree that George Beban has, as an interpreter of the Italian. In such great plays and photoplays as "The Sign of the Rose," "Pasquale" and others, he has proven his undisputed supremacy as a character actor. In the Morosco-Paramount picture, "His Sweetheart," he adds to these laurels. This picture, together with the Pallas-Paramount production of "The Wax Model," starring Vivian Martin, will be released on the Paramount Program the week of January 29.

"His Sweetheart" is a tender, quaint, pathetic photodrama showing the real heart and soul of the Italian with the added interest of American environment and a strong story of politics and love. It was written by George Beban and Lawrence McCloskey, and the characterization of Joe Ticiarri is in no sense a cartoon or caricature, but a sincere portrayal of the temperamental, excitable and lovable Italian in America.

The Morosco Company has given this Paramount Picture a lavish and accurate production, and Mr. Beban is surrounded by an excellent cast which includes Helen Jerome Eddy, Sarah Kernan, Harry Devere, Kathleen Kirkman, Robert E. Rolson and others.

"The Wax Model" in which Vivian Martin is starred, was written by G. Vere Tyler, and is a serio comic tale of a French model in England who nearly starves to death for love. This story made a sensation when it appeared in the Smart Set Magazine, and it is not to be doubted that its more vivid presentation on the screen will prove more successful. The leading role which Miss Martin portrays gives her an opportunity of again being the piquant, charming vivacious star that she can so well portray. The actual wax models around which the story is built add a touch of novelty to the production.

In "The Wax Model" Miss Martin is seen as the foremost and most popular artist's model in London. She has not won this prominence by beauty of face and figure alone, but by her charming and youthful manner and grace.

As the charming young model, Miss Martin has an opportunity to display a number of exquisite gowns and frocks which will be of especial interest to her thousands of girl admirers. Thomas Holding is featured with Miss Martin and others in the cast are: George Fisher, Helen Jerome Eddy, Senor Buzzi, Kathryn Vaughn and others. The production is of wonderful excellence and lavishness.

Surrounding the Paramount Program for this week are three short-reel subjects of importance; the 51st edition of Paramount Pictographs, the magazine-on-the-screen; the 52nd series of "Weekly Trips Around the World," personally conducted by Burton Holmes in which he takes his fellow travelers from the Georgian Bay to Winnipeg, and also a Klever Komedy, "A Honeyless Honeymoon," in which Victor Moore plays the leading role.

In the Paramount Pictographs are four interesting subjects dealt with this week, the first of which is "An Army on Skis," which portrays one of the most interesting and picturesque incidents in connection with the European War, showing some of the unusual conditions that have been brought forth during the fighting of armies in the winter months. This particular subject shows how the Bavarians, unaccustomed to cold climates, found themselves overtaken by a severe blizzard and became temporarily helpless, and what actually took place when these regiments were trapped by an army on skis during their progress across the Carpathian mountains.

Another interesting subject is the picturing of the "Sailors' Snug Harbor," which home on Staten Island shelters at the present time over nine hundred veterans of the sea, while the pictures of the "Clay Workers" show in a unique manner the way in which clay is made into wonderful bricks of molded pottery and the processes through which it is of necessity taken, to make bricks. A great deal of action is obtained in another subject entitled "Harnessing the Wind," where there is shown how, by the application of the aeroplane engine with its huge light propeller through the operation of a canoe, ice-sledge or racing car, opens up a new and joyful field to the world of sport.

Burton Holmes, the world's greatest traveler, who has been conducting weekly trips around the world for Paramount theater lovers, has been taking the American public to some interesting points on his Canadian pictorial tour, and during the week of January 29 his trip leads from the Georgian Bay to Winnipeg, stopping at points of interest that the average traveler rarely gets an opportunity of seeing. From the shores of Lake Huron to the prairie capital of Manitoba is a most unique and interesting trip, especially informative as to what our Canadian cousins do, not only to amuse themselves, but in Winnipeg, especially, how they accumulate their wealth. On this trip Mr. Holmes took some very unique photographs, and duplicates of which have never before been equaled in travel pictures.

Victor Moore has made an unusually huge success of his single-reel comedies since he has entered the field of "little features" and in the "Honeyless Honeymoon" he is a screaming success from start to finish.

"SHIFTING SHADOWS" (Essanay).

This is a unit of the "Is Marriage Sacred?" cycle. The matrimonial problem presented is that growing out of too much prosperity. The young couple snub their old-time friends, then must suffer the consequences when they lose their wealth as suddenly as they obtained it. This drama features Essanay's all-star stock company, including such prominent screen actors and actresses as Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. It is

Scene from "Shifting Shadows" (Essanay).

replete with startling turns and gorgeous scenic effects. The photography is excellent. "Shifting Shadows" is released through the General Film Service February 3. Its screen time is 29 minutes.

ASTRA HAS MANY PATHE PRODUCTIONS UNDER WAY.

With two Pathe serials, "Pearl of the Army," and "The Double Cross," now approaching completion and several Gold Rooster plays in the making, the Astra studio in Jersey City is a busy place.

George Fitzmaurice, the Astra director, has just finished "The Iron Heart," a Gold Rooster play, written by Ouida Bergere. Edwin Arden, Forrest Wynant, Leonore Harris and Helene Chadwick are in the cast, which is an exceptionally strong one. Mr. Arden, who has been prominently identified with many Pathe pictures, among them "The Exploits of Elaine," "The Beloved Vagabond" and "Simon the Jester," thus appears in a Pathe production for the first time in nearly a year.

Mr. Fitzmaurice is now making up his casts on two new Gold Rooster features, "Circumstances," by Fred Jackson, and "The Yellow Ticket," the famous A. H. Woods play.

George Seitz, who enjoys the distinction of either having been the author or else the scenario writer of every Pathe picture in which Pearl White has ever played, is now to become a director. He will direct a new serial for Pathe, the title of which will be "New York Nights," and which was written by him in collaboration with Fred Jackson. Pearl White and Theodore Friebus are two of the "Pearl of the Army" cast who will be in the new serial.

MR. WARDE IN NEW PLAY.

Frederick Warde, Thanhouser star, is now being filmed in Lloyd Lonergan's modern drama, "The Rogue and His Double," which is to be released through Pathe exchanges in spring. Mr. Warde is again being directed by Ernest Warde, his son.

In "The Rogue and His Double" Mr. Warde plays the parts of Josiah Stevens, a tender-hearted old clerk, and J. Evarts Hinton, a "get-rich-quick" operator. There is a great amount of double exposure in the play, but a "back-of-the-head" double of Mr. Warde is used in several scenes.

Others in the cast, and their parts, are: Kathryn Adams as Josiah Stevens' widowed daughter, May; Eldeen Stewart as May's daughter, Marie; Wayne Arey as Clancy, a detective; Charles Mussett as Mr. Smith, Hinton's lawyer; Justus D. Barnes as Denton, a detective; Arthur Bauer as Mr. Gray, Stevens' employer; John Lehnberg as Jake, a crook; and Frank Gereghty, as a policeman. There are many minor characters and about 100 extra people are used in a big cabaret scene.

"THE VAMPIRES" FOLLOW THEMSELVES.

An unusual tribute to the box office power of Gaumont's "The Vampires" has just been paid this sensational photo-novel by the Mehesy theater, Salt Lake City, Utah. Immediately upon the conclusion of the series, it will be run over again in the same theater.

Charlotte Walker in Mutual Headliner

Will Appear in "Pardners," a Rex Beach Story—Other Good Things for Week of January 29.

THE headliner on the schedule of the Mutual Film Corporation for the week of January 29 will be "Pardners," a five-reel adaptation of Rex Beach's story, in which Charlotte Walker is featured. It is a drama of Alaska, this vivid story from the pen of the author of "The Spoilers," "The Ne'er Do Well," "The Barrier," which now comes to the public through the Mutual Film Corporation, filled with the thrill of adventure which characterizes a new land.

Charlotte Walker.

Charlotte Walker, whose stage and screen career has been attended with unusual success, is more lovely than ever in the role of an aristocratic southern woman, for whose sake her husband, "the kid," goes out in search for gold.

Rex Beach has filled this story with the mad scramble for gold, and the unscrupulous search for self-gratification, and with the bigness, the freeness, the wickedness of the north country, he has colored it with the odd characters which went to the land in search of the pay streak, and he has softened it and made it appealing to the heart by the spirit and love of a woman.

On this first day of the week also will come out the third of "Adventures of Shorty Hamilton," the Mutual "Featurettes," under the title of "Shorty Goes to College." This two-reeler opens with some well produced scenes of a roundup and a typical dance at a ranch house, bringing in the true atmosphere of the western life. Then it switches to the scenes at college, where Shorty is at the head of his class in all things athletic, and is the hero of the gridiron, but finds it too arduous duty to keep up in the class work. There is also a complicated romance in which Shorty and the daughter of one of the professors figure prominently.

In the regular weekly travel film "Mutual Tours Around the World," scheduled for January 30, a trip is made to Teheran, the capital of Persia, showing the life of this interesting city, and then the travelers are taken to France and visits made to the various coast resorts of Normandy and on the Vosges mountains, wrapped in the beauties of the winter season.

On January 31 will be released the regular Mutual weekly, No. 109, with its many happenings of the day and collection of interesting incidents, and also "See America First." This week scenes are shown of San Diego, the historical garden spot of Southern California, and the reel is completed by Harry Palmer's clever Kartoon Komic.

The Cub one-reel comedy in which George Ovey makes his regular weekly appearance on February 1, shows the adventures of "Jerry and His Pal."

February 2 brings the fifth of the "Uncle Sam's Defenders" series, showing the "Scouts of the Sea and Sky."

Some very interesting views of the guiding and propelling mechanism of the twenty-two inch torpedoes are pictured. Among the intensely interesting scenes in this chapter are those of the aviation corps at Pensacola, Fla., showing the latest type of biplanes, and a trip over Pensacola in a Curtiss "Flying Fish." At this time when the submarines from Germany have proven their unlimited prowess, scenes of U. S. submarines in maneuvers and submerging are interesting ones.

The American Film Corporation contributes a one-reel drama "Nature's Calling," featuring J. Warren Kerrigan, supported by Pauline Bush and Louise Lester. This will be ready for the public on February 3. In this drama Mr. Kerrigan enacts the role of a typical big man of the big west who marries a girl of the east and tries to make her love this "God's Country" as he does. The vastness of the western mountains and plains does not appeal to the city bred girl, and the longing for New York cannot be overcome, so she returns to the bright lights and gay life of her beloved New York, while Kerrigan proves true to his western nature.

Paddy McQuire and Billy Mason have the principal roles in the Mutual-Vogue two-reel comedy of February 4, entitled "Sticky Fingers." Lillian Hamilton, Larry Bowes, Harry Huckins, George Monberg and Glenn Gano also appear in the supporting cast. This is a new departure in the comedy line combining both light comedy and slapstick. The fun revolves around two college boys who discover they have only fifty cents between them. At this psychological moment they meet a most attractive girl with an equally attractive roll and are unable to resist the temptation to "borrow" her wealth. Complications follow thick and fast. There is a most thrilling chase in which there are many exciting moments and some dare devil stunts over roof tops that are very realistic and out of the ordinary. Paddy McQuire and Smiling Billy Mason are seen as the two college boys, and the charming Lillian Hamilton is at her best as the girl.

The Mutual-Gaumont release of the same day, "Reel Life," is made up of four interesting subjects: "Making Lace by Machinery," "Toddles, New York's Latest Dance," "Raising Fresh Water Fish," and "Design Your Own Gown."

The week's program is rounded out by the fifteenth and last chapter of the Mutual-Signal photo-novel in which Helen Holmes provides the thrills, "A Lass of the Lumberlands," and the sixth story of the series of newspaper stories, "The Perils of Our Girl Reporters," featuring Helen Greene and Earle Metcalfe, entitled "A Long Lane."

"TILLIE WAKES UP" (World).

The current World-Brady release, "Tillie Wakes Up," with Marie Dressler in the principal role, and Johnny Hines playing the leading opposite character, is the first comedy to be produced by this organization in a very long time. It tells the story of two husbands and two wives who wrangle at breakfast, with the result that one of the wives concludes to go to Coney Island for a day's outing, while the same idea flashes upon the mind of the other husband, who lives just across the hall.

The pair start off in a taxi-cab, which almost immediately has a collision, throwing its occupants out upon the road and smashing the machine. The pleasure seeking wife and the other wife's husband escape in the confusion and make a dash to avoid notoriety which would come to them if they remained to be identified in connection with the smash-up.

They are halted by the first policeman they encounter, but their antics lead that guardian of the peace to believe that they are merely harmless lunatics, and away they go again.

From this moment they plunge into all the lively diversions of Coney Island, always closely pursued by their better (or worse) halves, until, as a final adventure, they go flying into the surf in an automobile which has become unmanageable. Thus halted, they are overtaken by their life partners and are entirely willing to kiss and make up.

It is believed that this picture will have a special appeal for spectators unfamiliar with the always novel and entertaining Coney Island, while, on the other hand, it is calculated to arouse memories of experiences in those to whom the home of the hot dog is by no means a novelty.

"BURNING THE CANDLE" (Essanay).

Henry B. Walthall's next Essanay feature is to be a powerful exposition of a man's fight with drink. "Burning the Candle" is the title of this photodrama. Mr. Walthall and his company are now on the Gulf Coast near New Orleans being filmed in the preliminary scenes. The picture will be released March 18 through Kleine-Edison-Selig-Essanay Service.

"Burning the Candle" hinges on a young Southerner, reared in ignorance of the saloon and the "wet" cafe, who obtained a position in a New York cotton broker's office. His introduction to saloons and the cafe cocktail mark the beginning of his downfall, the loss of his bride's love, and eventually the wrecking of his home. He falls to the very gutter. It is the true love of his young wife, however, which finally draws him up from the depths of depravity to which he has sunk, and makes a man of him again.

Mary Charleson, who so creditably portrayed the role of the little nurse in Walthall's great drug feature, "The Truant Soul," again is seen as his leading woman in "Burning the Candle." Harry Beaumont is directing the production. He directed "The Truant Soul."

"PRICE SHE PAID" NEARLY READY.

With "The Common Law" and "The Foolish Virgin" already showing to capacity audiences in all the important motion picture theaters of the country, the interest of Clara Kimball Young's millions of admirers now centers in her third Selznick-Pictures production, soon to be released. This is an adaptation of "The Price She Paid" by the late David Graham Phillips, who ranks among the greatest of American authors.

In "The Price She Paid" Miss Young will be seen in a role that will delight her followers. She plays a society girl who marries for millions and learns to repent at leisure. This role in the story affords Miss Young an opportunuity to wear a wonderful assortment of gowns and other feminine trappings of the latest mode and the luxurious settings range from Fifth avenue to Palm Beach.

TRENTON MAY SEE "PURITY."

The Audrey Munson feature, "Purity," was reviewed by the Board of Censors in Trenton, the capital of New Jersey, Wednesday, Jan. 10, and passed by them without eliminations, and with very complimentary comments as to its being a highly artistic and moral production.

"Love Aflame" Heads Universal Program

A Notable Red Feather Subject Leads a List Comprising Thirty-one Reels for the Week of January 29.

THE Universal Film Manufacturing Company presents an excellent program of releases for the week of January 29. The subjects are well chosen and are varied in theme and original in plot. There are thirty-one reels on this week's program ranging in length from a five-act feature to one-reel comedies.

Heading the list of releases is the five-act human interest drama, "Love Aflame," which will appear under the Red Feather brand on Monday, January 20. This is an absorbing story written and produced by Raymond Wells. A strong cast of screen players headed by Ruth Stonehouse and Jack Mulhall makes this an unusual production. In the support of the principals are Jean Hersholt, Nita White, Raymond Whitaker, Fronzie Gunn and Noble Johnson.

The Nestor comedy, "Why, Uncle," written by Bess Meredyth and produced by Louis Chaudet with Eddie Lyons, Lee Moran and Priscilla Dean in the leading roles, is the other offering of this date.

The feature for Tuesday, January 30, is the Gold Seal three-act drama, "June Madness," a tense story of love and intrigue with the soenes in the Far West. The story was written by Willis Woods, and the production made under the direction of Hobart Henley. In the cast especially engaged for this picture are Roy Stewart, Wadsworth Harris, Frank Brownlee, Gypsy Hart and Lloyd Whitlock. The Victor split-reel, "Some Baby," a film novelty, and "Nellie, the Fireman's Daughter," a comedy, will also appear on Tuesday.

The regular issue of the Universal Animated Weekly will appear on Wednesday, January 31. This is a particularly interesting issue, as it contains some wonderful night views of the recent munition plants fire at Kingsland, N. J. On the same day will be released the funny L-KO two-part comedy, "Faking Fakers," with Phil Dunham, Lucille Huttom and other noted funmakers, and the Big U drama, "The Gold Lust."

There will be four reels released on Thursday, February 1. The foremost offering of the day is the Universal Special two-act war drama, "The War Waif," from the story by Grace Helen Bailey. This is an exceptional short-reel feature, in which Zoe Rae and Allan Holubar have the principal roles. Others in the cast are: Irene Hunt, Eugene Walsh, Nellie Allen, Nanine Wright and George Pearce. The scenario is by Maie Harvey, and Allan Holubar was the director.

"It's Cheaper to Be Married," a Victor comedy featuring Babe Sedgwick and the Imp detective drama, "The Diamond Thieves," with Robert Leonard and Margarita Fischer, will also appear on this date.

The Imp two-act drama of the underworld, "The Forbidden Game," from the pen of Ben Cohn and directed by Harry Millarde, featuring Edward Hearn, is the leading offering of Friday, February 2. Other releases for Friday are the Victor comedy, "The Hero of Bunko Hill," and the Universal Screen Magazine No. 6.

Saturday, February 3, the Bison two-part mountain drama, "The Boonton Affair," written and directed by King Baggot, will be released. This is a gripping story of life in the Kentucky Mountains. In the cast are: King Baggot, Irene Hunt, Frank Smith and Jack Newton. The Joker comedy, "His Coming Out Party," with Gale Henry and William Franey in the chief roles, will also appear on the same date.

Two Imp dramas, "Diamonds of Destiny," with Louise Lovely and "Life's Pendulum," a two-act crook drama, will be released Sunday, February 4. The Powers split-reel, "Mr. Fuller Pep—His Wife Goes for a Rest," a comedy cartoon, and Dr. Dorsey's educational animated lecture, "In North China," completes the week's program.

During the week the sixth episode of the popular Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "The Silent Feud," will make its appearance.

HEARST-PATHE NEWS GETS KINGSLAND EXPLOSION.

The Hearst-Pathe News got off to a fine start. With the second number a big "scoop" was made on the big explosion and fire at the Canadian Car & Foundry Company's Munition Plant at Kingsland, N. J.

Only three minutes after the first explosion a high-powered automobile was on its way from the New York office of the Hearst-Pathe News, carrying three cameramen and their helpers. At the same time another machine was speeding towards Kingsland from the New Jersey office, containing two cameramen.

The five cameramen got very close to the fire and secured the pictures while shells were exploding all around them. Hundreds of feet of film were secured and the pictures were most remarkable, showing the fire at its height, and are excellent examples of night photography. These pictures were being shown the next day on Broadway.

In the same issue are shown some notable views taken from a dirigible balloon in Greece. While at a great height the cameramen secured "bird's-eye view" pictures of a large section of the picturesque country.

"THE ARGYLE CASE" READY.

Robert Warwick's first Selznick picture, "The Argyle Case," is ready for release. Director Ralph W. Ince finished the work of cutting and assembling the film this week, and after a private showing for Lewis J. Selznick and his associates, the picture was enthusiastically conceded by everyone present to be a "sure knockout."

This play was the joint work of Harvey J. O'Higgins and Harriet Ford, the noted American dramatists, who, in order to reach the heights of realism called in as third collaborator the celebrated detective, William J. Burns. Robert Hilliard was the star of the original production, which enjoyed a year's run on Broadway and toured all the principal cities of the country with immense success.

Mr. Warwick is the ideal type for the central role in this rippingly good story, and he has been surrounded by a cast of noted players selected with extreme care by Director Ralph W. Ince. The cast includes Charles Hines Frank McGlynn, Arthur Albertson, Gazelle Marche, Elaine Hammerstein, Frank Evans, John Fleming, H. Cooper Cliffe, Mary Alden and Robert Vivian.

SELIG OFFERS SOME MELODRAMA.

The Selig Company believes that the public is frequently inclined to relish what is frankly an old-fashioned melodrama of the good old days when the villains were popular and the papers appeared at the right moment. That the theory is correct is said to have been proven by the critics' reports on "The Princess of Patches," a Selig Red Seal play, released in K-E-S-E service on Monday, January 22. The drama contains the hidden locket, the transition from rags to riches of the heroine, "Patches," the explosion of the houseboat, the battle on the river in the dead of night, and other of the good old-time thrillers. To add to the worth of the melodrama, Director Al Green took the Selig Company of players to Mississippi where real cotton plantations with workers, old Southern mansions necessary to the story, and other Southland scenes were filmed. Vivian Reed, the girl-with-the-million-dollar-smile, is the star and is supported by a capable cast, including Charles Le Moyne, Frank Weed and others.

THIRD "SHORTY ADVENTURE" READY.

Shorty Hamilton in the third of the Mutual "Featurettes," released under the general title of "Adventures of Shorty Hamilton," is the central figure in a real western, bucking broncho cattle branding "round-up" and later appears as the best all-around athlete in college, who can make the football team and gain all kinds of honors on the gridiron, but wins nothing but dishonor in the class room.

To celebrate the end of the round-up a big dance is given at the Arrowhead ranch, and various and intricate are the dances executed by the cowboys and their sweethearts, the scenes giving a most realistic idea of the life of the plainsmen.

A clever comedy touch is given when Shorty, becoming too boisterous, is relegated to the bunkhouse, there to discover that the beer keg in the cook's house is against the partition between the two houses. He taps the keg and the inevitable

Scene from "Shorty Goes to College" (Mutual).

follows. The cook takes revenge on Shorty by sewing him inside a feather mattress, and when the effects of the beer keg have worn off Shorty finds that it is possible to navigate even though encompassed with a mattress. He sallies forth and the guests scramble in all directions frightened by the "walking mattress."

Of course, there is a girl in the case at college, and Shorty, after frantically plucking the petals of a sunflower to the tune of "She loves me, she loves me not," gains courage to declare his never-ending love.

Orchestral Pipe Organs Popular

American Photo Player Company Scores Great Success With This Line.

NOTWITHSTANDING the fact that it only inaugurated its orchestral and church pipe-organ department about one year ago, the American Photo Player Company, Berkeley, Cal., has achieved a success which would be gratifying to a manufacturer who had devoted five years to this special work. The company's country-wide reputation, based on the success attained by the Fotoplayer has, of course, been of immeasurable value in developing a clientele for orchestral and church pipe-organs, but primarily, it has been the tonal and constructional qualities of its orgâns, which have enabled the American Photo Player Company to close contracts with some of the leading theaters and churches in the West, and make arrangements for a number of installations in different parts of the country.

The organ department at the factory is under the direction of E. A. Spencer, a well known organ builder, who has designed many organs for both homes and churches. Mr. Spencer is assisted by a competent corps of expert organ builders, and this division of the American Photo Player Company's activties has increased so rapidly that additional factory facilities have been placed at the disposal of the organ department.

Gordon Bretland.

In addition to closing contracts with a number of theaters for orchestral pipe organs to be delivered as soon as possible the American Photo Player Company has received the contract from the city of Fresno, Cal., for the building of a wonderful organ for its Civic Auditorium. Organs are also being built and installed in the Third Church of Christ Scientist, San Francisco, Cal., Second Church of Christ Scientist, Oakland, Cal., and the Seventh Church of Christ Scientist, Oakland, Cal. Orchestral pipe organs have also been installed in the Tivoli Opera House, Savoy theater, New Mission theater and the Royal theater, all of San Francisco, Cal.

The American Photo Player Company's orchestral pipe organ in the Tivoli Opera House is worthy of more than passing attention, as this instrument has been the subject of considerable comment in the newspapers and periodicals on the coast. It is played by Gordon Bretland, a prominent Western organist, whose renditions of standard and popular selections on this organ have won unlimited praise. Turner & Dahnken, owners of the Tivoli Opera House have long been keen admirers of the American Photo Player Company's products, and they are particularly enthusiastic regarding the orchestral pipe organ in their new opera house.

WARNING TO INFRINGERS.

Edward Warren has recently purchased from Lawrence Marston a scenario now known as "The Transgressor." Mr. Warren, with the bill of sale, acquires sole rights and is fully protected by registration and copyrights. Because of the big price paid for the script, special precautions have been taken against infringement, and one of the leading law firms in the city has been retained to defend Mr. Warren's property rights against film pirates. His attorneys have served notice on all film manufacturers to beware of unscrupulous persons who may attempt to plagiarize or make other unlawful use of this scenario. A reward of $500 is offered for confidential information that will lead to the arrest of a person or persons guilty of a violation of Mr. Warren's rights as owner of "The Transgressor," by Lawrence Marston.

ART DRAMAS' RELEASES FOR TWO MONTHS.

Art Dramas, Inc., announces its releases for the next two months, beginning with the middle of January, and extending into March. Most of these productions have already been completed, insuring the exhibitor of a feature every week on the release date. The releases are: January 11, "Infidelity?" with Anna Q. Nilsson and Eugene Strong; January 18, "God of Little Children," with Alma Hanlon; January 25, "Her Good Name," with Jean Sothern; February 1, "Rosie O'Grady," with Viola Dana; February 8, "The Accomplice," with Dorothy Bernard and Jack Sherrill; February 15, "The Adventurer," featuring Marion Swayne; February 21, "The Moral Code," featuring Anna Q. Nilsson and Walter Hitchcock; February 28, "Pride and the Devil," with Alma Hanlon.

Metro's February Comedy Releases

Will Have the Drews in These One-Act Comedies—Ralph Herz in the Fourth.

FOUR one-act comedies will be released by Metro Pictures Corporation during the month of February. Of these three will star Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolma comedy starring Ralph Herz.

The Metro-Drew comedy, "Blackmail," by Epes Winthrop Sargent, will be released Feb. 5. Henry is a successful lawyer. Mrs. Henry is insanely jealous of the women who come to him for legal advice. She becomes convinced that her husband has a "past," and is anxious concerning his present. Henry receives blackmailing letters demanding that he leave a certain amount of money at the foot of Grant's statue or a dark secret will be disclosed. He tells his wife they are coal bills, fearing to arouse her unreasonable jealousy. Then he sends to the redezvous a detective who returns with the culprit. An unusual twist at the finish completes a fine comedy plot from this excellent writer of photoplays. Mr. and Mrs. Drew, of course, play Henry and Mrs. Henry.

"Winning an Heiress," with Ralph Herz in the stellar role, is scheduled for Feb. 12. Edward McWade wrote this comedy, which William A. Quirk directed. Warren Walton (Mr. Herz) is a successful actor who is in love with Ethel Campbell, an heiress, and wants to marry her. However, her mother objects to him on the ground that he is a matinee idol. She wants her daughter to marry a title. Warren and his dresser at the theatre make up their minds to disgust Mrs. Campbell with the nobility, and pose as Russian Grand Dukes. Finding that Mrs. Campbell also admires bravery, Warren takes advantage of the shark scare at the beach to display his prowess. He wins Ethel and the mother's consent by a series of amusing incidents.

"Her Obsession" is the title of the Metro-Drew comedy to be released Feb. 19. Sidney Drew himself is the author of this comedy, one of the cleverest one-act screen plays ever produced by this capable pair of mirth-provokers. The wife's obsession is that she is getting too fat. She weighs herself every day, and is broken-hearted at the fact that she is not losing weight. Finally her husband "doctors" the scales. She believes she is getting thin. Then it worries him thin to keep her away from normal scales. The climax is a genuine surprise and a truly apt bit of comedy.

The final February comedy release is another "Henry" picture—"Reliable Henry"—written by Mrs. Charles Corbaley. In this also Mr. and Mrs. Drew appear, "Reliable Henry" being another of those delightful stories of everyday domestic life for which these two stars are famed. Mr. and Mrs. Henry live in the suburbs, and no matter how busy Henry is, his wife always has a long list of trifling errands for him to perform for her in the city and a load of things to bring home. Finally a great light dawns upon him, and he loses both the title and the arduous responsibilities of "Reliable Henry." The playlet is an unusually bright one, rounding out admirably the month's one-act releases.

Manager Rothapfel of the Rialto theater, New York, has recently been offering his patrons Drew comedies, finding their high grade of humor well suited to the taste of his patrons who enjoy plays that are filled with "home" interest.

MOSS PICTURE TO GO ON ROAD.

Encouraged by the success of the first presentation of "The Girl Who Doesn't Know," a recent release by B. S. Moss, Walter Greene, head of the Artcraft Company, who bought the territory adjacent to New York, is planning to route the picture as a traveling organization, to compete with regular legitimate attractions.

This is one of the first times that a feature intended for regular booking has warranted exploitation such as that expended on pictures of greater pre-credited interest, and the experiment is based on the tremendous appeal of the picture when first shown in the metropolitan district.

With few exceptions the rights for "The Girl Who Doesn't Know" have been sold for practically every state in the union, and with this picture out of the way Moss is already at work on another which he expects to be the biggest as well as the most pretentious picture he has thus far made.

GLADYS HULETTE IN SWEET PART.

Following "Pots-and-Pans Peggie," next of the Thanhouser "lovely girl" series of photoplays starring Gladys Hulette and released through Pathe exchanges in March, Miss Hulette will be seen in "The Candy Girl," written by Philip Lonergan and directed by W. Eugene Moore.

"The Candy Girl" is a tale of sweetness in which Miss Hulette goes into the candy business and sells sweets until she is a sugary millionairess.

William Parke, Jr., again plays opposite Miss Hulette. Others in the important cast are: J. H. Gilmour, Thomas A. Curran, Ethyle Cooke, Carey Hastings, Arthur Bauer, George Barnes, William Bowers, Cecilia Clay, Helen Badgley, the Thanhouser Kidlet, and a number of other children and quite a few animals.

Mount St. Michel, called by the French the eighth wonder of the world, is pictured in Gaumont's "Tours Around the World" No. 15.

"JERRY'S BRILLIANT SCHEME" (Cub).

Under the title of "Jerry's Brilliant Scheme," David Horsley will release the eighth of his new series of Cub Comedies featuring George Ovey, on February 22, through the Mutual Film Corporation. "Jerry's Brilliant Scheme" finds George Ovey portraying his original character of Jerry, who, for the love of a girl, undertakes some wild practices in deception.

Not able to gain father's consent to his marriage to Tiny, Jerry hits upon the scheme to kidnap father, and while holding him prisoner to have one of his pals impersonate the master of his sweetheart's household. He reasons that it is far easier to obtain a stranger's consent to his marriage to Tiny than from her father, and that nobody will notice the deception until his cherished object is accomplished.

Scene from "Jerry's Brilliant Scheme" (Cub).

His line of reasoning is a happy one, for his love making efforts are progressing nicely and would have borne the desired result had it not been for his pal's expression of his weakness for the bottle that finally resulted in exposing the entire plan.

Director Milton H. Fahrney has brought out every comedy point the story offered, and with the playing of an excellent cast the number is one of the best of the entire Cub output.

RIALTO USING GENERAL FILM SERIES.

That short dramatic subjects are coming into vogue with the high-class exhibitors was demonstrated last week when S. L. Rothapfel contracted with the General Film to use as a steady diet the Essanay two-reel series, "Is Marriage Sacred?" at his Rialto theater. The Rialto will first show one of these subjects, "The Wrong Way," the week of January 22, and will follow with others of the series from time to time. The possibilities and advantages of the short drama are being recognized more and more by exhibitors, and it is expected that many leading motion picture theaters will follow the lead of the Rialto in installing two-reel drama as a part of their regular program.

UNIVERSAL'S NEW SERIAL.

The Universal Film Manufacturing Company announces that arrangements have been made for the release in fifteen episodes of a new serial, "The Voice On the Wire," founded on the novel of the same title by Eustace Hale Ball. The screen version was written by Grubb Alexander.

The book enjoyed a widespread popularity and the author is noted for his stories of mystery. "The Voice On the Wire" offers unusual situations for a film drama, which promises to make it the most successful ever presented by the Universal.

The leading roles are played by Ben Wilson and Neva Gerber, and the picture was produced under the direction of Stuart Paton.

"THE GIRL WHO DOESN'T KNOW" TO TRAVEL.

Encouraged by the success of the first presentation of "The Girl Who Doesn't Know," a recent release by B. S. Moss, Walter Greene, head of the Artcraft Company, who bought the territory adjacent to New York, is planning to route the picture as a traveling organization such as D. W. Griffith's "The Birth of a Nation" and several other feature spectacles that have traveled in competition with regular legitimate attractions.

GOOD BOOKINGS ON "GLORY."

Practically every exchange throughout the country handling Unity releases reports excellent bookings on the latest release, "Glory." The picture is a clean, wholesome and interesting one and recommendations from one exhibitor to another are bringing in an unexpected amount of bookings.

SIXTY DOLLARS REWARD.

The Universal Film & Supply Company of Oklahoma City was robbed on Sunday, December 31, and again on the following Sunday, January 7, under circumstances so mysterious that they are offering a reward of ten dollars a reel for the six reels stolen, and have sent out a notice to all of their exhibitors to be on the lookout for this film. The exhibitor from whom it was stolen has offered to pay for the re-issues, but the exchange doesn't for a moment entertain any suspicion of him, and is very anxious to locate the film without replacing it by new.

Picture Theaters Projected

DENVER, COLO.—J. Meyers has the contract to erect a theater building for the International Amusement Company, to cost about $50,000.

BRIDGEPORT, CONN.—Paul Heppelstein has plans for extensive alterations to the Hippodrome theater.

CHICAGO, ILL.—Martin C. Anderson, 4612 Malden avenue, has plans by Walter Ahlschlager, 111 West Washington street, for a three-story theater, hall and store building, 100x150 feet, to cost about $110,000.

FOREST CITY, IA.—Park theater is now being conducted by Secor & Hewitt.

IDA GROVE, IA.—The Princess theater has been opened by H. C. Dugan.

MANLEY, IA.—Pinta & Slobelick have leased the Rex theater.

SIOUX CITY, IA.—Orpheum Circuit, care M. B. Beck, have plans by G. Rapp, for a commodious fireproof theater, to cost about $100,000.

WAPELLO, IA.—W. R. Hiller, of Oskalosa, Ia., has taken over the lease of the Keck opera house.

WATERLOO, IA.—J. E. Hostettler has purchased the Crystal theater from A. W. McIntosh.

PARIS, KY.—The Columbia theater has been remodeled and reopened.

PORTLAND, ME.—Abram Goodside, care Empire Theater Company, Fidelity building, has plans by Brown & Berry, Press building, for a one-story addition, 16x50 feet, to cost $4,000.

BALTIMORE, MD.—Parkway Theater Company has plans by Oliver B. Wight, 1122 Munsey building, to erect addition to Parkway theater in rear of lot, providing 250 additional seats.

DULUTH, MINN.—The Palace theater at the corner of 11th street and Tower avenue will soon be opened to the public.

HAMBURG, MINN.—The Home Amusement Company has been organized. They will operate a moving picture theater here in the near future.

CLARKTON, MO.—L. B. Mobley has plans by Lindsay Architectural Company, 261 McCory-Tanner building, for a one-story moving picture theater, 50x110 feet.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

The Film Week in Boston

The Modern Theater to Show Pickford for Two Weeks—"Daughter of Gods" Opens at Majestic—Keith Can Show "Patria"—Globe Theater Taken by Loew—Paramount in New Quarters—Local Business Notes.

By J. J. Phillips, Motion Picture Editor of Boston Journal.

Federal Feature Get "Twilight Sleep."

SAM GRANT of the Federal Feature Film Company has bought the state rights on "Twilight Sleep" for New England and has received many bookings in the past week. A large publicity campaign is conducted in each and every town where this picture is booked and Grant has secured the services of a professional lecturer to accompany this picture wherever shown. Mr. Grant is negotiating with one of the largest motion picture theaters in Boston and as the picture has been passed by the Boston censor there is every indication that this picture will be a big money getter in Boston.

Loew Interests Take the Globe Theater.

Boston, Mass.—After January 29 the Loew management will assume the management of the Globe theater, at present being run by the Lincoln Amusement Company. The policy of this house will be similar to New York houses and they will run a first run feature every day for the six days of the week. Victor Morris will manage the Globe and the prices will be 10 and 15 cents. This is a new idea for Boston and will be observed by the film men and exhibitors very closely.

Paramount in New Quarters.

Boston, Mass.—The Paramount New England exchange have moved into its new and beautiful quarters on Shawmut street in the heart of Boston's film district. Manager Harry Asher is receiving his many friends and business associates here and is to be complimented on the furnishings and accommodations now offered for exhibitors that visit him daily. Only one film company is now not located in the Boston film district and that is the Mutual, they have planned a new building on Pleasant street, the film Rialto of Boston, and will move in by the middle of February.

J. A. Eslow Benefit Feb. 4.

Boston, Mass.—Hundreds of tickets have been already sold for the J. A. Eslow benefit that will take place at the Colonial theater Feb. 4th, many of the New England exhibitors co-operating with the exchanges in this worthy cause. The press of Boston will also lend their assistance and give much publicity to this event.

Books Pickford Feature for Two Weeks.

Boston, Mass.—The Modern theater, one of the most prominent motion picture theaters of Boston and located on Boston's busiest streets, has made a radical change in the showing of pictures. It was with some surprise when Manager Penansky of this popular house announced that he would show Mary Pickford in the "Pride of the Clan" for two weeks. Undoubtedly "Little Mary" would sell seats for him, but this arrangement has proven itself to be successful for Boston had a cold spell last week and early in the morning the Modern has them waiting in line for seats.

"Daughter of Gods" Opens at the Majestic.

Boston, Mass.—The William Fox production of "The Daughter of the Gods" opened at the Majestic theater, Boston, this week and is slated for a long and prosperous run. S. R. O. is the prevailing sign outside the Majestic just now and Boston is turning out in great numbers to hail the graceful Annette Kellermann in the Celluloid poem, "The Daughter of the Gods."

Louis B. Mayer Earns Vacation.

Boston, Mass.—Louis B. Mayer and family are about to leave for the south land for the winter. Mr. Mayer is wearing a smile these days as he has put the Bushman-Bayne Serial, "The Great Secret," into about every house of any consequence in Boston and vicinity. Last week the Fenway theater was added to this list and will show the first four episodes of "The Great Secret," thereby giving those who have not seen the first two episodes the first week an opportunity to see them at this theatre.

Keith Can Show "Patria."

Boston, Mass.—The taking over of the International serial, "Patria," by Pathe and the subsequent signing of the nation-wide contract by the Keith interests resulted in a an injunction against the Pathe by the management of the Fenway, Beacon and Bowdin Square theaters in Boston. Judge Jenny in the Superior Court determined in this injunction suit that the Keith houses had the right to show the serial "Patria."

Sunbeam's First Release.

Boston, Mass.—Sunbeam's first release, "The House of Shadows," will be shown at the Beacon threatre the week of Jan. 22. This five reel features Vaughn Glaser and an all star cast.

William White Representing Universal.

Boston, Mass.—William White, who has been connected with the Boston Photo Play Co. for the past year is now located at the New England Universal exchange representing them in the western Massachusetts territory.

Maritime News Letter

By F. F. Sully, 68 Lansdowne Avenue, St. John, N. B.

Coal Shortage Forces Moncton Theater to Close.

MONCTON, N. B.—Scarcity of coal made "Sandy" Torrie, of Torrie & Winters, shut down the Moncton opera house for an indefinite period, and it was feared for a time that it might also be necessary to close the Empres the other Moncton theater operated by Mr. Winters and Mr. Torrie. The coal famine has grown out of war conditions. The great scarcity of men at the Nova Scotia mines has greatly curtailed the output, and the coal that has been available has been appropriated by the government to use on the railroads in order that coal might be transported to different inland points. It is hoped that enough wood may be secured to keep the Moncton theaters running. This is the first time in the history of the industry that it has been necessary to close down theaters because of lack of fuel.

Distinguished Directorate of Halifax Casino.

Halifax, N. S.—The recently opened Casino theater in Halifax is doing capacity business. The directors of the new Casino are Sir Frederic Fraser, president; Hon. R. G. Beazley, M. L. C., vice-president; Gerald B. Pearson, barrister, secretary; F. H. Sexton, principal of the N. S. Technical College; E. D. Farrell, M. D., and R. J. McAdam. This is unquestionably one of the most distinguished directors' lists that any motion picture house has ever claimed in Canada. It is but another proof of the growing importance and influence of the industry in Canada.

Many See "Idle Wives" by Invitation.

St. John, N. B.—One of the largest audiences that ever attended a private screening in St. John witnessed an exhibition of "Idle Wives," the seven-part Universal production, at the Imperial theater after the regular evening performance. The screening was given through the courtesy of Bert Margetts. Members of the Board of Censors, prominent citizens, and representatives of the press were present. The picture made a deep impression. It was passed by the board in its entirety.

W. O. Fennety's Interesting Advertisement.

Fredericton, N. B.—A novel bit of advertising was arranged by W. O. Fennety, manager of the Gayety theater, during the engagement of the Metro production of "Romeo and Juliet." Mr. Fennety has made a specialty of Metro features, and when the feature production made its way into this territory the house was practically in readiness for an elegant lobby display, and for large outside posters. The severe winter weather has had little effect on business in Fredericton. The hoilday rush was much larger than usual, and since then there has been but little falling off in general attendance.

Gaiety Theater, Fredericton, N. B. Left to right: Jules H. Wolfe, Metro; Ernest Seaman, operator; W. W. Fennety, manager; Frank Spearin, assistant operator.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, West Philadelphia, Pa.

Pelham Theater Sold.

PHILADELPHIA, PA.—The Pelham theater, a one-story motion picture house at the southeast corner of Germantown avenue and Sharpnack street, has been sold by Benjamin Haas to C. Seldomridge. for $23,000. It has a frontage of 43 feet on Germantown avenue and extends 100 feet on Sharpnack street, widening in the rear to 62 feet. The property is assessed at $14,000.

Small Fire in Exchange Screening Room

Philadelphia, Pa.—Moving picture films valued at several thousand dollars were destroyed by a fire which is said to have been due to one of the films igniting during a private exhibition last week at the Pathe exchange, 1235 Vine street. The exhibition room of the company is located in the rear of the building on the first floor. A new picture was being shown. In some unknown manner there was a flash and instantly the machine was in a blaze. While employes of the company ran to turn in an alarm others formed a bucket brigade and carried out of the room several thousand feet of films. The loss to the property was small. John Phelan's presence of mind saved a lot of property. He rushed from the projection booth, which is, of course, metal lined, and shut the door, preventing the flames from spreading.

Manager Harry Scott Promoted.

Philadelphia, Pa.—Harry Scott, the popular exchange manager, who has been highly successful in distributing the K-E-S-E. features in this territory, has been transferred to the New York offices, where he will take up new duties as assistant to the general manager there. Harry A. Bugie, who has had considerable experience at the local office, will succeed Mr. Scott as manager here.

Herbert Given Managing Local Triangle

Philadelphia, Pa.—Herbert Given, who has been promoted from assistant manager to manager of the Triangle company here, announces, beginning January 15, all Keystone comedies to be released will consist of single reels. "The Seven Deadly Sins," McClure super-feature, is promised for early release by Mr. Given, who will give full protection to regular Triangle exhibitors.

A Daughter Comes to Earl Fort's Home.

Philadelphia, Pa.—Earl Fort, manager of the Sherwood and Baltimore theaters, in West Philadelphia, has recently become the father of a chubby baby girl. Mr. and Mrs. Fort are receiving congratulations and have decided on a screen career for the youngster, which will eventually make her, they hope, a queen of the movies.

Local Pathe's All-Motor Force.

Philadelphia, Pa.—The local Pathe exchange boasts an all-motor force. The volume of work which the members of H. M. Osborne's staff are called upon to do and the amount of territory which they cover is beyond the possibilities of anything but automobiles. Mr. Osborne himself boasts a 1917 Chevrolet, purchased recently, C. U. Martin and F. P. Sulzbach drive Fords, J. A. Moore has a Buick and S. H. Hochfield a Pullman.

Start a Developing and Printing Co.

Philadelphia, Pa.—W. M. Fowler and Duff C. Law have established a complete motion picture printing and developing plant at 204 Osborne street here, under the name of Duff C. Law, Inc., and are at present engaged in securing local events for the Stanley Weekly. They have also undertaken several commercial jobs for the Boosters' Club and the Pennsylvania Railroad, which were entirely satisfactory. Mr. Fowler is a man of good social connections and has found his new venture both profitable and interesting.

Seaside Exhibitor Joins Stanley League.

Atlantic City, N. J.—Edward J. O'Keefe, the leading Atlantic City exhibitor, who operates the City Square theater and the Cort, has recently become a member of the Stanley Exhibitors' Association and is booking his pictures through the Stanley Booking Company.

Local Business Jottings.

Philadelphia, Pa.—"Patria," with Mrs Vernon Castle, has been booked by B. F. Keith's theater here, the only big-time house in the city. This is the first time a serial has been shown at the theater, and the first three reels which were screened last week met a cordial reception. With the other bookings in prospect for the serial and the demand that exists locally for the Gold Rooster plays, H. Osborne of Pathe sees a rosy path ahead of him this season.

Philadelphia, Pa.—Art Dramas, released by the Electric Theater Supply Company, are being booked at many of the Market Street houses with good results.

Philadelphia, Pa.—J. M. Ashcraft, the live representative of the Masterpiece Film, has made a record in booking "Purity," and several other special releases. He was formerly advance agent for several big theatrical productions, but has apparently found the picture business more lucrative and interesting.

Philadelphia, Pa.—The Stanley, Victoria, Globe, Family, Arcadia and Keith's have recently booked Pathe News, which will be shown regularly at these important houses. "Kick In," the latest Gold Rooster release, is booked to play a solid week at leading Market street theaters.

Baltimore Movie Club Dances

Third Annual Dance, at Lehmann Hall, on January 4, Delightful Event—Color Scheme in Decorations Black and Gold with National and State Flags and the Club Motto—Five Hundred Attended.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—The Maryland Movie Club of Baltimore held its third annual dance at Lehmann Hall, 856 North Howard street, on Thursday night, Jan. 4, and to say the least, the affair was a splendid success from beginning to end. The members of the club who were principally responsible for the success of the event are: J. W. Hawkins, president; L. Roy, vice-president; and H. J. Reuwer, secretary.

At about ten o'clock the dance was in full swing and the young men and women of this city were heartily enjoying themselves. Particularly to be noticed was the cozy, homelike atmosphere which was in the room. The hall was decorated artistically with national and state flags and photographs of the leading screen stars. Just under the balcony as you entered, there hung the seal of Maryland with the initials of the club beneath. The color scheme of black and gold, representative of those of the state, was carried out to its fullest extent. Artistic programs backed with these colors were given out. The huge chandelier in the center of the room was a mass of greens. The music was furnished by a 6-piece stringed orchestra while in the cabaret a three-piece Hawaiian orchestra and a singer rendered selections. Spotlight dances were given later in the evening and souveniers were presented the ladies. About 500 attended the affair.

H. Blechman Now Has Pictorial.

Baltimore, Md.—The Pictorial theater, 3310 East Baltimore street has now been taken over by Harry Blechman, who is managing it. C. E. Meddinger, the former owner of this house, has been obliged to discontinue his filmdom activities owing to the tea business, which he carries on, having become so large. The Pictorial has a seating capacity of 340 and Mr. Blechman has had the interior redecorated and new curtains hung.

Frank P. Bratten in Baltimore.

Baltimore, Md. — Frank P. Bratten, owner and manager of the New Empire theater in Pocomoke City, Md., was a visitor to the Mutual Exchange last week. He was taking a short vacation and incidentally loked in on his Baltimore film friends. After seeing "Experience" at Ford's, he continued to Frederick. The New Empire seats 300 and is the only theater in Pocomoke City.

New Pilot for Elektra.

Baltimore, Md.—Paul F. Slattery has now taken over the management of the Elektra theater, 1039-41 North Gay street. This theater has been bought by the United Theater Company, Ltd., and the house has been rechristened the New Elektra. Mr. Slattery took charge on Friday, Jan. 12.

Solax Owners Like Short Subjects.

Baltimore, Md.—While in the Mutual offices lately, Messrs. Bradshaw and Johnson, manager and owners of the Solax theater, 1204 West Baltimore street, spoke of the likes and dislikes of their patronage. "The Clientele to which we cater," they stated, "is particularly fond of exciting stories, something that stirs the blood, and it has been found that love dramas do not attract them. We are sorry that the Mutual no longer has a regular program of short subjects, for we have also noticed that the one, two and three reel pictures have the greatest drawing power in our house."

Exhibitors in Picture.

Baltimore, Md.—Three of Baltimore's most prominent exhibitors, Guy L. Wonders, Dernard Depkin, Jr. and Joseph Brodie are now appearing with Clara Kimball Young in "My Official Wife." They have not signed a contract to appear in any others, however, but just happened to fill in on a couple of the hotel scenes when this picture was being made and they were on a visit to the studio.

Big Theaters Use Serials.

Baltimore, Md.—Through the activities of Frank B. Spurrier, manager of the Pathe exchange in this city, two of the largest houses have booked the serials being released through this exchange on January 22. Kernan's Maryland has booked "Patria" and Nixon's Victoria will screen for its patrons "Pearl of the Army."

Prominent Film Man Marries.

Baltimore, Md.—Last week Carl F. Senning, manager of the Fox exchange in Washington, suddenly became a benedict. The bride of Mr. Senning is Miss Rose S. Watson of Mamaroneck, N. Y. We congratulate Mr. Senning and wish him many years of married bliss—we have had several ourself.

Baltimore Censors Take Time

Maryland Board Makes a Washington Exchange Feel Its Dereliction—Gave a Good Chance to Have All Old Films of Doubtful Value Censored—When Manager Bergen Wants to Use One, Censors Won't Look, So There!

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—There has been some little complaint on the part of some of the exchange managers against the manner in which the members of the Maryland State Board of Motion Picture Censors are handling films, this complaint being confined to the reels that were exempted for a considerable length of time being in the nature of commercial reels in use quite a while before the law went into effect.

It seems that the exchange managers were given some little leeway on these reels, which in most cases they rent out at about a dollar a reel, but they did not feel like putting out the enormous amount of money that would be required to cover the thousands of such films that had been lying on the shelves for a long time and which were not good for anything but use as fillers. Of course, there often comes the time when the exchange manager is in need of an emergency show and the Washington managers thought that all they would have to do in such a case would be to shoot over the desired reels to the censors and get quick action.

Such an occasion arose recently with the K-E-S-E exchange here. Manager Berger had a number of commercials and other reels that he desired to have pushed through. He declares that he asked that the board look over the reels he sent it for inspection at as early a date as possible, but nothing but delay resulted and he lost several bookings because of this action. Mr. Berger says that he had been informed that he should have submitted these reels before the expiration of the time limit on free exhibition (without censoring).

This matter will be one of the more important issues at the next meeting of the Washington Exchange Managers' Association. It had been hoped that the dealing between the film men and the censors would be along harmonious lines. On several occasions there has been complaint to the contrary, much to the disappointment of the film interests, whose one desire has always been to co-operate with the Maryland officials.

New Lease on Princess Theater.

Washington, D. C.—G. F. Allwine, C. I. Smith and J. Ferman have recently secured from Mrs. Beatrice R. Chamberlaine a lease to the Princess theater located in the old Northeast Masonic Temple at Eleventh and H streets, northeast. Both Messrs. Allwine and Smith have had some little experience in the motion picture business. The former is serving as manager of the new acquisition. Mr. Smith is connected with the shipping department of the local World Film Corporation exchange.

Schedule of Good Children's Pictures Posted.

Washington, D. C.—Announcement has just been made that bulletins announcing the release of photoplays best suited for children and covering the general story of the play are being regularly posted in the reading room of the Public Library. These are the bulletins that are being sent out by the national committee on films for young people, which is affiliated with the National Board of Review. A number of pamphlets dealing with the efforts to secure pictures best suited to children have been received at the library and those interested in the subject are invited to use them.

Local World Film to Cover North Carolina.

Washington, D. C.—The Washington office of the World Film Corporation has just had reassigned to it the business of the State of North Carolina, handled last summer by the Atlantic office. The return of this territory to the Washington office is being welcomed by Manager H. C. Wales, who has made a very great many friends among the exhibitors of the Tar Heel State. It is to be remembered that Henry E. Friedman, who was formerly connected with he Washingon office, was the originator of the very successful North Carolina Motion Picture Exhibitors' League, and the World Film's ojce here has always been in close touch with their friends in North Carolina.

Recent Changes in Local Vitagraph Forces.

Washington, D. C.—William F. Ballenger, at one time with the General Film Company here, and more lately traveling representative for the International, has joined the sales force of the Vitagraph V-L-S-E. Mr Ballenger will cover the western part of Virginia and the western part of North Carolina for his new employers.

The assignment of Mr. Ballenger to the territory named has brought with it the reassignment of Alan Bachrach and Nat Glaser whereby the former will have an opportunity to be near home after having been almost continuously on the road for a year. He will be the road representative of the Vitagraph in Baltimore, for the eastern shore of Maryland, taking in Hagerstown, and in Washington. Mr. Glaser will cover those parts of Virginia and North Carolina not reached by Mr. Ballenger. All of these men are well known in their respective territories, and by reason of their connection with the film business have a knowledge of all angles of the game, which is proving of great benefit to both themselves and the people with whom they do business.

Film Stars Appear at Garden Theater.

Washington, D. C.—Lucile Lee Stewart and Huntly Gordon, starring in "The Ninety and Nine," appeared in person at the Garden theater last week and met with the sort of reception that is usually accorded film favorites. Both of the stars gave short talks and signified their pleasure at the ovation which they received. Miss Stewart told of the life of a motion picture actress, of the hard work incident to the production of some of the pieces, while Mr. Gordon gave sound advice for the benefit of such of the male members of his audiences as had an idea that they would like to have an opportunity of facing the camera as a "high-priced" star.

Prohibition Picture Seen at Press Club

Washington, D. C., Newspaper Men and Members of Both Houses of Congress See "The Man Who Forgot"—Came Apropos.

WASHINGTON, D. C.—More than two hundred newspaper men, members of Congress, and officials of the Government, witnessed the opening production in Washington of "The Man Who Forgot," at the National Press Club. The presentation was made by H. C. Wales, manager of the World Film Corporation, who was present with H. E. Flaherty and other members of his force. Mr. Hay, the author of the story, was formerly a Washington newspaper man and is now a writer of magazine stories and books of fiction. He is one of the leading members of the National Press Club, is very well known in and around Washington and is the son of Representative James Hay, of Virginia, who was chairman of the House Committee on Military Affairs and is now a judge of the United States Court of Claims.

Aside from the fact that "The Man Who Forgot" is the product of the pen of a Washingtonian and the fact that all of the scenes are laid in this city in and around the National Capitol and in the vicinity of the Press Club itself, this feature film will be of intense interest by reason of its make-up and the fact that at the time of its showing there was pending in the House of Repesentatives prohibition legislation around which the scenario might have been written had the thought but just come to the mind of the writer.

The story is a gripping one of a fight made and won by a reformed drunkard who had become a Representative in Congress, for nation-wide prohibition and the hand of the daughter of a United States Senator, leader of the opposition. It was but a comparatively few days before that the Senate passed a bill providing for prohibition in the District of Columbia and that bill has since gone to the House of Representatives.

Washington Club Women Appeal to Public

Federation Wants Help in Making the Special Children's Shows at Local Theaters a Decided Success—Need to Prove the Demand for Them.

WASHINGTON, D. C.—The Federation of Women's Clubs of the District of Columbia has sent out an earnest appeal to the general public for co-operation with its motion picture committee to the end that the box office receipts of eleven of the city's theaters for children's "pay" matinees may be kept up to the point reached in the attendance at the free matinees.

It is to be remembered that the motion picture men of Washington agreed to co-operate with the committee in putting on motion picture matiness for children. The use of the houses for two days, one in each week, together with free films, operators' services, etc., are given the ladies. Of course, the exhibitors are more or less "doubting Thomasas," and they will not believe that there is a genuine demand for children's matinees until that demand is proven so that the ladies say:

"In order to demonstrate our ability and good faith in making good on the 'box office receipts,' we must keep the attendance of the pay matinees up to that of the free matinees. And we must continue to send the children regularly to the 'special performances,' keeping them away from the pictures that were made for the adult audience only.

"It is the duty of every man and woman in the District of Columbia to give his or her individual effort in this movement.

"This is not the time for criticism.

"The motion picture committee is doing the best that is possible with the material at hand; but unless we demonstrate with these we shall never get the kind we want. It is time for united effort in opening the eyes of the parents to the danger in allowing their children to see all that they do see when they are allowed to attend performances of pictures that were never manufactured with a view to either entertaining or educating a juvenile audience."

Pittsburgh Items

Royer and Wheeler Open Exchange.

Pittsburgh, Pa.—The opening of a new exchange at 238 4th Ave., Pittsburgh, has recently been announced by Messrs. Royer and Wheeler.

Both these gentlemen are widely known by the exhibitors in this teritory, and there is no doubt that the launching of this enterprise will prove a success. The name of this concern is the American Standard Film Service, and is a branch office of Chicago American Standard.

This concern will release at least two comedies a week, and from one to two features a month. The initial release will be four episodes of the "Tom and Jerry" comedies, produced by the Emerald Motion Picture Corporation, released exclusively through the American Standard Motion Picture Corporation to their branches.

Children's Saturday Matinees at the Liberty.

East Liberty, Pa.—The Liberty theater, Rowland & Clark's beautiful house at Penn and Shady avenues, in the East Liberty district, Pittsburgh, will inaugurate a special Saturday afternoon feature shown for children, beginning January 20. In addition to the regular short subjects and the feature picture, a multiple reel subject, selected especially with regard to its appropriateness for children, will be shown. The first attraction will be "Shadows and Sunshine," the Pathe production featuring Marie Osborne. On the following Saturday the Mary Pickford subject, "Fanchon the Cricket," will be shown.

Farmington Theater Burns.

Farmington, W. Va.—A fire which burned part of the business section of Farmington, W. Va., twelve miles from Fairmont, on January 14, destroyed the Majestic theater.

Pittsburgh Has New Booking Co.

National Film-Booking Service, a New Concern to Book for a Group of Theaters, Formed by Men Connected With Late International Local Office—Headquarters Are Located at 804 Penn Avenue.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—A new company has been established in Pittsburgh, known as the National Film-Booking Service, to handle films on the group or circuit basis and act as a clearing house for exhibitors. The personnel of the film and its promoters is made up largely of the members of the late International Film Service branch here. They are E. J. McGurty, formerly manager of the International exchange; R. Gilchrist, formerly in charge of the Erie, Pa., territory of the International; L. S. Johns, formerly cashier; E. A. McQuiggan, formerly booker; C. P. Wolcott, formerly city representative. All are men of tested ability and wide experience in the film business.

The plan of the National Service has been paterned after the circuits operated in New York, Philadelphia and Chicago, with the addition of several new departments that are to be available to the clients of the firm. The service will be in the nature of group bookings of the productions on the market for a number of theaters, on the basis of flat charges and not percentage. An information department covering the criticisms and reviews of films, information on the films as they are released and on their box-office status, will be maintained. Neither the concern or its membrs are in any way affiliated with film exchanges or theaters. Headquarters have been opened in the former offices of the International Film Service, 804 Penn avenue.

Specialties Company to Expand.

Pittsburgh, Pa.—The Motion Pictures Specialties Company, Inc., manufacturers and distributors of slides, lobby displays, photos, and other picture theater accessories, with headquarters at Penn avenue and Twelfth street, Pittsburgh, is about to expand its business by the establishment of branches in New York, Chicago and Hollywood, Cal. The concern has just been reorganized preparitory for the new undertaking. D. Leo Dennison, prominent in the film trade and recently appointed manager of the local branch of the Famous Players, has purchased the controlling interest in the Specialties company from James Steel. He has tendered his resignation as head of the Famous Players here. George M. McClain, formerly controller of the Famous Players exchange in Pittsburgh, has assumed the active management of the concern.

The Specialties company at present occupies the third floor of the Paramount building, but these quarters are proving inadequate for the rapidly growing business and a new location is being sought. Mr. Dennison states that plans are under way to broaden the scope of the company's products as well as its field of operations, and will shortly begin the manufacture of new novelties of various kinds for advertising theaters and films. The wide experience of the members of the new organization of the Specialties Company assure the growing success of the undertaking.

J. F. Wall Will Represent Supreme in Ohio.

Pittsburgh, Pa.—The Supreme Photoplay, Productions, 121 Fourth avenue, Pittsburgh, has transferred J. F. Wall, formerly special representative out of the Kansas City office, to the headquarters here and he will represent the company in the Ohio territory. Mr. Wall has met with much success during the past few months handling "Where Are My Children" for the Supreme. In Ohio he will handle "The Masque of Life," recently acquired by the Supreme.

Arthur Meyer, for the past year traveling representative of the Liberty Film Renting Company, joined the forces of the Supreme in Pittsburgh on January 15.

H. C. Berger Buys Poster Co.

Pittsburgh, Pa.—The Poster Company, 804 Penn avenue, Pittsburgh, one of the leading houses handling mounted paper, has been purchased by H. C. Berger, who was manager of the concern, from E. L. Harmon. Mr. Harmon has retired from the poster business, but has several other enterprises under consideration. The deal also included the transfer of the American Poster Mounting Company, and Mr. Berger is now owner of both businesses.

Harry Davis Books Some Big Films.

Pittsburgh, Pa.—Manager Harry Davis, owner of the chain of moving picture theatres conducted by the Harry Davis Amusement company, including the Grand, Lyric and Temple, has returned from a trip to New York, where he contracted for the following big subjects to be shown soon: "The White Raven," featuring Ethel Barrymore; "Hearts Afire," featuring Clara Kimball Young; "The Americano," featuring Douglas Fairbanks, and other forthcoming productions.

Coal Company Builds Theater.

Webrum, Pa.—The Lackawanna Coal & Coke Company, at Webrum, Pa., one of the largest industries in this section, has just completed a cozy moving picture theater for the benefit of its employes and shows are being given three nights a week. High class equipment and pictures are used.

Watching Wadsworth Sunday Closing Case

Exhibitors William Dunlap and William Stender Expect Supreme Court to Give Final Decision Soon—Case is Being Watched.

By M. A. Malaney, 218 Columbia Building, Cleveland, Ohio.

WADSWORTH, Ohio.—William Dunlap and William Stander, of Wadsworth, Ohio, are making a fight in the courts for Sunday opening, that is attracting the attention of exhibitors all over Ohio.

Some time ago they were arrested charged with unlawfully giving theatrical performances on Sunday. Before a justice of the peace they were tried and found guilty. They carried the case higher, through the probate court of Medina county, then the common pleas court and later through the court of appeals. The last named tribunal held them guilty and they appealed to the Ohio supreme court which will shortly decide the case.

A petition containing 160 names was filed against the holding of picture performances on Sunday, and the defendants came back with a petition supporting them, containing 210 names.

Recently these exhibitors went to Cleveland where they received support of the exchanges and exhibitors in their fight.

Earl Metcalfe Weds Ethel Tully.

CLEVELAND, Ohio.—The wedding of Earl Metcalfe and Ethel Tully at New Bergen, N. J., may be described as a romance of the films.

These two stars recently played the leads in "Ignorance," a film made in Cleveland. At the end of the picture they were married. It was only a couple of weeks after finishing this picture that they were married in real life.

Serials Are Comings Back in Ohio.

Cleveland, Ohio.—Serials seem to be coming back in Ohio. At least that is the consensus of opinion after watching the results at various theaters playing them. "The Shielding Shadow," "The Secret Kingdom," "The Purple Mask," "The Great Secret" and others have been very active and exhibitors report good business on them.

Even the manager of the local exchange, Harry Reavey, who thought every town of any consequence had booked "Gloria's Romance" has been agreeably surprised lately to receive an average of three contracts per week from small towns for this serial.

"The Great Secret" opened in Cleveland to an enormous business. It was booked by the Alhambra and New Mall to run simultaneously. These houses ran it a week (the first chapter) and succeeding chapters will be shown four days each. These two houses went to much extra expense to put it over. They bought much advertising space and besides put up five 50 feet by 10 feet signs, three of them in the heart of the business district.

Exchange Men Arrested.

Cleveland, Ohio.—J. R. Johnson, manager for the Greater Vitagraph exchange here and J. E. Flynn, manager of the Cleveland General Film branch, were arrested last week, on warrants sworn to by Chairman Williams of the Ohio Board of Censors.

Mr. Williams charged they had rented films without making all the cut-outs ordered. He explained, however, that he didn't believe they had wilfully disobeyed the orders. They were fined $50 but the fines were suspended.

Elyria, Ohio.—Taking advantage of the wave of prosperity, the Bannon theater company, operating the new Bannon theater, Elyria, is selling stock at $10 a share.

New Chattanooga Theater Plans Shown

Signal Amusement Company's New Tivoli Theater to Be a Handsome Affair—Architect's Drawing in Lobby of Alcazar.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATTANOOGA, TENN.—An architect's drawing showing the front elevation of the proposed Tivoli theater to be erected on Market street has been placed on exhibition in the lobby of the Alcazar. The new house will be constructed by the Signal Amusement Company, the plans and specifications for the theater having been drawn by Clarence T. Jones. Bids will be opened shortly, but the company has found that owing to existing leases on its theater site, no construction work could be undertaken for several months.

Efforts have been made to make an adjustment with the lessees whereby the buildings could be razed immediately, in order to break ground for the new structure, but no agreement has as yet been entered into. The property was acquired by the company months ago, and at the time it was expected that the new theater would be completed and ready for winter operation. Notice is posted at the Alcazar that the Tivoli theater will be opened in time for the 1917-18 winter vaudeville season.

The main floor will seat 850 and the balcony 750, or the auditorium proper 1,600 persons, exclusive of the boxes. On the second floor is to be a large smoking room for men. The building also is to contain a nursery where mothers can leave babies in charge of special theater maids while attending shows or motion pictures.

General Office Enlarges Scope.

Memphis, Tenn.—Following a recent assertion that the Memphis branch of the General Film would be used in future merely as a commercial distributing point for southern territory, A. S. Parker, cashier for General at this point, recently stated: "For a time this plan was more or less adherred to, as our newer service was temporarily taken away from us. From now on, however, we will be furnished with film direct from the manufacturers, thereby being upon equal footing with other General Film southern offices." The Memphis office is now conducted on an extensive plane, and since Manager W. P. Haslett assumed charge some weeks ago several changes have been noted for the better in the handling of business from this branch.

Nashville's Free Sunday Show.

Nashville, Tenn.—The first moving pictures exhibited in a downtown house on Sunday in many months were presented on January 14 at the Princess theater, when H. L. Brownell, safety engineer of Chicago, delivered a lecture, "Safety First," accompanied by a number of reels of pictures. The theater was packed, and although the performance was free, it stands to reason that a large majority of the onlookers would have gladly paid their admission fees for the sake of seeing a high-class program service at the local houses on Sunday.

Fox Players Return North.

Chattanooga, Tenn.—After having spent a number of weeks in the vicinity of Chattanooga, during which time a five-reel feature entitled "The Wisp of the Wilderness" was filmed in its entirety, the company of thirty-nine Fox players, directors and camera men have departed for New York again. June Caprice, Ned Finley, William Nye, etc., were included in the cast, and after having been run out of Florida and North Carolina on account of inclement weather conditions, the splendid locale surrounding Chattanooga in Tennessee and northern Georgia was advantageously employed in filming the story.

Harry Sudekum's Noise Wagon.

Nashville, Tenn.—One of the noisiest things in town, as well as one of the most conspicuous to the eye, has been the big automobile truck rigged out in posters advertising the Princess theater. The noise is made by a huge music manufacturer formerly used on an amusement carousal, and can be heard a mile off. The truck rambles right on through the uptown streets as well as on the boulevards, irrespective of the fact that conversation is impossible within a hundred yards, and has naturally attracted quite a bit of attention.

Tennessee News Topics.

Nashville, Tenn.—The members of the Tennessee Legislature, in session here, were the guests of the Princess Amusement company recently, during the run of the Government Forest Fire Pictures.

Nashville, Tenn.—The Strand was richly decorated with clusters of black butterflys during the run of the "Black Butterfly" with Petrova in the lead, being the clever work of Advertising Manager Billy Arnold.

Alabama News Notes

Undoubtedly It's a Sad World.

Birmingham, Ala.—Arlie Barber, curator of Birmingham's morals, thought he'd discovered a picture (movie) that needed censoring. The exhibitor invited the whole City Commission to view the film, and they voted Mr. Barber down, four to one.

R. A. Root Takes Auto-Arc Agency.

Jasper, Ala.—R. A. Root, connected with the Colonial theater of Jasper, has taken the agency of the Auto-Arc of the American Auto-Arc Company of Chicago. This device controls the Arc on direct current. Mr. Root has installed two at the Crescent theater, Mobile, Ala., and two at the Alcazar of Birmingham.

Birmingham Business Notes.

Birmingham, Ala.—Manager A. M. Graham, known to his friends as "Doc," states that Queen Features are going so good at present that effective January his company has decided to release one feature per week, instead of one a month, as was the former policy. Mr. Graham also reports splendid results obtained from his Christie Comedies, and that his force has been working overtime in order to supply the exhibitors' demands.

A recent addition to the traveling staff of the Queen Feature Service is G. M. Wall, who will cover Alabama, Tennessee and Mississippi for this company. The trade is well established in this territory, and the addition of Mr. Wall insures efficient road service for this territory.

Birmingham, Ala.—Mr. Trimble, of the Trimble Amusement Company, Memphis, was a recent visitor to this city, at which time he reported that his business in Memphis was thriving, and expressed his approval over the fact that Birmingham conditions were similar, from a standpoint of prosperity.

Temperance Film Seen by Prohibitionists

At Atlanta's Grand Theater Leading Advocates of Dryness See "The Man Who Forgot," as Guests of Manager of the House.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA.—Many prohibition advocates conspicuous in the campaign which resulted in the bill passed by the Georgia legislature last August, a year ago, and which drove clubs and near-beer saloons out of Georgia, last May, occupied a box at the Grand theater Monday night to witness the first southern filming of the temperance drama, "The Man Who Forgot," in which Billy Sunday, the noted evangelist, has taken such a keen interest.

Included in the party was Mrs. McLendon, honorary president of the Women's Christian Temperance Union; the Rev. Brooks Lawrence, superintendent of the Anti-Saloon League; Judge W. H. Preston, Mr. and Mrs. G. B. Lindsay. The number included twelve or more, all guests of G. S. Greening, manager of the theater.

It was through the efforts of local prohibition workers that "The Man Who Forgot" was brought to Atlanta, even before it was released on Broadway. The drama was produced by William A. Brady, the film magnate, who predicted that America would go dry probably within ten years, and stars Robert Warwick, one of the screen's brightest luminaries.

Clara Kimball Young has broken her former record as a drawing card by packing the Criterion theater at every show for three days past in the film version of Thomas Dixon's "The Foolish Virgin."

Kentucky News Letter

Ohio Valley News Service, Correspondents, 1404 Starks Bldg.

Snowfall Smothers Business.

LOUISVILLE, KY.—Box-office receipts at the local moving picture theaters, and in fact all through the state and adjacent vicinity, have been cut down materially during the past few days, the country now lying under the heaviest snow known during the past twenty-five years. Many of the smaller showhouses out in the state have suspended operations temporarily, attendances having to be drawn from a distance, and that being impossible due to the bad weather and condition of the roads.

"Stink Bombs" in Theaters Again.

Louisville, Ky.—A number of the smaller theaters have complained to the police and health departments concerning "Anarchist bombs," also known as "stink balls," which rowdies have been explod-

ing in moving picture theaters, thereby driving crowds out of the houses. These bombs are made of sulphureted hydrogen, and the stench is such that it practically is impossible for the average person to remain in a theater after one has been exploded. As a result of the complaints, A. J. Montedonico, sanitary inspector, has been instructed by Dr. W. Ed Grant, head of the health department, to locate the concerns selling such balls, and stop the owners from selling any more. Inspector Montedonico later reported that he had the promise of all the dealers that no more would be sold. The perpetrators of the outrage were not discovered in any of the cases, of which there were several in the smaller, or nickel houses.

New Art Picture Co. Reduces Capital.

Louisville, Ky.—The New Art Picture Co. has filed amended articles of incorporation changing its stock issue, and reducing its capital from $125,000 to $57,000, divided into $50,000 of preferred stock, and $7,500 of common. It had been originally intended to give a large bonus of common stock with all sales of preferred, but it was later decided to cut the amount of common stock and likewise the bonuses, so that the actual working capital of the organization has not been cut through the change. At present there are 75 shares of common stock and 500 shares of preferred. L. J. Dittmar, president of the company, stated that the company would start manufacturing within a few days, having made all arrangements for producing pictures in colors, in New York.

Calnay Cinema Files Amended Articles.

Louisville, Ky.—The Calnay Cinema Corporation, recently incorporated with a capital of $10,000, for the purpose of manufacturing and producing films at Louisville, has filed amended articles increasing the capital to $100,000 and placing the debt limit at $25,000. The same incorporators also control the Dixie Film Co., recently organized at Nashville. These incorporators are James Calnay, O. G. Fairchild and Jack G. Brehme.

Kentucky Theater Notes and Changes.

Princeton, Ky.—A change has been effected in the management of the Savoy theater, whereby C. W. Eldred has turned the management over to Carl Wynne, the change taking effect on January 15.

Louisville, Ky.—Notice has been given through the local newspapers of the dissolution of the Strand Amusement Co., operators of the Strand theater, who recently sold out to the Keith interests. The notice is signed by Charles M. Talcott, president, and by Adrian C. Humphreys, secretary-treasurer and general manager. All claims against the company should be filed at once.

Mayville, Ky.—Arrangements have been made for the sale of the Gem theater, which has been in bankruptcy for several months. The theater will be sold by Referee Durrett the latter part of this month.

Louisville, Ky.—The Highland Civic League, at a recent meeting, inaugurated a movement looking toward operation of special moving picture shows for children in the Highlands every Saturday. Plans are being made to run the pictures shown at the Keith house in the morning, at the Baxter or Cherokee theater in the afternoon.

Greenup, Ky.—C. F. Taylor recently completed and opened his new picture theater on Main street, and is getting a nice volume of business. This house can truly be considered a family organization, as every bit of work about the place is handled by members of the Taylor family. Mr. Taylor has charge of the operating booth, while Mrs. Taylor handles the box office. Miss Carmen Taylor and her brother Benton Taylor are the musicians, Miss Taylor playing the piano and Benton a violin.

Toronto is Promised a 1,500 Seat Theater

Splendid New House to Be Built on Corner of Richmond and Victoria Streets—Work to Begin in March This Year.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Ontario.

TORONTO, ONT.—Arrangements have been made for erection of a 2,500-seat moving picture theater on the southwest corner of Richmond and Victoria streets, Toronto, according to information secured by the Toronto correspondent of The Moving Picture World. The term of the lease is for 84 years with an annual ground rental of $21,600, or a total of $1,814,000, for the entire period. The new building will be started in March.

Plans for the new theater, which will be similar in outline to the Majestic at Detroit, are being prepared by S. H. Crane, of Detroit, and Hynes, Feldman and Watson, of Toronto. Leasehold arrangements for the property were carried out by Harry Rottenburg of Toronto.

The proposed theater's name is being withheld. The building is to be ready for use early in 1918.

Regent's Children's Show Well Patronized.

Toronto, Ont.—Excellent judgment apparently has been used by Manager Roland Roberts of the new Regent theater, Toronto, in connection with the holding of children's matinees at eleven o'clock each Saturday. Approximately 1,000 children, with their parents or guardians, attended the fourth of these shows on January 13, although practically not a line of advertising had been used for this or any of the previous special performances.

The owners of the Regent had been finding some difficulty in securing a desirable tenant for a small store space off the lobby of the theater until Manager Roberts himself "rented" the store. The theater owners then discovered that Roberts had established a finely appointed waiting room for patrons. The idea struck them as being such a good one that they went Roberts one better by appropriating a goodly sum to provide more facilities in the way of furniture, mural decorations, magazines, etc. Roberts is now boosting the slogan, "Meet Me At the Regent," with fine results.

Agricultural Railroad Show in Ontario.

Toronto, Ont.—One of the two special railway coaches employed by the Ontario Agricultural College, Guelph, Ont., for demonstration and exhibition purposes in the farming areas of this province is a moving picture theater. Farming methods, sanitation arrangements and samples of grains, vegetables and fruits, grown in Ontario, are shown on the screen of this college on wheels. The show train will visit all parts of the province during the next two months.

Exchange Managers' Club to Co-operate With Exhibitors.

Toronto, Ont.—At a meeting of the Toronto Exchange Managers' Club, held on January 12, James Travis, formerly local Pathe manager, and now in charge of All-features, Ltd., was elected secretary in succession to Clarence Robson, who has become an exhibitor-manager of the Strand, Toronto.

A committee composed of Phil Kauffman of Famous Players, Mitchell Granby of Fox, and Barrett of the Mutual, was chosen to co-operate with the Ontario Motion Picture Exhibitors' Association in various ways.

Express Delays Annoy Film Men.

Toronto, Ont.—The cancellation of no less than forty-one passenger trains in and out of Toronto by the Canadian Pacific and Grand Trunk Railways has given considerable trouble to the fifteen moving picture exchanges in Toronto. The railroads decided to cut down the passenger traffic in order to relieve the freight congestion throughout Toronto.

Heavy traffic on the remaining passenger trains and heavy snowfalls have also had the effect of disorganizing the railway services. Moreover, some passenger trains have been making their scheduled runs without express cars and shipments of reels have been delayed on this account as well. Local trains have been running from six to eight hours late recently on account of snow and the greater number of people using the less frequent trains.

The situation has been acute, particularly with those exchanges which have releases for stated periods of thirty to sixty days. At these offices it is difficult to fill all the bookings for various subjects within the time limits and the days lost through railway delays are keenly felt.

Making a Census of the Trade.

Toronto, Ont.—W. A. Bach, publicity manager of the Canadian Universal, is compiling a directory of the moving picture industry throughout the Dominion. Mr. Bach is sending out coupons to all exchanges and theaters, which he asks to be filled in by all exchange managers, exhibitors and operators. When he gets all this data, he intends to have the names listed and printed for the use of everybody and anybody in the trade. This will be the first complete census of the moving picture business in Canada.

Manager Fined for Crowd that Gathered.

Toronto, Ont.—For permitting twenty-eight persons to stand in his moving picture theater, the Photodrome, 45 Queen street west, Toronto, Samuel McMillan was fined $5 and costs or ten days, by Magistrate Kingsford in the local police court, despite evidence submitted in favor of accused. McMillan was charged with allowing four persons to stand in the aisle and twenty-four persons to stand in the rear of the seats of his theater, but witnesses declared that the crowd gathered in the rear of the house to watch an argument between two big policemen and a small boy as to whether the latter had been unaccompanied by an adult when he entered the theater. Harry Thomas, an adult, swore in court that he had taken the boy into the theater and the charge against McMillan that he had allowed the entry of an unguarded child was dismissed. The magistrate refused, however, to believe that the twenty-eight persons had gathered in the aisle and lobby of the theater to hear the argument between the police and the boy.

Max Goodman With Famous.

Toronto, Ont.—Max Goodman, formerly of Stauntons, has been placed in charge of the customs department of the Famous Players, to expedite the passage of reels and paper from the United States and Europe through the Toronto customs house.

Martin Barnet is Monarch Road Man.

Toronto, Ont.—Martin Barnet, late of the United, has joined the road staff of the Monarch Film Company, Toronto, Canadian distributors of Clara Kimball Young releases.

Get "Witching Hour" Rights.

Toronto, Ont.—The Famous Players Film Service, Ltd., has announced the acquiring of the Canadian rights for the Frohman feature, "The Witching Hour," by Augustus Thomas.

The Famous Players have also secured prints of a new British official war film showing the tanks proceeding into action and also give more views of Canadian troops in France.

Covington, Ky., Picture Theater Destroyed

The Old Hippodrome, Owned by Nordmeyer & Berning, Burns—Was Inflammable and Carried No Insurance.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, O.

CINCINNATI, O.—The Hippodrome theater, at Seventh and Washington streets, Covington, was destroyed by fire on Sunday morning, January 14, together with a flour mill immediately adjoining, owned by the same firm, Nordmeyer & Berning, with a total loss of approximately $45,000. It is understood that the theater was without insurance. The house was the largest on the Kentucky side of the river, having been remodeled two years ago by the firm, and had a seating capacity of 1,400. It was the only five-cent house in Covington, and did a big business. The house was extremely old, having been built nearly fifty years ago, and while it had been modernized in various ways, it was of very inflammable construction which is the chief reason for its lack of insurance. Mr. Nordmeyer, one of the firm of owners, has not yet decided whether he will rebuild the structures, this depending largely upon the adjustment of the insurance on the mill, amounting to about $18,000.

Hoodlum Practices Again.

Cincinnati, O.—The distribution of "tear pellets" through the Park theater, in Hyde park, during the performance on Sunday afternoon, January 14, caused considerable discomfort to patrons, and the coughing, sneezing and weeping which resulted were a mystery until the cause of the trouble was located. Clifford Ruckel and Walter Greenbaum, former employes of the house, were arrested charged with having scattered the pellets.

McMahan & Jackson Get "Witching Hour."

Cincinnati, O.—McMahan & Jackson, the well known firm of exhibitors and feature owners, have returned from New York with another production which looks like a winner, being "The Witching Hour," produced by the Frohman Amusement Company. The picture has just closed a long and successful run at the Rialto, New York, and its success as a stage production, with John Mason in the leading role, is recalled by playgoers in Cincinnati and elsewhere. The first run of the picture in Ohio began at the Walnut theater, Cincinnati, with a week's engagement, starting on Sunday, January 14, and the firm reports heavy bookings for Cleveland, Toledo, Columbus and other of the larger cities. They declare that so far the business in sight looks larger than for "Neptune's Daughter," which heretofore stood in the McMahan & Jackson office as the limit in popularity.

Manager I. Libson Reduces Prices.

Cincinnati, O.—Manager I. Libson has reduced prices at the Walnut theater as a result, he states, of making more favorable arrangements for forthcoming attractions than prevailed lately. Instead of 25 and 15 cents, the new scale of prices is 15 and 10 cents, which will undoubtedly be more acceptable to a large number of people. The first attraction under the new arrangement was an engagement of Mary Pickford in one of the first of her own productions, "The Pride of the Clan."

Harry A. Bigie a District Manager.

Cincinnati, O.—Harry A. Bigie, for two years manager of the local office of the Kleine-Edison Company, and a popular member of the film fraternity here, has left to become district manager for K. E. S. E., with offices in Philadelphia. The name of his successor in Cincinnati has not yet been announced. He was tendered a farewell dinner at the Cuvier Press Club by the Cincinnati Screen Club, attended by most of the exchange managers and by other friends made during his stay in the city.

Further Developments of Fountain Square Project.

Cincinnati, O.—The United Theaters Company, owning Keith's theater, and backing the project for the construction of a large building on that site, as well as for construction on Fountain Square, which may include one of the largest and finest moving picture houses in the city, has indicated its intention to carry out its plans by securing the fee title to the necessary real estate at and around the northwest corner of Fifth and Walnut. It paid the Fountain Square Theater Company, predecessor of Keith's, $180,000 for three parcels of ground covered by the theater, several other pieces bringing $100,000, $80,000 and $30,000, respectively.

Dayton, O.—The Majestic management has completed arrangements for the coming engagement of the great Ince production, "Civilization." Advanced prices will prevail, as the case has been in other Ohio cities. Reports from Piqua, where the picture was shown at May's opera house, tell of big houses at prices ranging from 25 cents in the gallery to $1 for the best seats.

Covington Ministers Ask for Local Censors

Chief of Police Calls a Conference of Local Film Men to Go Over Situation—League President Strotman Makes a Statement.

COVINGTON, KY.—The censorship question is up in full force here, through the efforts of the Covington Ministerial Association, which is bending its influence to obtain some form of local censorship. A conference of moving picture exhibitors to meet with the Association has been called by the chief of police, in order to thresh out all details of the matter as fully as possible. President Strotman, of the Covington Moving Picture Exhibitors' League, has pointed out that local censorship has never proved practicable, as the work involved and the wear and tear on the films would prove too great. There has never been any form of censorship in Kentucky other than that exercised by the police in stopping objectionable films, a measure proposing state censorship failing of passage in the legislature. Censorship by the police, under a definite agreement with exhibitors, has proved satisfactory in Covington, and exhibitors hope that there will be no change in this system.

Indianapolis Has Endorsed Film Matinees

Parent-Teacher Organizations Are Boosting Special Shows for Children—"Family Night" Programs at Local Theaters.

By Indiana Trade News Service, 816 State Street, Indianapolis, Ind.

INDIANAPOLIS, IND.—Through the parent-teachers' organizations of this city a system is being established indorsing good motion picture shows in different neighborhoods and calling the attention of children to places where these pictures may be seen. At the Garick theater a children's matinee of indorsed pictures is to be given each Saturday. At the Hamilton, on East Tenth street, a "family night" is observed on Fridays, with a special children's matinee on Saturday. The Victrola will also observe "family night" on Fridays.

Mrs. J. W. James, president of the board of indorsers of Brazil, has submitted a list of pictures indorsed by the Brazil society. Mrs. C. M. Duncan takes an active interest in the work at Bedford, where the Woman's Club and women of the Round Table, assisted by the superintendent of schools, have established Saturday matinees of indorsed pictures alternating in the various theaters. Mrs. M. A. Royse has charge of the work in Paoli.

New Policy at Grand Opera House.

Bluffton, Ind.—The Gaiety Theater Company, recently incorporated, has leased the Grand opera house in this city from John H. Painter and will in the near future open the theater with a number of high class attractions, including motion pictures.

The Gaiety Theater Company includes Mr. and Mrs. J. F. Bommerscheim and Jack Belger, the owners of the Gaiety theater on East Market street.

Royal Theater Being Dismantled.

Warsaw, Ind.—The Royal theater is being dismantled and will be replaced with a more modern structure. W. R. Deaton, who has operated the Royal for years, has moved his show into the old Grand theater on North Buffalo street. The new show is known as the Royal-Grand.

Indiana Theater Changes.

Columbia City, Ind.—Charles Copeland, agent for Adams Express at North Manchester, has purchased the Crystal theater from Mrs. Sadie Henry of South Whitely, where she intends to purchase another theater.

Sabbath Exhibitor Acquitted.

Marion, Ind.—Howard Spurr, manager of the Royal Grand theater, of this city, who was arrested a few weeks ago for violating the Sunday closing laws by operating a motion picture show on Sunday, has been acquitted by a jury in the Grant county Circuit Court.

Indianapolis, Ind.—The Lenwood Amusement Company, of this city, has filed incorporation papers with the secretary of state to engage in the motion picture theater business. The capital stocks is announced at $50,000. The directors are H. H. Woodsmall, C. F. Henderson and F. B. Leonard.

Shelbyville, Ind.—The Coza theater, a local photoplay house, has closed its doors. George J. Rapp, the proprietor, has announced that competition was too strong.

Indianapolis, Ind.—The large two-story brick business block, occupied by the Peter Pan theater on the ground floor, and two apartments on the second floor, has been bought by David S. Brenneke, of this city.

Bluffton, Ind.—The Mystic theater of this city suffered a slight fire loss last week. Paul Moomaw, the operator, was burned about the face, arms and ears when he attempted to throw a burning film out the window. The flames were extinguished by employes of the theater before the people in the audience had time to become frightened.

Logansport, Ind.—The Colonial theater, a local photoplay house, was one of three buildings destroyed last week in a fire that swept the Barnes business block,

Detroit Business Notes.

Detroit, Mich.—William F. Klatt, president of the Regent Theater Company, Detroit, and holder of the first-run franchise on Paramount pictures, speaks very favorably of the value of Paramount as a box-office attraction, declaring that business at the Regent has increased very remarkably since the installation of Paramount first-run service. Earl Hennessy, the new Regent manager, is hard at work to make the Regent even more popular than ever, and he will shortly announce a number of innovations that are certain to create widespread interest.

Paul Mooney, division manager of the Fox corporation, was in Detroit, January 11, 12 and 13. He told the World correspondent that the Fox film comedies were going well and that all of the branch offices were making a strong drive for business on the new comedies.

"Intolerance" played three cities in Michigan the week of January 22—Battle Creek, Kalamazoo and Grand Rapids. It will be some time before it will appear in other cities. These three places were booked in order to break a long jump from New York to Minneapolis. Prices ranged from 25 cents to $1.50.

The Michigan Motion Picture Supply Company, 97 Woodward avenue, Detroit, of which Bert Weddige is the proprietor, is having a fine business on the Kline colored portrait cards and on Powers' projection machines. Bert says that January is the best month he has since in the business—and by the way, he was the first motion picture supply man in Detroit.

Charles A. Meade Is Pathe Special Representative.

Detroit, Mich.—Charles A. Meade, newly appointed special representative of the Pathe, will make his headquarters at the local Pathe exchange in order to be more closely identified with the Michigan trade than he could be at the Cleveland office.

Mr. Meade has had experience both in the exhibiting and distributing ends of the business. He was an exhibitor when he came to the General Film office in Kansas City some years ago. He spent many weeks in the shipping, booking bookkeeping and other departments, and with this experience he has made good as a salesman and has been connected with the Mutual and the V-L-S-E.

Michigan Faces State Censorship

Eaton Bill Now Before the State Legislature and It Is High Time for Exhibitors to Be Busy—Should Write or Wire Their Members of the Legislature—Petitions Also Should Be Circulated.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The State of Michigan is once again face to face with the serious problem of state censorship of motion pictures. A bill calling for state censorship was introduced into the Michigan legislature on Tuesday, January 16, by Congressman Fred L. Eaton of Saginaw. As previously noted in the World, the bill is somewhat along the lines of the Ohio bill. It calls for a censor board appropriation by the state of $1,500; the board to comprise three members to have headquarters in Detroit, and that all film must be shown to this board before it can legally appear on the screen of Michigan theaters. It calls for a fee of $1 for the first thousand feet of film and $2 where the film runs over 1,000 feet.

In a letter to the Detroit correspondent of the World, Congressman Eaton writes: "The bill provides for a board which shall inspect all films before they are shown. Those which are not offensive shall be stamped with the Board's approval, and may be shown; otherwise not. I would claim for the measure that it creates a body responsive to local sentiment and opinion, which might be expected to reflect the standards of Michigan people, rather than the standards by the producers. The bill follows the Ohio law. I would be glad to have your views."

Now, several of the exhibitors throughout Michigan have already written the World Detroit office that they are opposed to censorship and have asked what they should do in the matter of showing their opposition.

A Word to Michigan Exhibitors.

May we suggest the following to the exhibitors of Michigan:

First of all, get in immediate communication with the representatives in the legislature from your particular district, and explain to them that you are opposed to censorship, because it is unfair and un-American, that it is no more just to censor motion pictures than it would be to censor newspapers, magazines, theatrical productions, etc. That it is not fair to make 90 per cent. of the producers and exhibitors suffer for the acts of the other 10 per cent. Tell them the police have power enough and that the framers of the state constitution intended them to use it. If the local government isn't trustworthy change that; don't tamper with the guarantee of liberty.

Second, get your theater patrons to sign petitions also showing that they do not favor censorship. The real leaders of the country are against censorship. Blank petitions ought to be printed and every exhibitor should have several at work.

There isn't a question on doubt that there are pictures on the market today that should not be and that are more or less distasteful to intelligent and amusement-loving people, but it is certainly unfair to make everybody suffer for these few. There are certainly other and better ways to clean out this class of film. Local censorship is expensive and awkward at best. It is inefficient from a business view and makes ill feeling without need.

The World will keep Michigan exhibitors in close touch with the censorship bill, the dates of hearings, etc. But as a reminder, let every exhibitors get in direct touch, by mail or in person, with his congressmen, both Senators and Representatives.

Family Theater at Port Huron Opens.

Port Huron, Mich.—The Family theater, Port Huron, opened January 6. The house is roomy and beautifully tinted in old rose and ivory, with a total seating capacity of 812, practically all on the main floor. The heating system is overhead, and every detail as to ventilation, etc., has been carefully considered. The booth is equipped with two Powers' 6B machines, a double dissolver and a Hallberg 20th Century Motor Generator. E. C. Bedford, house manager, says business since the opening has held up exceedingly well.

Modern Film Building Proposed in Milwaukee

Film Distributors in Merrill Building Have Been Notified to Vacate by Building Inspectors—Nathanial Stone Plans New Building.

By Frank H. Madison, 628 South Wabash Avenue, Chicago, Ill.

MILWAUKEE, WIS.—The erection of a building costing $100,000 to meet with the requirements of the local film industry is contemplated by Nat Stone, of the Boston store. Recent activities of the building inspection department have caused the removal of exchanges from certain downtown office buildings, because, it was announced, the safety conditions are not properly met.

The film companies in the Merrill building have been notified to vacate. The local law provides that permits for the storing of films should not be issued within fifty feet of the nearest wall of any building occupied as a school, theater, church or other place of assembly.

Milwaukee School Buildings and Films.

Milwaukee, Wis.—Moving pictures cannot be given in school buildings unless they comply strictly with the laws for adequate fire construction. This has been announced by William D. Harper, building inspector. On the terms of the order only the Washington and the Riverside high schools can continue their shows. The order requires building must be of fireproof material throughout, that shows must be given only on the first floors, and that projectors must be protected.

James V. Bryson Distributing "Twenty Thousand Leagues."

Milwaukee, Wis.—James V. Bryson of Milwaukee and Minneapolis, who has taken over the rights to four states, including Wisconsin, on "Twenty Thousand Leagues Under the Sea," may locate an office in Milwaukee to handle the production.

Worth a Passing Glance.

Stevens Point, Wis.—The Parish house has booked "The Birth of a Nation" for a return engagement of one day and a night.

Lancaster, Wis.—The Hatch opera house was damaged by fire.

Milwaukee, Wis.—The regular Paramount program was transferred from the Princess to the Alhambra theater while the former was running the Artcraft picture. The Triangle program was moved to the Orpheum.

Milwaukee, Wis.—The Merrill theater celebrated its first anniversary with Henry Walthall in "The Truant Soul."

Prairie-du-Chien, Wis.—C. C. Vivian of this city has purchased the opera house at Cedar Falls, Ia.

A. W. Blankmeyer Gets Christie Comedies.

Detroit, Mich.—Art W. Blankmeyer, president and general manager of the Tri-State Film Co., 120 Broadway, Detroit, announces that he has also the Christie comedies for Michigan and that they will be released through the Superior Features at the same address.

John Kunsky Enters Metro Directorate.

Detroit, Mich.—Michigan exhibitors will be interested in learning that John H. Kunsky, of Detroit, has been elected to the directorate of the Metro Pictures Corporation, succeeding J. A. Fitzgerald of Detroit, who has withdrawn.

L. G. Parkhurst Goes to Kansas City.

Detroit, Mich.—L. G. Parkhurst, former manager of the Detroit office of Pathe, has been transferred to the Kansas City branch. Mr. Parkhurst was well liked in Michigan and had many, many friends. C. A. Meade is now in full charge of Pathe's Detroit branch.

Local Business Notes.

Detroit, Mich.—Frank H. Marshall, former manager of the Detroit office of the International, is giving all his time to the Patria serial, now being released through the Pathe offices. The Orpheum theater, Detroit, has the first-run on this serial and is running each episode an entire week.

No Croakers in St. Louis Exchanges

Gibler Puts on Clean Cuffs and Jots Down Notes as He Goes Among the Local Exchange Men—Finds No Complaints Recorded—What the Leading Managers Think About Business Prospects for the Year.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—We said: "We will gird ourself with a nice block of white paper and a soft lead pencil, and go out along the highways and byways of filmdom and get some impressions of business prospects for the coming year."

The pencil part was all right, they are not using that kind of lead in the unpleasantness over in Europe; but with news print at seven cents a pound—and still on the elevator—we changed our mind on the paper proposition, then we changed to our other shirt with the detachable cuffs—and set forth.

There was a double purpose in this preparedness, however. We had heard certain rumors—the grape-vine telegraph, which in this town seems to be managed and operated by a set of croakers, had been sending out wireless reports that business was not good for 1916, and that prospects for 1917 were not so bright that we would need smoked glasses to look at them.

We figured that if we ran into a hard luck story, the narrator might be inclined to curtail his tale of woe if he saw that we had very little note-taking material.

But we didn't get a single croak!

And the boost stuff and the golden prophecies we heard would make the talk of a mining stock promoter sound weak. But the best of it is that this talk is true "good dope," every bit of it, and documents were produced and books opened to show the "goods" in black and white.

We didn't take down one tenth of all we heard, there is a limit to one pair of cuffs, but we got enough to show conclusivcly that St. Louis has had a good year, and that 1917 is going to be a record smasher.

What Exchange Men Answered.

The first place we struck was the Mutual exchange, at 13th and Pine, where we found Manager Fred Keller up to his eyes in work, but he stopped long enough to give us the first lot of optimism.

"Things have been good here," said Keller, "and if everyone has as few kicks for 1916 as the Mutual, they ought to be happy; and the year that is just starting looks not only as good, but better."

Next, we dropped up to the St. Louis end of the Kansas City Feature Film company, on the second floor of the Gayety Theater building, where George W. McKean and his boys dispense Paramount pictures.

"Good, bully," said George W., before we got our question half asked. "We are going at top speed, and see here—we are doing four hundred and fifty dollars a week more business than we did at this time last year."

Jack F. Burhorn, who holds down the executive chair for the K-E-S-E at 3315 Olive street, was our next visitee. Mr. Burhorn was almost covered up with a bunch of papers he said were inquiries from anxious exhibitors who wanted to know about the Max Linder comedies; and the assistant manager (*) was so busy taking care of customers that all he could do was to look up with a "Van" little smile and say "Hello," and wave a feeble and work-weakened hand at us. But, as evident as were the signs of prosperity here, they were no more so than at the L. C. F. headquarters, next door but one.

Manager Fegan was as busy as the proverbial cranberry merchant, with "Yellow Menace" bookings and a lot of new five and six reel stuff, and on top of that he was making plans for "fixing" up the office and making it possible to do still more work.

(*Van Craenbroeck, called Van by everybody.)

Upstairs, Floyd Lewis, who expoits Triangle films, was busy with an exhibitor, but he stopped long enough to voice the usual and prevalent sentiment that business, while good for the year that has passed, showed every indication of being better for the coming year.

We also found I. P. Rosenberg, who looks after Selznick productions, wearing a wide smile which he assured us was the result of the outlook for 1917, and we believe him, for he also showed us some documents to prove his statements.

That Plaza building is a regular nest of film merchants. Just when we thought we had seen all of them we ran into Henry Slocum, who has just established offices for the distribution of the McClure pictures. Mr. Slocum is one of the pioneers in the St. Louis exchange field, and he was just full of jubilancy and promises; and to judge by his previous record, Mr. Slocum is just the man to turn the promises into performances before the young year is old.

From here to the Pathe exchange, which looks more like a bee-hive than anything else since the amalgamation of the International with the Pathe; part of the office force has come over with E. W. Dustin, manager for the International end of the business, among them Bob Worth, who had great things to say about the success of "Patria." Both Dustin and Worth have nothing but good luck forecasts for the future. Adding the big volume of business the International already had to the Pathe activities makes things stir around pretty lively.

Mr. Edwards says the first two weeks in January topped any other two weeks in the history of his office.

They have a new assistant manager at Pathe, in the person of H. E. Jameyson, who came on from Kansas City about a month ago. Jameyson is one of those fellows with a "I'll go after the business and get it" look to him, and Edwards says he works just like he looks.

Across the street at the Dixon Film Service, things were moving along at the same old busy gait, with not a speck of evidence of slow speed anywhere.

Barney Rosenthal, the Generalissimo at the Universal offices at 2116 Locust street, was the next optimist we saw. Barney had just got back from Chicago, where he had been in consultation with Carl Laemmle and a few more of the "big bugs" of the Universal, and he was full of the Company's new plans of helping the exhibitor make money with films after they have booked them. Barney proudly pointed to his publicity department, where a publicity expert, so buried with papers, pictures, dope sheets, press matter and advertising copy that we couldn't see his face, and a brand new stenographer in the person of Miss Herzberg, were toiling away at first aid schemes for exhibitors.

And they took us down to the booking offices and showed us in cold figures that more films were being shipped out of the office than at any time before. And we said "Good boy, Barney," and "Goodbye, Barney," and dropped in on Sidney "Bluebird" Baker.

We asked about things in general. "Bluebirds are flying and singing better than ever," said Baker. "The only thing the matter with them is that they cannot really fly. If they could we could stop the clamor of lots of exhibitors who want them quicker. And by the way, do you remember the remark of Mr. Shakespeare, when he said "The play's the thing" Well, Bill was right; we are proving it right along. If you don't believe it, looky here —" business of more documents being produced.

Out at the Grand and Olive street end of Film Row, Manager Miller, of the General Film plant, said: "We expect great things here. Our new plan of handling films on a percentage basis will result in more business than ever. Under the new plan we can buy more film than is in demand; when one subject takes better than another we are justified in buying more copies. This will satisfy exhibitors and give them what they want without our working the films too hard. This plan will work to every one's advantage, producer, exchangeman, and exhibitor, and on top of all that, things just look good. There is lots of money in the country, everybody is prosperous, and of course the film business will get its share."

Weil's Interest Creating Scheme.

Manager Weil, of the World and Brady-made pictures, was at home when we dropped into his sanctum, and he told us business was going to be better than ever, and he produced a dandy little publicity scheme that he is putting into practice, which will undoubtedly go far in producing the results he prophesies. Weil's plan is to get in touch with the patrons of every theater he books films to and create a following for the pictures, make them want to see World pictures. The names of the patrons are furnished to the World office and then they get busy with the interest-creating scheme.

Charles Werner, the Metro man, whom we referred to once as being up in the air because his office is up in the Empress Theater building, says he is still up in the air as far as location is concerned, but on absolutely solid business ground. With things looking rosier all the time—and to prove what he thinks of the future—he is enlarging the offices by taking in more floor space to accommodate the rush.

Short Length Films.

Downstairs, a few doors to the west, we found Sam Werner, who presides over the destinies of the Unicorn films. Sam had the same brand of optimistic promise that his brother Charles, of the Metro, gave us. Sam is a great believer in the short length films, and a glance over his boking sheets would convince anyone that a great many exhibitors have the same foudness for them.

At the V-L-S-E office we interviewed Mr. Webster, who is a newcomer to Film Row, but an old timer in the business, and we don't believe that manager Webster has any words in his dictionary but husle and business and good promises for the new year. Mr. Webster is a most affable and convincing person, and there is no doubt but that he will put V-L-S-E over in just the shape he says he will for 1917.

We surely got two ears full of optimism at the Fox offices. Sam Shurman is the head fox there now, and the youngest manager in point of service on Film Row, but he is not the slowest, by any means, and he told us more good things about the eight big Theda Bara and William Farnum films he will release in 1917 than William Fox himself could have told us. As Theda and Bill are prime favorites in this territory, we honestly believe Sam when he says that he will not only tear the lid off, but he will throw it away in 1917.

Taking it all by and large, things look exceedingly good for the film business in St. Louis for the coming year.

The 10th ANNIVERSARY NUMBER *will be referred to for years as a guide to the progress made in this industry from* 1907 *to* 1917. *Biggest advertising value ever offered. March* 10*th. Advertising forms close February* 23*rd.*

NORTHWESTERN NOTES.

Miss Ormi Hawley at the Colhoun.

Minneapolis, Minn.—Miss Ormi Hawley, screen favorite, appeared at The Calhoun theater here in person Monday and Tuesday, Jan. 15-16, previous to going on a tour of Northern Minnesota theaters. Good crowds greeted Miss Hawley at The Calhoun.

Miss Hazel Wise Writing Publicity.

Minneapolis, Minn.—Miss Hazel Wise has taken charge of the publicity work for The Calhoun and The Dewey theaters here.

Morton Nathan Handing 'Em Out.

St. Paul, Minn.—Manager Morton Nathan was forced to lay in a large supply of cigars recently owing to the fact that he became father to a handsome 7½ pound baby boy. The youthful Mr. Nathan will register by the name of Daniel Arthur because his dad has no desire to raise his boy to be a moving picture man. Mrs. Nathan and the baby are both well.

Local Theater Notes.

Pukwanan, S. D.—A new picture theater will be opened here shortly in the building previously occupied by Wing Bros.

DeSmet, S. D.—The Opera House theater here is nearing completion and is expected to be ready for the opening within a few weeks.

Fargo, N. D.—Clifford Rice has purchased R. B. Hustad's interest in the theater at Tower City, N. D.

Dickinson, N. D.—Mrs. W. G. Ray has opened the Ray theater to the public.

Opheim, Mont.—Edward Combs has opened his new theater here.

Malta, Mont.—Wallace D. Coburn, Great West Film Co. star spent the holidays with his family here.

Billings, Mont.—The Strand theater has been opened here.

Eveleth, Minn.—Manager Lerner of the Strand theater here has booked Selznick features and will show "The Common Law" shortly.

Grand Forks, Minn.—The Real theater here has been opened to the public by M. Garber and J. M. Freeman.

Albert Lea, Minn.—Herman Goebel has taken over the management of the B. B. Theater here.

St. Bonifacius, Minn.—A picture theater will be opened here shortly.

Staples, Minn.—H. E. Poole is to be the manager of the new theater here now in the course of construction.

Hamburg, Minn.—The Home Amusement Co. recently organized will conduct a motion picture theater here.

Lefor, N. D.—A moving picture show has been opened in the Lefor hall.

Canova, S. D.—G. S. Buchanan has sold his interest in the Idle Hour theater to R. S. Hede.

Morristown, S. D.—L. B. Hale has sold his interest in the moving picture theater here to C. O. Dunning.

Wahpeton, N. D.—The firm of Murphy & Snyder which operated the new Photoplay theater has been dissolved.

St. Paul, Minn.—Ruben & Finkelstein have announced that Paramount pictures will be taken from The New Majestic to The New Princess theater here shortly to allow for the return of vaudeville into the former theater. Vaudeville was taken out of the Princess recently and transferred to The New Palace a new house erected by Ruben & Finkelstein and the former theater has been running Fox, Paramount and Vitagraph features since.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Form Permanent Association

Minneapolis Exchange Men Organized at Meeting of Northwest Advisory Committee of the Motion Picture Industry—Managers of Fox, Paramount, Vitagraph, World, Universal and Mutual Exchanges Attend.

MINNEAPOLIS, MINN.—At a meeting of the Northwest advisory committee to the National Association of the Motion Picture Industry recently a permanent Minneapolis Exchange Managers' Organization was formed.

Managers of the Fox, Paramount, Pathe, Vitagraph, World, Mutual, and Universal exchanges attended and each did his share of the work of getting the organization started off. The organization will hold weekly meetings and assist the national association in every way possible in working out its different plans. H. E. Friedman, Pathe exchange, is chairman of the permanent advisory organization with S. N. Robinson, Fox, vice-president and W. K. Howard, Vitagraph, secretary.

Anti-Advance Depositors Gain Recruits.

Minneapolis, Minn.—Ruben & Finkelstein, the largest exhibitors in Minnesota have informed Secretary Wm. Koenig of the Northwest Exhibitors' Corp. that they will lend their assistance in battling the advance deposit system. The addition of these two gentlemen to the ranks of the exhibitors' anti-advance depositors means much in the warfare now going on in these parts. Feb. 1 has been set as the date advance deposit exchanges must surrender.

Benjamin Drum Still Very Sick.

Minneapolis, Minn.—Benjamin Drum, manager of the Artcraft exchange here is reported to be slightly improved at the Asbury hospital where he has been confined to his bed for two weeks with internal complications. Doctors hold out little hope for Mr. Drum's recovery although the Artcraft manager has displayed a marvelous constitution. Mrs. Drum is managing the Artcraft office while her husband is in the hospital.

The Helikers Are Good Bowlers.

Minneapolis, Minn.—A. and L. Heliker of the "Amusements" bowling team are high men in the Film Men's Bowling league here at the second turn in the league's schedule. A. Heliker holds the individual high game record of 222 and his brother has made 590 for three games. The Mutuals still maintain first place with "Amusements" and the DeLuxe teams tied for the cellar title.

"Daughter of Gods" Coming to Lyric.

Minneapolis, Minn.—"A Daughter of the Gods" featuring Annette Kellermann will begin an indefinite run at The Lyric theater here Jan. 21 following the close of a four weeks' run of "The Crisis." Herbert Brenon who directed the filming of "A Daughter of the Gods" received some of his first theatrical training at The Lyric. Manager Frank A. McInerny of The Lyric has arranged to put the Kellermann feature on in the same big way "The Crisis" was handled and special orchestral numbers will accompany the film.

Getting Ready to Exploit "Under Sea" Picture.

Minneapolis, Minn.—James V. Bryson, former manager of the Universal exchanges at Minneapolis and Los Angeles, and at present manager of the Northwestern Motion Picture Equipment Co. here has gone to New York to complete arrangements for advertising his new territorial acquisition "Twenty-Thousand Leagues Under the Sea." Mr. Bryson stopped off at Chicago on his way East and upon his return here he expects to arrange for the opening of exchanges at Fargo, N. D., Milwaukee, Wis., and Minneapolis. Being well acquainted with the exhibitors of the territory Mr. Bryson believes he will have no difficulty in "putting the film over" in a big way.

Five Copies of "Civilization" on Tour.

St. Paul, Minn.—The run of "Civilization" at the Metropolitan theater here has been extended two days. W. S. Baldwin, general manager of the "Civilization" department of the Supreme Feature Film Co., Inc., Minneapolis has announced that five companies are now entour and each has reported success with the feature. The companies and managers now on the road are: Co. A., Earl Odette, manager, Minnesota and South Dakota; Co. B., Howard Tibbetts, manager, Iowa; Co. C., C. F. Rose, manager, Montana and North Dakota; Co. D., Nate Natelson, manager, So. Wisconsin; Co. E., William McMahon, manager, No. Wisconsin.

John Mason at the Strand.

Minneapolis, Minn.—John Mason, star of "The Libertine" was the guest of Manager J. A. Keough of the Strand and Manie Gottlieb of the Favorite Feature Film Corp., at a private showing of the film feature at the theater, Jan. 16. Mr. Mason had not seen the film on a large screen before and expressed himself as pleasantly surprised by the way his every move protographed and showed on the curtain. Mayor Thos. Van Lear and other prominent local men met Mr. Mason and viewed the film at Tho Strand.

Surprise Party for Manager Mustard.

St. Paul, Minn.—Partners of William A. Mustard in The Blue Mouse theater here tendered him a real surprise party on his birthday, Jan. 12. Mr. Mustard, away from the theater and his residence while preparations were being made was pleasantly surprised when he found among his unexpected guests Oliver A. Rowe, Mr. and Mrs. Charles W. Campbell, Miss Ormi Hawley, screen star and Willis Kent of Chicago.

Minneapolis Business Notes.

Minneapolis, Minn.—"It May Be Your Daughter" completed the first week of its run at The Regent theater here, Jan. 13 and began a second with a good business.

Minneapolis, Minn.—Manager Lowell V. Calvert of the New Garrick has booked "Blind Justice" for a showing at his theater shortly and will charge 15 and 10 cents admission for the feature. Pauline Frederick in "The Slave Market" did a good business for four days beginning Jan. 14, at the Garrick.

Minneapolis, Minn.—The Westcott Film Corp. here has had many requests for bookings for large Minnesota theaters following the close of a good week's run at the Strand, Minneapolis, at twenty-five cents admission.

Minneapolis, Minn.—The Sherman-Elliott, Inc. offices have announced that "The Crisis" will begin a week's run at the St. Paul Strand theater, Feb. 4, following a short trip through Iowa. Manager Glickauf of the "Crisis" Co. B. has announced that this show will play two days at Nebraska City, Neb., Jan. 19-20 before opening a run at the Brandeis theater, Omaha. Nicholas Wagner, former manager of The New Palace, St. Paul is out in advance of Co. B.

Barker-Swan Co. Goes Into Bankruptcy

Charles H. Dixon Appointed a Receiver—Failure Is Due to Insufficient Capital—Hope for a Reorganization.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

PEORIA, ILL.—A reorganization of the Barker-Swan Film service is hoped for as the result of the filing of a petition in bankruptcy against that concern in the United States District Court at Springfield. The bankruptcy proceedings were instituted by Attorney Merrick A. Whipple, representing Chicago creditors. Charles H. Dixon of Peoria has been appointed received by Judge J. Otis Humphrey. A. H. Shields, who is in charge of the company's studio at Main and Frink streets, hopes for reorganization. He states that the failure is because of the lack of capital for operation purposes. The plant is valued at $50,000. Attorney Whipple expects to sell the plant to some company which will operate it. The company was organized a year ago by Edwin L. Barker.

Kilbourne to Have Worthwhile Theater.

Kilbourne, Ill.—"That Old Home Town of Mine" has attained the dignity of a ground floor moving picture theater. Kilbourne, with its 500 souls and incidentally the native town of the Illinois correspondent, has been satisfied with regular shows in a second story hall, but now Frank Draper, of the Amuse-U Company, has purchased a concrete building and will use it for an opera house, the attractions being principally photoplays. An extension will be built, balconies placed and a stage installed.

Two New Companies.

Springfield, Ill.—Secretary of State Louis L. Emmerson has issued a certificate of incorporation to:

Imperial Film Manufacturing Company, Chicago, capital, $1,000; incorporators, Edmond W. Potle, William Drelfus, Laurence B. Jacobs.

Kline's Film Enterprises, Chicago, capital, $2,500; incorporators, Maurice Kline, Sadie Kline, Arthur W. Shipman.

Booked "The Daughter of the Gods."

Quincy, Ill.—W. L. Busby, manager of the Empire-Hippodrome, was in Chicago to see "A Daughter of the Gods" and booked the film for four days in February.

Centralia, Ill.—Mr. and Mrs. George Pittenger went to Chicago and after viewing the big Fox film featuring Annette Kellerman, arranged for a future date for the Pittenger Grand.

Illinois Theater Changes.

Brockton, Ill.—Day Dunbar has sold his interest in the Star theater to his partner, Bruce Gillis, who is now sole proprietor.

Canton, Ill.—George Hewis has sold the Dreamland theater to W. T. Spamn, J. C. Silvernail and W. C. McCann.

Freeport, Ill.—Joe King is now manager of the Orpheum theater, which has been operated by Christ Buhl and Fred Thompson. He will use moving pictures and tabloid musical shows.

MICHIGAN FILM NOTES.

Want Local Exchange Clubs to Combine.

ESCANABA, MICH.—Managers of the local exchanges, including the Mutual, the Standard, the Universal, and the Metro, have made formal applications to have the upper Peninsula Association allied with the F-i-l-m club of Chicago and the Film Exchange Cooperative Association of St. Paul, Minneapolis and Detroit.

Michigan Town Wants a Picture Show.

Mendon, Mich.—Commercial clubs used to be known largely for their optimistic offers to bring to their towns factories employing countless workers, but the town boosting organization here feels that it is a part of its duties to provide residents with proper amusements. Over the signature of the Commercial Club it is advertising in a Kalamazoo paper for a motion picture house.

Michigan Theater Notes.

Beaverton, Mich.—Lee Perry has purchased the moving picture theater here from Mamel McCormick.

Houghton, Mich.—Thomas A. Cosgrove, proprietor of the Bijou motion picture theater, has taken steps to organize a stock company, capital $2,500, for the erection of a moving picture theater in L'Anse.

Battle Creek, Mich.—Battle Creek was the first city in Michigan to get a showing of Griffith's "Intolerance," which was at the Post theater for three days.

PRAIRIE STATE NOTES.

By Frank H. Madison.

Omaha Show Man Invents Twinoscope.

OMAHA, NEB.—Wilfrid Ledoux, manager of the Empress theater, has filed patent claims for the twinoscope, a device intended to show two pictures relating to the same subject on the same screen at the same time.

The idea is to show two concurrent scenes. If a picture shows some one telephoning it will not be necessary to switch to another scene to show a person at the other end of the line. They will both be on the screen, side by side. The promotors of the device figure that a subject now requiring five reels can be shown in the time ordinarily taken for the projection of three reels.

The screen will be wider than the ordinary one. Two projectors connected by a shaft to insure uniform speed will be used. The only division on the screen is that made by light rays.

A Nebraska corporation is being organized to market the twinoscope.

Nebraska Theater Notes.

Fremont, Neb.—The Methodist church at North Bend has purchased a moving picture machine which will be used in connection with church services.

Kearney, Neb.—The Crescent theater loaned its house to the high school for the projection of four reels showing the resources of Nebraska. The Crescent is a friend of the high school, having recently turned over its house for a benefit performance for the football team.

Omaha, Neb.—The Sun theater had a fire in the organ loft in the course of a performance but so well was the situation handled that none of the patrons knew it until the blaze was extinguished.

Dakota Jottings.

Marmarth, N. D.—A new moving picture theater will be erected here.

Hannaford, N. D.—A. K. Boyd of McHenry has opened a moving picture theater operating on Tuesday and Friday nights.

Belfield, N. D.—Martin Brotten and Carl Peterson have opened the Lyric theater here.

Des Moines Exchange Men Form Association

Closer Relationship Between Distributors and Exhibitors Wanted—Censorship and Sunday Closing Ideas in Iowa.

By Dorothy Day, Register-Tribune, Des Moines.

DES MOINES, Ia.—The Des Moines film exchange men have formed an association for the purpose of establishing a closer connection between the exchangemen and the exhibitors, and to collect delinquent accounts and eliminate the deadbeat exhibitor. The new association is to be called either the Des Moines Film Exchangemen's Credit Association or the Des Moines Exchangemen's Association. A meeting is to be held next week to elect officers and to really get the new body working. The Hoy system for collection will be introduced.

Censorship and Sunday Closing in Iowa.

A. H. Blank, president of the Iowa Exhibitors' League, and W. C. Eddy, also an officer in the League, are engaged in the preliminary arrangements for the inevitable battle in the Iowa legislature over Censorship and Sunday closing laws. John R. Freuler, president of the Mutual company, has given his personal assurance of every aid possible in the fight to Mr. Eddy.

General Exchange Notes.

Des Moines, Ia.—The General exchange in Des Moines is announcing that owing to the high cost of white paper it will be necessary for them to charge their exhibitors a modest rental for all advertising paper.

O. H. Garland, formerly the booker at the Des Moines General exchange, starts Monday on the road. Bruce Gould, the shipping clerk, will do the booking during Mr. Garland's absence.

Heard at the Mid-West Offices.

Des Moines, Ia.—A. H. Blank, president of the Mid-West Corporation, has left for St. Louis and Kansas City to see about the Triangle distributing offices in those cities. It is possible that the St. Louis office will be transferred to Des Moines, making the Des Moines office the center of the Iowa and Nebraska.

Miss Etta Arthur, the only woman film representative in this part of the country and formerly employed by A. H. Blank when he was the head of the Garden Feature Film, is now traveling in Nebraska with the Clara Kimball Young pictures and "War Brides."

The Des Moines office of the Mid-West Photoplay Corporation is distributing "War Brides" on a percentage basis and as a road show.

Theodore Goldstein, formerly one of the Garden Feature Film stockholders, has been made one of the company managers of "War Brides."

John L. Shipley, publicity man for the Mid-West Photoplay Company in Des Moines, will go with the "War Brides" production to Waterloo and Cedar Rapids, but will come back to this city the 21st to handle the publicity for the production.

The New Theater at Leon, Iowa, Opens.

Leon, Ia.—Cris Campen opened his New theater in Leon, Ia., Saturday, the 12th, with a 2:30 o'clock matinee. Mr. Campen is an experienced man in the motion picture trade. The New theater has been in process of building for nearly three months, the new proprietor having spent several thousand dollars in remodeling the corner room in the Mullinnix block. The floor has been dropped six feet, a beautiful new front put in, interior decorating and electrical fixtures, and 247 opera chairs put in. Two electric driven Simplex machines, a gold fibre screen, and the best pictures obtainable will afford the people of Leon a fine place for amusement.

Iowa Theater Notes.

Estherville, Ia.—F. H. Graff suffered a severe loss Wednesday, the eighth of the month, when his Grant theater and cafe in connection burned. The Pathe picture, "The Shine Girl," issued from the Des Moines Pathe exchange, was destroyed in the fire.

Afton, Ia.—Anna S. Hutzell purchased the Palace theater in Afton from R. C. Thomas.

Chariton, Ia.—Becker and Bowen of Chariton disposed of their opposition when they bought out Bob Percefield.

Corydon, Ia.—Mrs. Cora Wiatt purchased the American theater in Corydon.

Lamoni, Ia.—Rogers & Chasey purchased the Grand theater in Lamoni from I. R. Anderson.

Lorimer, Ia.—R. E. Burkheimer bought the Electric theater in Lamoni from C. W. Bryant.

Murray, Ia.—Albert and Beulah Stewart purchased the Gem theater of R. S. Lower of Murray.

Osceola, Ia.—The Lyric theater in Osceola has changed hands, the new owner, R. E. Carson, succeeding J. Waller.

Bennett, Ia.—J. T. Soenken sold the Lyric theater in Bennett to Lewis Lamp.

Altoona, Ia.—Virgil Hawkins of Altoona, owner of the opera house in that city, has purchased the House of Quality in Freemont, Ia.

Lost Mason, Ia.—B. S. Skelley has sold his opera house in Lost Mason to Henry Pahling.

Local Film Business Items.

Des Moines, Ia.—R. C. Li Beau, manager of the Des Moines Film and Supply Company, is making a week's tour in the Eastern part of the state on business.

Des Moines, Ia.—A. H. Blank, after returning from St. Louis and Kansas City will go at once to Omaha on business concerning his big Strand theater there.

Des Moines, Ia.—Harry Sherman, of Sherman and Elliott, was in the city last week. He has secured "Intolerance" for the same 17 states through which he held the rights for "The Birth of a Nation." His picture, "The Crisis," will open at the Lyric in Minneapolis on the 24th, and after a Chicago showing will be exhibited in this city, probably at the Majestic. "The Birth of a Nation" will be given a return showing at the Majestic beginning the 11th of February.

KANSAS CITY NOTES.

Miss Simpson's Hands Full.

Topeka, Kan.—Miss Carrie Simpson, a member of the state board of moving picture censors, has instituted a new plan by which the state may be provided with suitable pictures. She is beginning at the very beginning, to secure such pictures—censoring the scenarios before they are submitted to producers. The stream of scenarios which is coming to her to be reviewed, started when she announced that she was assisting in preparing a juvenile program, and that proper stories were desirable. Miss Simpson makes suggestions to the writers for improving their stories, and her work is doing one thing in addition to its service to the writers—it is helping to educate the public to her ideals of moving picture stories.

Greater Vitagraph Items.

Kansas City, Mo.—The Vitagraph Company has secured the New Center theater at 15th and Troost streets for a private showing of the "Girl Phillipa."

F. F. Nine, formerly the booker for the Vitagraph Company, Kansas City, is now the assistant manager of the office. He has been with the Vitagraph company for the last two years.

J. H. Kilinsky, who has been with the Vitagraph Company for the last seventeen months as a traveler, is taking a hard earned rest.

Kansas City, Mo.—P. H. Goldstone, president of the Federal Film Company, is the largest states rights buyer in Kansas City. His company is securing more calls for the "Little Girl Next Door" and "War's Women" than they can fill.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four*. The MOVING PICTURE WORLD is the *one* paper you need.

Mignon Feature Co. to Exploit "Civilization"

Missouri, Oklahoma, Kansas and Texas Rights Have Been Secured and a Company Has Been Formed to Exploit the Big Spectacle.

By Kansas City News Service, 861 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The big Ince spectacle, "Civilization," has scored big in Kansas City. A syndicate of oil men bought the rights to "Civilzaton" for Missouri, Kansas, Oklahoma and Texas, and will manage the distribution of the picture from Kansas City.

The picture was shown at the Grand opera house, which is accustomed to making records, and one week of its four here was while the New York Hippodrome show, "Hip, Hip, Hooray," was at Convention hall.

Fifteen Prints in Four States.

The new states rights company will open branch offices for handling fifteen prints in four states. W. P. Culler will manage the Kansas City end of the business. A. C. Langan will make headquarters at St. Louis and Dallas.

From Kansas City the print will go to Wichita, where it will be shown at the local convention hall, with large orchestra and many special arrangements. Indeed, the new company will probably organize an orchestra to accompany the pictures, and will also have its corps of special operators, and will go systematically about the work of organizing local committees to exploit the picture.

The Mignon Feature Company is the name of the organization that bought the rights, purchasing from the Harper Film Company of New York for a price said to be $100,000.

Rev. Charles M. Sheldon Will Give Film Performance.

Topeka,. Kan.—The Rev. Chas. M. Sheldon, pastor of the Central Congregational Church at Topeka, Kan., is arranging to give a moving picture performance at his church January 19. Dr. Sheldon is the author of several widely known books, among them are "In His Steps," and "The Crucifixion of Phillip Strong."

The Paramount feature, "The Martyrdom of Phillip Strong," is taken from one of these two books, and is particularly adapted to local settlements, churches and other up-lift organizations. It will be shown at Dr. Sheldon's church.

A special presentation will be arranged. Dean Whiteham and Professor Guidi of the School of Fine Arts at Washburn College, Topeka, will have charge of the musical program.

Frank Powell Visits.

Kansas City, Mo.—Frankie Powell, owner of the Mission and Majestic theaters at Ponca City, Okla., was in Kansas City recently attending the New York Hippodrome show. While in Kansas City he took occasion to visit the Paramount office and meet an old friend, L. D. Balsley, advertising manager of the Kansas City Feature Film Company. The two were old time school friends at Blackwell, Okla., and received their musical education there, both belonging to the school band and orchestra known as the "Boy Wonders."

To Build a Larger Willis Wood.

Kansas City, Mo.—The Willis Wood theater, which burned the morning of January 8, with a loss of $60,000, will be rebuilt immediately. It will be made much better than it was before. About $100,000 will be expended in renewing the building. The gallery, which has been such a perilous place to sit in, will be cut out entirely and the theater as a whole made much larger. It will continue as a moving picture house.

Local Theater Changes.

Wichita, Kan.—C. G. Bard has purchased from Don Powell the Colonial theater at Wichita, Kan.

Riverside, Ia.—Mr. Schnoebelen has purchased the half interest of Mr. Yaro of Yaro & Wingler, proprietors of the Subway theater, Riverside.

De Soto, Kan.—W. A. Orr, manager of the Electric theater, De Soto, Kan., was in Kansas City recently. Mr. Orr is a member of a large bakery firm at De Soto. He runs features two nights a week and is showing to good houses.

Springfield, Mo.—Jack Truitt, proprietor of the New Sedalia theater, at Sedalia, Mo., recently leased the Jefferson theater, at Springfield, Mo.

Lacygne, Kan.—The Stewert & Wilburn Company has opened the Knights of Pithias theater at Lacygne, Kan.

Sherrill, Kan.—The opera house at Sherrill, Has been opened up under the management of W. L. Sherrill.

Russell, Kan.—F. T. Martin has sold his theater at Russel to A. G. Jones. Mr. Martin has taken over the Electric theater at Quinter, Kan.

Lawrence, Kan.—Lyod Ware, owner of the Bowersock and Varsity theaters at Lawrence, was a recent visitor in Kansas City. Mr. Ware has been showing to very good audiences, the students of the university there comprising about half of his attendance.

Visitors to Kansas City Exchanges.

Kansas City, Mo.—Some visitors in the Kansas City exchanges recently were: J. G. Swanson, Odean theater; G. Farrety, Novelty theater, Winfield; Chas. Goodnight, Starr theater, Warrensburg; A. W. Bell, Alamo theater, Fayette, Mo.

Changes at Local World Film Office.

Kansas City, Mo.—R. E. Kerley, formerly booker in the World office at Indianapolis, Ind., has recently been transferred to the Kansas City office. J. Crandell, whose place he takes, is now in charge of the shipping department.

T. W. George, who has been with the Indianapolis office for the last year in the capacity of road man, is now connected with the Kansas City office in the same capacity.

E. D. Long, formerly road man in the Kansas World Film office, is now cashier of the office.

M. M. Montgomery of the World Film is now the manager of the Kansas City exchange. Richard Robertson, the former manager, has a very good proposition in view which he is not ready to disclose yet.

A. J. Reed With Triangle.

Kansas City, Mo.—A. J. Reed, former Kansas representative, is handling the McClure pictures through the Triangle office, Kansas City, Mo.

Universal Bowlers Doing Well.

E. W. Williams, head of the service department of the Universal, Kansas City, Mo., has left for a week's trip to book the "Purple Mask."

The Universal bowling team is now running third place in the tournament being held at the Grand bowling alleys, and has a good chance of getting a first, showing the versatility of moving picture men.

"The Purple Mask" is in great demand among the Kansas City exhibitors and is snapped up as fast as it is open.

The Federal Film Company has taken the Unusual line of pictures.

J. E. Schlank, with the Federal Film Corporation, is now in New York closing a deal to secure the "Eyes of the World" and "Twenty Thousand Leagues Under the Sea," Ince and Keystone productions.

Denver's Paris Theater Sold

Deal Gives Local Theater to Company Composed of Baxter, Swanson and Nolan—Will Be Remodeled Inside and Out—New Policy of Big Features and Long Runs—Frank Hall Will Be the Manager.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—One of the most important deals in the history of the Denver moving picture industry was closed this week when the Paris theater, one of the largest of the downtown picture houses, was sold to a company in which a number of Denver's leading amusement men are interested. The consideration was not made known.

The new owners are Samuel N. Baxter, present owner of the Isis theater; William H. Swanson and Harry T. Nolan, owners of the Swanson-Nolan circuit of moving picture theaters and supply houses. They will be president, vice president and secretary-treasurer, respectively.

More than ordinary significance attaches to the transaction. It marks the entrance into the Denver field of the Swanson-Nolan company, which operates a string of picture houses in Colorado, Wyoming and Utah. It also gives this city its first house to be devoted almost exclusively to extra big features.

The Paris will be closed immediately and will be thoroughly remodeled. When the doors are again opened it will have been renamed by the new owners; it will have a new front; an entire new dress within; a new manager, and a new policy.

Frank Hall, former manager of the Grand theater at Pueblo and the Rex theater at Salt Lake, both of which are owned by Swanson and Nolan, will be manager of the new theater.

The reopening will be marked by the showing of "The Daughter of the Gods," the Fox spectacle, the local rights for which Mr. Baxter obtained early this month. This will be given a 15-day run and will be followed by other big features of a like nature. Nothing in the way of a motion picture production will be too big for the company to handle, according to a statement made to the correspondent of the Moving Picture World by the officials of the new concern.

A minimum admission of 10 cents will be charged with the prices graded up according to the magnitude of the attraction. For several months the Paris has been a 5-cent house. An orchestra will be installed to supplement the pipe organ with which the house is now equipped.

Big Feature House Needed.

Its establishment as a big feature house should prove a big success, as it fills one of the long felt needs of Denver. Heretofore the lovers of big pictures have been deprived of seeing them because none of the exhibitors was willing to break into his regular run to show higher priced productions. "The Birth of a Nation" was compelled to lease a legitimate house for its first showing, and most of the other special pictures have had the same experience.

It was this condition of affairs that led to the sale of the Paris. S. N. Baxter, president of the new company, has had numerous opportunities as owner of the Isis theater to get first run contracts on special productions, but could not handle them for the reason that he feared to jeopardize his established business by breaking into it with higher priced pictures.

Baxter is one of the pioneer exhibitors of this territory, being one of the first, if not the very first, to open a moving picture theater in Denver. In associating himself with the Swanson-Nolan firm he joins the pioneers in the film exchange business in the city. Since the independent exchange has given way to the branch offices of the producing companies Swanson and Nolan have gone into the supply and exhibiting business. They have a chain of half a dozen supply houses and theaters in the west and are planning to extend this to include two more Colorado cities. This is in line with a tendency noticeable at present.

Two New Denver Theaters About to Open

The America, Built by Bishop-Cass Company, on Sixteenth and Center Streets—De Witt C. Webber's New House at Bayaud and Broadway.

DENVER, COLO.—Two new Denver moving picture theaters, said by their owners to be the last word in the art of building amusement palaces, are about ready for opening.

The America Theater.

They are the America, which takes its place on Denver's most prominent business corner, at 16th and Curtis streets, in the heart of the Great White Way, and the Webber, at Bayaud and Broadway, the center of a thickly populated residential section in South Denver.

Neither house has definitely fixed an opening date, but at both the finishing touches are being put to the decorating, and each will be going full blast before the last of the month.

The America was built and is owned by the Bishop-Cass Investment Company. It formerly operated the Lyric theater, which occupied a rear space on the site of the new theater building. A. G. Talbot, who managed the Lyric, will be manager of the America. He has announced E. H. Sothern in "An Enemy to the King" as his opening attraction, having signed a contract for first run releases with the Greater Vitagraph Company.

The open booking policy will be followed by the America. It will charge a minimum price of 10 cents, with a graded admission scale when large productions are undertaken. "Civilization" has been booked for showing at the new house for a later date, and it is the intention of Manager Talbot to stage other special attractions from time to time.

The Webber Theater.

The Webber theater is owned by De Witt C. Webber, veteran amusement man of Denver. It was built under his personal supervision and his original ideas and tastes are reflected in its many and varied features. The Webber is without doubt a most artistic, most modern and most elaborate neighborhood moving picture house.

It has 1,000 seats, all on the ground floor; is equipped with modern heating and ventilating systems; has an asbestos roof, which is the only one of its kind in this section; is equipped with a double dimmer indirect lighting system that, though it hides every light in the house, is capable of making the interior as bright as day or as dark as may be necessary for the best screen effect. The interior decorating effects are original and elaborate. The exterior will be illuminated at night by a flood lighting system.

Among the features are an aviary and an aquarium located at the rear on either side of the theater. The operator's booth, in keeping with the other features of the house, is a thing of elegance. It is entirely enclosed in glass and trimmed with rich draperies and will be illuminated by a series of inverted lights so that it will at once catch the eye of a patron leaving the theater and at the same time not effect the showing of the picture on the screen.

The booth will be located on a small balcony at the rear of the house. This balcony will be equipped with individual plush arm chairs for the comfort of those who desire exclusiveness. It will be known as the conservatory and an additional charge will be made for admittance to this quarter.

The policy of the Webber will be open booking. The owner will introduce a new departure in that he will book only first run pictures, the first time this has ever been attempted in any but a downtown house. A standard of 10 cents has been adopted as the general admission price. The owner plans to run short reel programs as well as features. The theater will be open only in the evenings unless it is decided later to give Saturday and Sunday matinees.

J. E. Rickards Buys Theater.

Phoenix, Ariz.—Jo E. Rickards, founder of the Phoenix Amusement Company, of Phoenix, and one of the pioneers of pictures in that state, has disposed of his interest in the above concern and purchased the Lion theater of Phoenix. He has completely remodeled the house and renamed it the Hip. He is running Greater Vitagraph, Pathe Gold Rooster, Kline Edison, Mutual Star, Chaplin and Max Linder specials, as well as all the big state right features on rental basis. Mr. Rickards' new venture bids fair to be the success his management assured his first love in the Baby State.

PACIFIC COAST NEWS.

California Briefs.

Vallejo, Cal.—The Vallejo theater, formerly the Republic, was opened late in December under the management of Bert Langley. The house has a gallery and can accommodate 1,100.

Napa, Cal.—Plans are being drawn by Architect L. M. Turton for a two-story reinforced concrete moving picture house, 61 by 165 feet, to be erected on Main street by John and Samuel Garibaldi. There will be a large gallery and the equipment will be of high grade.

Oakland, Cal.—The management of the T. & D. theater has made arrangements with the owners of a large market to keep an arcade open through this in the evening and patrons are enabled to pass from Twelfth to Eleventh street without going around the block.

Children's Matinees in Santa Barbara.

Santa Barbara, Cal.—The Palace theater, Santa Barbara, is co-operating with the Recreation Center in providing a special children's matinee on Saturdays. It has proved a great success. Recreation Center is a community house, conducted by the Neighborhood House Association. It is purely philanthropic, devoting itself primarily to young people. The building was opened three years ago and one feature is Saturday night dances that are always well patronized.

Reference to the children's matinee was made January 8 in the annual report of Mrs. Emmett G. Ord, the secretary.

Engagement of Exhibitor Announced.

San Francisco, Cal.—The announcement of the engagement of A. Goldberg to Miss Rita Salomon has just been made, the wedding to be an event of the early spring. Mr. Goldberg is one of the most popular exhibitors of the city, conducting the Peerless theater on Third street, an enterprise in which he has met with marked success, and his bride-to-be is one of the popular members of the young set.

All Star Feature Distributors News.

San Francisco, Cal.—Sol L. Lesser, head of the All Star features, has purchased the California, Arizona and Nevada rights

to the ten-reel Selig production, "The Garden of Allah," and will release this following "War Brides" and "Civilization." The legitimate stage production was shown here recently at the Columbia theater and the wide publicity it received is expected to be of great value to the screen presentation. "Neptune's Daughter," recently purchased by Sol. L. Lesser has been booked for a two weeks' run at the Theater St. Francis, early in February.

Sol L. Lesser plans to leave for New York late in January to make other purchases of film and to look after eastern interests. His assistant, Miss Freda Rubenstein, who arrived home recently from an extended eastern trip, is attending to office duties again.

Bans Improper Pictures.

Stockton, Cal.—An ordinance has been passed by the City Council prohibiting the exhibiting of motion pictures of "any nude human figure, of any lewd or lascivious act, or of any matter or thing of an obscene, indecent or immoral nature, or offensive to the moral sense." The measure is effective in thirty days.

Pathe Cameraman Completes Long Trip.

San Francisco, Cal.—Ralph Radnor Earle, who conducts a large printing and developing plant at 451 Eddy street, San Francisco, Cal., and who was commissioned by the Pathe Exchange, Inc., last summer to make moving pictures of all the national parks, returned recently from a trip on which he covered more than 7,000 miles, and on which he took upward of 10,000 feet of splendid pictures. The entire journey was made by automobile and he was accompanied on the trip by Mrs. Earle. The trip from San Francisco was made by way of some of the most scenic spots in the Pacific northwest and the Yellowstone park was first given attention. From there Mr. and Mrs. Earle went to Glacier national park, one of the latest of Uncle Sam's pleasure grounds, and some of these pictures are expected to prove a revelation to tourists. The trip home was by way of Crater lake, Oregon, and the picturesque lake country of Northern California.

Following a short stay in San Francisco Mr. Earle expects to go to the Yosemite valley to secure winter scenes and will also revisit the Yellowstone park to take pictures of the elk herds. In January he will attend the ice carnival at St. Paul, Minn., and later he will go to the Grand Canyon of the Colorado and through the country of the Cliff Dwellers in New Mexico and Colorado.

Sunday Closing in California?

Among the Measures Before the New State Legislature Is a Sunday Closing Act—A Bill Providing for Films in Public Schools—Film Board of Trade Is Keeping Close Watch on All Legislation Affecting the Trade.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SACRAMENTO, CAL.—The California State Legislature convened in bi-ennial session on January 9 and already a large number of bills have been introduced. Among those of interest to the moving picture industry is a Sunday closing act, but the proponents of this were induced to make it as mild as possible and theaters and other places of amusement have been removed from its scope. However, there is an element in the state legislature that seems disposed to insist that the law be general in its character, if it is to be passed, and it is not unlikely that amendments to it will be made. The measure will be handled in the senate by Henry H. Lyon, of Los Angeles, and in the assembly by C. W. Morris, of San Francisco.

Another measure of interest to be introduced is one designed to make moving pictures a part of the curriculum of the public schools. The bill will carry with it an appropriation for placing a moving picture machine in every school in the state and will arrange for a library of educational film.

The moving picture trade is expecting a number of other measures to be introduced, and the Film Exchange Board of Trade of San Francisco is keeping a close watch on legislative proceedings, with the idea of sending a representative there in case there are any brought forward that promise to be detrimental to the industry.

T. & D. Circuit News.

San Francisco, Cal.—The Turner & Dahnken circuit has met with so much success with its tea room at the new Oakland house that it has been decided to add a similar innovation at the Tivoli theater in this city, and estimates on the work are now being taken. As many as 500 cups of tea are served some afternoons at the Oakland T. & D., and ladies are finding this a very convenient place to meet friends or to await the beginning of feature attractions on the screen.

A. E. Northy, who has been manager of the Berkeley T. & D. for some time, has been transferred to the Richmond house, and his place at Berkeley has been taken by E. J. Merlin, formerly assistant at the Oakland T. & D. The Turner & Dahnken circuit has purchased the equipment of the Campus theater at Berkeley, and it is unlikely that this house will be reopened as a moving picture house.

Rapid progress is being made on the erection of the new house at Stockton, Cal., and it is anticipated that this will be ready for occupancy some time in February. The lobby and stage of the Sacramento T. & D. theater have been remodeled and the entire house redecorated, while a large addition is being made to the organ at the San Francisco house, making a seventy-one stop instrument of it.

Ralph Radnor Earle and Mrs. Earle Making Tour of the National Parks.

Hayakawa Week a Big Success.

San Francisco, Cal.—Hayakawa week at the Imperial theater early in the year proved to be a success beyond all expectations and proved to Manager J. L. Partington the fact that good pictures can be brought back for presentation, no matter how old they may be, if the stars are still popular. "The Typhoon" did double the volume of business it did when first shown here, while receipts on "The Cheat" were about $75 a day greater than they were when this picture was shown in 1915. The orchestra of the Imperial theater has been augmented and is now under the leadership of Severi, a prominent local concert master.

Careless Exhibitors Criticised.

San Francisco, Cal.—Frequent complaints are being made by local film exchange men of the poor condition in which their property is being returned from certain moving picture houses, and plans are being considered for the better protection of films. Badly torn film, resulting from use on poorly adjusted machines, comes in frequently, and just a short time ago a film inspector in one of the largest exchanges in the city suffered a severely cut hand, the result of a pin that had been used by an operator to patch a broken film.

D. J. Grauman to Handle Pictures.

San Francisco, Cal.—D. J. Grauman, one of the pioneer theatrical and moving picture men of this city, is making extensive purchases of films on a state rights basis and will shortly be ready to release some of these. The Empress theater in this city is to be transformed into a moving picture house, and the organ for this is expected to be in place within a month. His son, Sidney Grauman, has taken a lease on a magnificent 2,850-seat house, to be erected at Los Angeles, and the films that are purchased will be shown at both of these houses and then released. Mr. Grauman states that he has entered the field as a buyer on account of the tendency of producers and distributors to place their best productions in legitimate houses in direct competition with their regular customers.

H. L. Knappen Becomes Special Pathe Representative.

San Francisco, Cal.—H. L. Knappen, formerly manager of the San Francisco office of the International film service, and who was slated to take charge of the Los Angeles branch of the Pathe Exchange, Inc., following the recent consolidation, has been appointed instead to the position of special representative in the western territory and has left for Denver to assist in getting that office in shape and will then cover the northwest. H. I. Krause, formerly of the Salt Lake suboffice, will be assistant to Mr. Loper at the Los Angeles branch of Pathe.

Need Organization in Oregon

Beaver State Exhibitors Woefully Lack Union—Legislature Is Passing Laws and Film Men Apparently Have No Representation—Reformers Are Represented—There Is a Nucleus for Strong Film Organization.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—The meeting of the state legislature at Salem during the forty days beginning January 8, without a single representative or spokesman in that body working in the interests of the moving picture men in Oregon, denotes a woeful lack of interest among the state's exhibitors in their own affairs. Or, perhaps it would be better to say, a woeful lack of interest in all matters except getting the money—today. Just what the Oregon legislature is going to rib up that will concern the industry—tomorrow—no one knows nor, apparently, cares. But the lobbyists for the alleged reforms are all there at Salem.

The direct reason for the apparent unconcern among exhibitors is the absence of organization. The nearest thing to a successful union of film men in Oregon is the Oregon Motion Picture Men's Association, its membership including men from all branches of the industry. The organization has its headquarters in Portland and its officers are among the most prominent exhibitors and exchange men in the state's metropolis. Its membership is from all parts of the state.

But, alas, the Oregon Motion Picture Men's Association is at present hibernating. It will undoubtedly blossom forth in style when the censors become overbearing. Its inactive state is regretted by the men who have tried to make it live and booming and who would rather have it an organization that is on the offensive, speaking in terms of the battlefield, than one that is on the defensive, and only alert when stepped on.

The local branch of the Exhibitors' League of America died a natural death nearly two years ago, although the name of the organiaztion still embellishes the big windows over the Majestic theater.

Individuals Apt to Be Narrowly Selfish.

Men who claim to know about these things give as a reason for the indifferent success of exhibitors' associations in Oregon that individuals are at times inclined to be selfish in considering the purposes of organization and refuse to act unless they will be personally benefitted at the moment. This seems to the writer, who has watched the situation for nearly two years, to be a logical reason and a reason which has disheartened those men who have given their time and services freely and unselfishly for the future benefit of the industry. Another reason is undoubtedly the fact that in Oregon there are 200 theaters in 96,000 square miles, and that outside of Portland, the average town has two or three theaters, the owners of which are occasionally engaged in scalp getting competition.

It is hoped that the so-called reformers will not be able to influence the Oregon legislators to clutter the statutes with further Sunday closing measures or obnoxious legislation concerning amusements. But should the legislative grist of forty days' session contain such enactments, they may serve the noble purpose of uniting Oregon's exhibitors before "the next time."

Parker Now Owns Majestic.

Portland, Ore.—The Majestic theater, the city's pioneer first run house, has been acquired by J. J. Parker, who has bought the interest of Edwin F. James in the James Amusement Company. Mr. Parker is in entire control of the big Washington street theater and is maintaining the same first class policy there as that under which the house has been conducted heretofore.

The deal was undoubtedly consummated about the time Mr. James leased the Broadway and rumors were current to that effect. The verification comes directly from Mr. Parker.

Reliable Film Service Moves.

Portland, Ore.—The Reliable Film Service, formerly located on Broadway, has joined the rest of the film fraternity by moving to Film Row. Their new stand

Reliable Film Service Office and Manager C. H. Johnstone.

is at 14 North Ninth street in the storeroom formerly occupied by Metro. The Reliable's equipment and stock occupied the entire depth of the store and half the next room, besides a spacious balcony. The shipping entrance is on Burnside street. The sales room is gurnished with comfortable seats and feels real homelike. C. H. Johnstone is the manager.

Series of Children's Shows.

Portland, Ore.—Under the auspices of the Parent Teachers' Association, Miss Alice M. Ryan and Miss Rachael Clark have been showing children's programs in several theaters of the city during the holiday week. "Hiawatha," a four-reel subject, has been the film used and it has been interpreted by a reader. The shows at the Broadway and the Elite were very successful.

"Movie Week" in Portland.

Portland, Ore.—"Movie week" was featured here by the newspapers the week after New Year's. The reason was that by coincidence there was a bigger array of features in the downtown theaters than there had ever been at one time before. The Columbia showed "The Pride of the Clan," the Peoples "The Foolish Virgin," the Star "The Slave Market," the Broadway, "20,000 Leagues Under the Sea," Majestic, "The Price of Silence," Sunset, "Hearts Adrift," and the Eleventh street playhouse continued with "Intolerance."

James' Broadway Claims Record.

Portland, Ore.—Edwin James, of the New Broadway, claims the record for one day's attendance in a moving picture theater in Portland. He says he showed "20,000 Leagues Under the Sea" to over 9,000 people Sunday, January 7. The best previous record, said Mr. James, was at the Majestic, when "Tillie's Punctured Romance" played to 8,500 people in one day.

Esther Sundquist, who was a popular violinist at the Majestic about two years ago, is appearing at the Broadway and has more admirers than ever.

Exchange Men Callers.

Portland, Ore.—Film row was recently honored by a visit from Arthur S. Kane, Artcraft, San Francisco, and H. G. Rosebaum, his Seattle representative, arranging to place the Cohan feature.

F. C. Quimby, manager of Pathe at Seattle, was in Portland arranging some of the details of the affiliation of Internationaal with Pathe, the films coming from Seattle.

Whitcomb Moves to Winlock.

Winlock, Wash.—V. A. Whitcomb, formerly at the Electric theater, Hood River, Ore., has opened the Winlock theater, equipment being furnished by the Service Film Company of Portland. Mr. Whitcomb recently sold his interest in the Electric to his partner, Art Kolstad.

New Show for Bend.

Bend, Ore.—G. W. Shriner, who operates the Hippodrome ice rink, is arranging to use his amusement place as a picture theater part of the time. He made a trip to Portland recently regardlng equipment.

Heard on Film Row.

Portland, Ore.—George Bligh, he of Salem, came through Portland en route from British Columbia, where he had acquired a new vest. It was a classy imported fuzzy affair, but alas, it was minus the green buttons.

George H. Leatherby, Pacific coast manager for Wurlitzer, was a visitor in Portland, coming recently from Idaho. He reports big business for 1916 and expects this year to exceed it.

Kendrick, Idaho.—J. H. Brown will open a new theater here. Carl V. Brown will manage it.

Portland, Ore.—Among the visiting exhibitors on film row were: Sam Harris, of Ackerman & Harris, San Francisco; A. H. McDonald, Rex, Eugene, Ore.; C. C. Ferguson, Baker theater, Newburg, Ore., and A. C. Kreiger, Hubbard, Ore.

Seattle Parent-Teacher Matinees Start

Association Wants a Children's Show Each Week in Every District of City—Lack of Funds the Great Difficulty.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Realizing the importance of motion pictures in the education and development of children of today, the Parent-Teachers' association of Seattle plans special children's matinees in each residence section of the city every week. So far they have given these performances in only two theaters, the Queen Anne on Queen Anne hill, and the Majestic in Ballard; but this is only the second week. If the plan is as successful as it is hoped, many exhibitors beside Manager Frank Shaw of the Queen Ann theater and Managers Kastned and Jonson of the Majestic, a desire to join with the parents and teachers of the city in making the weekly matinee the event of the week.

The difficulty, it is claimed, is in getting suitable film for the program. The plan is to show the pictures in one locality one day, then in another locality the next, and so on through the week. Therefore only one or two good films are needed each week, but it is just this fact, i. e., the smallness of their order, together with the variety required, which makes trouble in dealing with the exchanges. Also the fact that the association has very limited funds makes it impossible for them to sign funds for any one service.

It seems to us that the best way to solve the difficulty is for the Parent-Teachers' Association of this city to join with that of Tacoma and all the towns in this vicinity and combine their funds, so as to make it worth some feature company's time to send East and buy films to supply proper programs for all the organizations in the combine. By extending the road show plan to the other cities and towns the children in the entire territory could see good pictures, and the shows would be presented at a minimum cost.

B. R. Latz Managing Local "U."

Seattle, Wash.—B. R. Latz arrived this week to take charge of affairs at the Seattle Universal office following the resignation of G. A. Hager.

Business Notes and Personals.

Seatle, Wash.—A. T. Lambson, of the Lambson exchange, left Seattle on January 8 for New York, where he expects to spend some weeks in looking over the field and investing in some states rights pictures. Mr. Lambson announces that he will make a specialty of pictures intended for children's programs, and that he has already arranged for the booking in this territory of all of Dittmar's animal pictures.

W. C. Chalmers and his booking agent, Mr. Coffee, who have been playing the pictures of the Pendleton round-up through the principal towns of Washington, Oregon, Idaho and Montana, spent several days in Seattle while the Pendleton round-up was running at the Colonial. Mr. Chalmers is a member of the company that made the pictures of this famous cowboy event.

Carl Stearn, K-E-S-E. manager, is spending a few days in the Spokane territory.

Fred C. Quimby, northwest manager for Pathe, is also in Spokane on business.

H. G. Rosebaum, Artcraft manager, is in Porthland the second week in January, while Guy Navarre, his assistant, is covering the Spokane territory.

C. J. Kerr, manager for Metro, was in Portland last week.

M. J. Klein, manager of the Starland theater in Aberdeen, and of the Liberty in Hoquiam, was a visitor in Seattle this week, attending to the purchase of new equipment and making new bookings.

Manitoba Censors Make Misstep

Pass a Picture With Proviso That It Be Shown to Segregated Audiences Only —Social Service Workers' Club Protests That the Practice Has Proved Harmful —Ask to Have Restriction Rescinded.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

WINNIPEG, MAN.—A strong protest against the action of the censor appeal board of Manitoba in recommending that the Mutual feature, "Damaged Goods," be shown before segregated audiences was recently made in the form of a resolution passed unanimously at a special meeting of the Social Service Workers' Club.

The resolution declares in part: "That there is already evidence of the evil effects of this segregation; that the principle of segregating the sexes for any picture which is fit to be shown, is wrong; and that the appeal board be requested to urge that the restriction of the segregating the sexes for the balance of the showing of this picture be withdrawn forthwith, and the order-in-council making such segregation possible be rescinded."

The Social Service Workers point out that they are not raising the question as to the fitness of the picture to be shown to the public, but are taking exception to the principle of segregating the audiences as to sex, believing that such a course results in more evil than good. No action was taken by the appeal board, however, and the Bijou theater, at which the film was shown, continued its policy of setting aside certain hours for either men or women exclusively. No one under eighteen years of age was admitted at any time.

The Separate Boards.

On January 1 the new system of censoring pictures for Manitoba and Saskatchewan went into effect, and the two boards now judge the films submitted independently of one another. The Manitoba board for the present consists of J. W. Horn and Mrs. V. Patriarche. Pending the appointment of an additional member, any difference of opinion between these two will be submitted to A. Hedle-Garland, chief inspector of public amusements, who will cast the deciding vote. Charles Robson, who represented the Saskatchewan government on the former inter-provincial board, will continue as the representative of that province, passing or rejecting films without regard to the decisions of the Manitoba board.

The last film condemned in 1916 was Universal's "The Narrow Creed," on account of what the censors designated as "suggestiveness." No appeal was taken by the Universal company.

National Film to Handle Triangle.

Vancouver, B. C.—W. P. Dewees, managing director of the Rex Theater Company, and of the National Film Service, Ltd., distributors of the Triangle program in western Canada, has just returned from New York, where he made another contract with the Triangle heads, providing for the handling of these productions by the Nationai in this territory throughout 1917. Mr. Dewees reported that trade conditions in western Canada are far from good, although somewhat better than a year ago.

In an effort to provide the best programs possible, the Rex is now using one Triangle and one Paramount each week, selecting the most desirable Triangle subject and allowing the other to lie idle.

Mr. Dewees informed the World correspondent that as a result of the action of the Manitoba military authorities in suppressing the Kay-Bee feature, "Shell 43," it is unlikely that it will be shown at all in western Canada excepting in British Columbia.

W. A. Wilkinson Sells Interest in Empress Theater.

Kamloops, B. C.—W. A. Wilkinson has recently sold out his interests in the Empress theater and the Kamlops Opera House to A. K. MacMartin, a newspaper and theatrical man with considerable experience in this line. Mr. Wilkinson, who has brought moving picture entertainment in this city up to a high standard, is not to sever his connection with the local business at once, as he will have charge of the orchestra at the Empress.

Ralph Ruffner Analyses His Year's Business

Finds Clean Pictures the Best Box Office Attractions in Spokane — Some Noteworthy Hits and Records for Attendance.

By S. Clark Patchin, E. 1811 11th Avenue, Spokane, Wash.

SPOKANE, WASH.—Clean pictures are best, and attracted the largest crowds of the last year to the Liberty theater, according to the figures given out by Ralph Ruffner, manager. The Liberty this month closes the second year of its history, and Manager Ruffner has been analyzing his figures.

The Sunday attendance record was established and broken five times in succession during the year by the following pictures, in turn: "American Aristocracy," with Douglas Fairbanks; "The Common Law," with Clara Kimball Young; "The Devil's Double," a western drama, with Will S. Hart; "The Foolish Virgin," with Clara Kimball Young, and "The Matrimaniac," with Douglas Fairbanks.

A significant thing is that Clara Kimball Young pictures, which broke the previous records twice, were shown at increased prices. "The most phenomenal engagement of the lot is 'The Matrimaniac,'" said Manager Ruffner. "Its record at the Liberty on Sunday has not been excelled by any picture."

The Liberty seats 1,061 people. Seven performances of "The Matrimaniac" were given. When the box office closed Sunday night the ticket machines showed that 7,031 people had seen the picture, almost capacity at every performance. Manager Ruffner believes this to be the biggest attendance, in one day, in any Spokane theater.

Spokane Film Notes.

Spokane, Wash.—Will Potter, manager of the Universal Film & Supply Company, has returned from a successful trip to the Poluse country, and has signed up quite a few new customers. While in Lewiston, Idaho, Mr. Potter visited I. M. Binnard, owner of several moving picture houses in Lewiston.

A. H. Hilton expects to open a new moving picture house in Lewiston, Idaho, within the next thirty days. All the moving picture men of Spokane have been invited to attend the opening.

Carl Stearn of Seattle, manager of the K. E. S. & A., has been in Spokane the past week.

H. B. Dobbs, representing the Mutual, reports business is increasing all through his territory.

"Intolerance," David Wark Griffith's latest film spectacle, will be seen in Spokane at the Auditorium theater for six days, February 6 to 11. Manager Charles York announced the booking of the picture, which is being presented in this territory by Sherman & Elliott, who presented "The Birth of a Nation" on its last appearance.

MORE SEATTLE NOTES.

Triangle Manager Resigns.

Seattle, Wash.—Ray R. Grombacher, for the past few months manager of the Triangle office in this city, has resigned, and P. N. Brinch, special representative from New York, has just arrived to take charge of affairs until a new manager arrives.

De Luxe Features Notes.

Seattle, Wash.—M. Rosenberg, manager of De Luxe Features, left New Year's night for Chicago and New York. He will pend some time at the Selig studios in Chicago, and will remain about three weeks in New York visiting the Selznick studios. He will prorably return by way of San Francisco.

B. L. Lipman, traveling representative for De Luxe, returned for the holidays from a trip through eastern Oregon and Idaho.

Vancouver, B. C.—Andrew P. Keegan, western general manager for Pathe in Canada, informs the World representative that the Pantages theater in this city has booked the newest Pathe serial, "Pearl of the Army," to follow "The Shielding Shadow." This house also ran "The Iron Claw."

Calendar of Daily Program Releases

Releases for Weeks Ending January 27 and February 3

(For Extended Table of Current Releases See Pages 752, 754, 756, 758.)

General Film Company

Current Releases

(Serial No.)

MONDAY, JANUARY 22, 1917.

SELIG—On Italy's Firing Line (Three parts—Dr.).21655-56-57
VITAGRAPH—The Vagabond (Drama)..... 21658
SELIG—Selig-Tribune No. 7 (Topical)..... 21659

TUESDAY, JANUARY 23, 1917.

ESSANAY—What Would You Do? (Black Cat Feature—Two parts—Drama) 21660-61
KALEM—The Blundering Blacksmiths (Comedy)... 21662

WEDNESDAY, JANUARY 24, 1917.

ESSANAY—Canimated Nooz Pictorial No. 23 (Cartoon Comedy) and Alaska scenic on same reel.. 21663
KALEM—The Wolf of Los Alamos (No. 23 of "The Girl from 'Frisco") (Two parts—Drama)..... 21664-65

THURSDAY, JANUARY 25, 1917.

SELIG—Selig Tribune No. 8 (Topical)..... 21666
VIM—The Love Bugs (Comedy)..... 21667

FRIDAY, JANUARY 26, 1917.

KALEM—The Violet Ray (Episode No. 15 of "Grant, Police Reporter") (Drama) 21668
VITAGRAPH—His Little Spirit Girl (Comedy)..... 21669
VIM—It's All Wrong (Comedy)..... 21670

SATURDAY, JANUARY 27, 1917.

ESSANAY—The Magic Mirror (No. 7 of "Is Marriage Sacred?") (Two parts—Drama)..... 21671-72
VITAGRAPH—The Valley of Lost Hope (Three parts—Drama) 21673-74-75
KALEM—The Railroad Claim Intrique (No. 116 of "The Hazards of Helen") (Drama)..... 21676
SELIG—The Luck That Jealousy Brought (Drama). 21677

General Film Company

Advance Releases

MONDAY, JANUARY 29, 1917. (Serial No.)

SELIG—Lost and Found (Two parts—Drama)..... 21678-79
VITAGRAPH—The Battle Hymn of the Republic (Drama) 21680
SELIG—Selig-Tribune No. 9 (Topical)..... 21681

TUESDAY, JANUARY 30, 1917.

ESSANAY—Three Ways Out (Black Cat feature—Two parts—Drama) 21682-83
KALEM—The Safety Pin Smugglers (Comedy)..... 21684

WEDNESDAY, JANUARY 31, 1917.

ESSANAY—Mr. Wright in Wrong (Comedy)..... 21685
KALEM—The Dominion of Fernandez (Episode No. 25 of "The Girl from Frisco" (Two parts—Drama) 21686-87

THURSDAY, FEBRUARY 1, 1917.

SELIG—Selig-Tribune No. 10 (Topical)..... 21688
VIM—The Other Girl (Comedy)..... 21689

FRIDAY, FEBRUARY 2, 1917.

KNICKERBOCKER STAR FEATURE—Crossed Trail (Three parts—Drama).....21690-91-92
KALEM—The Net of Intrigue (Episode No. 16 of "Grant, Police Reporter") (Drama)..... 21693
VIM—A Job for Life (Comedy)..... 21694
VITAGRAPH—A Lady in the Library (Comedy)... 21695

SATURDAY, FEBRUARY 3, 1917.

ESSANAY—Shifting Shadows (No. 8 of "Is Marriage Sacred" (Two parts—Drama)..... 21696-97
VITAGRAPH—The Mystery of the North Case (Two parts—Drama) 21698-99
KALEM—The Death Siding (No. 117 of "The Hazards of Helen" (Drama)..... 21700
SELIG—The Saddle Girth (Drama)..... 21701

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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"The LOVE BUGS"

HARRY MYERS &
& ROSEMARY THEBY
IN
"IT'S ALL WRONG"

Calendar of Daily Program Releases

Releases for Weeks Ending February 3 and February 10

(For Extended Table of Current Releases See Pages 752, 754, 756, 758.)

Universal Film Mfg. Company

	Serial No.
SUNDAY, JANUARY 28, 1917.	
REX—The Old Toymaker (Drama)	02121
POWERS—Boomer Bills Awakening (Cartoon-Comedy), and Behind the Great Wall of China (Dorsey Educational) (Split Reel)	02122
BIG U—A Jungle Tragedy (Two parts—Drama)	02123
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 5, "Ablaze in Mid Air" (Two parts—Drama)	02124
MONDAY, JANUARY 29, 1917.	
RED FEATHER—Love Aflame (Five parts—Drama)	02125
NESTOR—Why Uncle! (Comedy)	02126
TUESDAY, JANUARY 30, 1917.	
GOLD SEAL—June Madness (Three parts—Drama)	02127
VICTOR—Some Baby (Novelty), and "Nellie, the Fireman's Daughter" (Comedy) (Split Reel)	02128
WEDNESDAY, JANUARY 31, 1917.	
L-KO—Faking Fakirs (Two parts—Comedy)	02129
UNIVERSAL—Animated Weekly No. 57 (Topical)	02130
BIG U—The Gold Lust (Drama)	02131
THURSDAY, FEBRUARY 1, 1917.	
VICTOR—It's Cheaper to Be Married (Comedy)	02132
UNIVERSAL SPECIAL—The War Waif (Two parts—Drama)	02133
IMP—The Diamond Thieves (Drama)	02134
FRIDAY, FEBRUARY 2, 1917.	
IMP—The Forbidden Game (Two parts—Drama)	02135
UNIVERSAL SCREEN MAGAZINE—No. 6 (Topical)	02136
VICTOR—The Hero of Bunko Hill (Comedy)	02137
SATURDAY, FEBRUARY 3, 1917.	
BISON—The Boonton Affair (Two parts—Drama)	02138
JOKER—His Coming Out Party (Comedy)	02139
SUNDAY, FEBRUARY 4, 1917.	
IMP—Diamonds of Destiny (Drama)	02140
POWERS—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy) and "In North China (Educational)	02141
REX—Life's Pendulum (Two parts—Drama)	02142
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 6 "The Silent Feud" (Two parts—Drama)	02143
MONDAY, FEBRUARY 5, 1917.	
RED FEATHER—The Scarlet Crystal (Five parts—Drama)	02144
NESTOR—His Wife's Relatives (Comedy)	02145
TUESDAY, FEBRUARY 6, 1917.	
GOLD SEAL—Won by Grit (Three parts—Drama)	02146
VICTOR—The Valley of Beautiful Things (Juvenile Comedy)	02147
WEDNESDAY, FEBRUARY 7, 1917.	
L-KO—That Dawgone Dog (Two parts—Comedy)	02148
UNIVERSAL—Animated Weekly No. 58 (Topical)	02149
BIG U—Red Vengeance (Drama)	02150
THURSDAY, FEBRUARY 8, 1917.	
REX—The Melody of Death (Two parts—Drama)	02151
POWERS—Giants of the American Forests (Educational)	02152
FRIDAY, FEBRUARY 9, 1917.	
IMP—Avarice (Drama)	02153
VICTOR—The High Cost of Starving (Comedy)	02154
BIG U—Title Not Yet Decided	02155
SATURDAY, FEBRUARY 10, 1917.	
BISON—The Outlaw and the Lady (Two parts—Drama)	02156
JOKER—Out for the Dough (Comedy)	02157
LAEMMLE—A Studio Cinderella (Drama)	02158

Mutual Film Corporation

	Serial No.
SUNDAY, JANUARY 28, 1917.	
VOGUE—A Circus Cyclone (Two parts—Comedy)	05297-98
GAUMONT—Reel Life No. 39 (Subjects on Reel: X-Rays in War Time; Decorative Butterflies; Salt; The Real Hula-Hula) (Mutual Film Mag.)	05299
MONDAY, JANUARY 29, 1917.	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 3, "Shorty Goes to College") (Two parts—Drama)	05300-01
MUTUAL STAR PRODUCTION—Pardners (Five parts—Drama) (No. 167)	
TUESDAY, JANUARY 30, 1917.	
GAUMONT—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in The Vosges Mountains (Travel)	05302
WEDNESDAY, JANUARY 31, 1917.	
MUTUAL—Mutual Weekly No. 109 (Topical)	05303
GAUMONT—See America First, No. 73 (Subject: San Diego, Cal. (Scenic) and "Never Again" (Kartoon-Komic)	05304
THURSDAY, FEBRUARY 1, 1917.	
CUB—Jerry and His Pal (Comedy)	05305
FRIDAY, FEBRUARY 2, 1917.	
MUTUAL—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders") (Topical)	05306
SATURDAY, FEBRUARY 3, 1917.	
AMERICAN—Nature's Calling (Drama)	05307
SUNDAY, FEBRUARY 4, 1917.	
VOGUE—Sticky Fingers (Two parts—Comedy)	05308-09
GAUMONT—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle," New York's Latest Dance Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine)	05310
MONDAY, FEBRUARY 5, 1917.	
MUTUAL STAR PRODUCTION—Where Love Is (Five parts—Drama) (No. 168)	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 4, "Shorty Goes Insane") (Two parts—Drama)	05311-12
TUESDAY, FEBRUARY 6, 1917.	
GAUMONT—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Temples of Luxor; The Rocky Coast of Dalmatia) (Travel)	05313
WEDNESDAY, FEBRUARY 7, 1917.	
MUTUAL—Mutual Weekly No. 110 (Topical)	05314
GAUMONT—See America First, No. 174 (Subjects on Reel: The Mississippi Coast: Gulfport, Biloxi, Pass Christian, Beavoir (Scenic), and "Old Roue Visualizes") (Kartoon Komic)	05315
THURSDAY, FEBRUARY 8, 1917.	
CUB—Jerry's Big Raid (Comedy)	05316
FRIDAY, FEBRUARY 9, 1917.	
MUTUAL—Uncle Sam's Defender Series (No. 6, "Bulldogs of the Deep") (Topical)	05317
SATURDAY, FEBRUARY 10, 1917.	
AMERICAN—The Old Sheriff (Drama)	05318

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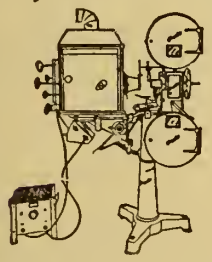

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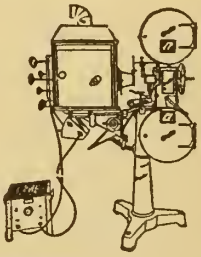

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KNICKERBOCKER STAR FEATURE

THE ROOM OF MYSTERY—(Three parts—Jan. 19).—Florence Boyd, of the Secret Service, saves a boy from drowning. Word reaches the boy's parents that he has drowned; they rush to the beach, and delighted at Florence having saved the child's life insist upon her accompanying them home.

It is a beautiful house but with a strange atmosphere. The supposed father lacks affection and is surrounded by shrewd looking assistants. Florence reports the incident to the Secret Service and is advised that the man (Watterson), is suspected of being a spy. Watterson is struck by Florence's beauty and advertises for a governess believing she might fall into the trap.

The superintendent of the Secret Service, whose wife left him six years before, taking with her their only child, is in love with Florence, but he will not marry until he knows his wife is dead. He tells Florence to accept the position as governess. She is received with great pomp and taken into Watterson's private office, where they are disturbed by Watterson's being called out of the room. She takes advantage of the opportunity to search his desk. This was Watterson's ruse. He supposed she was a detective and informs her that she is a prisoner and that he can find use for her beauty and cleverness.

Her only means of being saved is to get word to the superintendent but every door is locked and guarded. Finally, the little boy she saved takes her message through a secret passage way which he innocently discovered, to the telegraph office. Help arrives, and examination of the house brings to light the missing wife of the superintendent who avenges betrayal on the man who would betray Florence and in so doing meets her death and makes possible the superintendent's marriage to Florence.

KALEM.

THE BLUNDERING BLACKSMITHS—(Jan. 23).—The cast: Our blacksmitbs (Ham and Bud); The belle of Cobweb Corners (Ethel Teare); Hiram Hardheart (Henry Murdoch).

It is Sunday in Cobweb Corners. The ring of hammer in our hero's blacksmith shop is silent. The melody of a hymn steals out of the village church. Village belle is flirting with the simple hearted smith.

It is Monday, and the village belle is plunged in sorrow. Hiram Hardbeart demands her hand in marriage. He will foreclose the mortgage. Enter the smitb. Exit the villain.

Fate opens the way to pay off the mortgage. The smith challenges One Punch Murph. They fight for a purse of $1,000. The village belle in boy's clothing sits near the ring, to urge her sturdy champion on.

Round one. Saved by the bell. Round two. The blacksmith knocks out everybody, including the referee. Hardbeart gets the money and the smith gets the girl.

WOLF OF LOS ALAMOS—(Episode No. 24 of "The Girl from Frisco"—Two parts—Jan. 24).—The cast: Barbara Brent (Marin Sais); Ace Brent, her father (Frank Jonasson); John Wallace, Barbara's fiance (True Boardman); Jose, a Mexican vaquero (Edward Clisbee). Written by Robert Welles Ritchie. Directed by James W. Horne.

Barbara Brent and her fiance, John Wallace, are watching the punchers practising stunts. Across the ranch comes a runaway horse pulling a buggy in which is seated old man Silver, a neighboring ranchman. Barbara spurs her horse forward and lassoes the animal. As she helps Silver from his buggy a pouch falls, spilling some of its gold pieces. The money is seen by Jose, tbe vaquero and by Ragbun, the Hindoo cook.

An hour later Silver returns to the house to get his bag of gold. He does not reappear and upon investigating it is found that he has been murdered. Near the body is Jose's kerchief. Jose has ridden away and the punchers start in pursuit of him.

Barbara finds the prints of sandals on the wet floor. Brent and Wallace search the Hindoo quarters and Barbara follows the footprints outside the window through which the murderer has entered.

Sbe finds Rahhun rifling his shack. He locks ber in, then departs. Breaking the window Barbara follows him on horseback. Raghun shoots her and in falling she rolls over a cliff but only slightly wounded finally overtakes bim and returns to the ranch with her prisoner. Sbe is just in time to save Jose's life whose confession showed that he had been sent on an errand by the Raghun wbo placed Jose's kerchief by the body of Silver.

THE VIOLET RAY—(Episode No. 15 of "Grant, Police Reporter"—Jan. 26).—The cast: Tom Grant (George Larkin); Orloff (Harry Gordon); Dimitri, his accomplice (Robert Ellis); James Manlove (Cyril Courtney); Marjorie, his daughter (Ollie Kirkby). Written by Robert Welles Ritchie. Directed by Robert Ellis.

James Manlove, a retired naval engineer, with the aid of his daughter Marjorie, perfects his discovery of the powerful violet ray for the use of the United States government. With the announcement of bis success, his laboratory is invaded by agents of a rival government, who bind the inventor and blind him with his own machine when he refuses the information they seek. Marjorie, escaping, faints in the arms of Grant, police reporter on the Chronicle, who is homeward bound through the park. Calling a taxi, Grant places the girl in it and has her left in care of his landlady while he goes to summon a doctor.

Dimitri sees Grant help the girl and returns for Orloff. They capture Marjorie and take her back to the laboratory. Marjorie's plight is seen by Grant who is just returning with the doctor. Following them Grant reaches Manlove's home but his entrance is harred. Climbing a telephone pole on the other side of the yard, Grant walks across the wires until he can swing into a third story window.

With a revolver shot he smashes the switch controlling the violet ray machine as the foreign spies are about to use it on Marjorie. Grant's story in the Chronicle creates a sensation.

THE RAILROAD CLAIM INTRIGUE—(No. 16 of "The Hazard of Helen"—Jan. 27).—The cast: Helen (Helen Gibson); Fleming (G. A. Williams); Barstow (G. A. Routh); Duncan (Richard Johnson). Directed by Walter Morton.

Barstow, a crook, conceives the idea of buying old automobiles, staging "accidents" with them, and settling with the railroad.

At the Lone Point crossing one of his machines is hit hy the train and the flagman is discharged because it appears that he has been negligent.

Helen, the telegraph operator, gets a day off and starts for the hills on horseback. She meets Duncan, a railroad detective sent to investigate the increasing number of crossing accidents. Through Duncan's field glasses they see the discharged flagman set upon by Barstow and one of his associates, rendered unconscious and driven towards the Lone Point crossing.

Realizing that the fast freight is due and the crooks are planning another fake accident, Helen rides to a point ahead of the crossing. As the freight passes she leaps from the saddle and clasping her arms about a stick of lumber protruding from a car, draws herself up, dashes forward and warns the engineer just in time.

ESSANAY.

WHAT WOULD YOU DO?—(Black Cat Feature—Two parts—Jan. 23).—The cast: James Martin (Richard C. Travers); Roger Blakely (Ernest Maupain); Ruth Walton (Frances Benedict).

Ruth Walton is a country girl whose ambition leads her to refuse to wed her simple but prosperous suitor, James Martin, and go to the city. She finds, however, that the pathway to fame in the city is a stony one. After losing successive positions, she is entrapped by the evil designing Roger Blakely. Her soul crushed, Ruth returns to her country home and marries "Jim." Just as happiness begins to dawn upon her, though, Blakely turns up, as a friend of her husband. Wbat would you do, if you were Ruth? She asks that question of friends to whom she has been reading the manuscript of her first photoplay, for, instead of being a reality her plight is one she has simply conceived for the plot of her 'script.

CANIMATED NOOZ PICTORIAL No. 23—Jan. 24).—The first unauthentic picture of the North Pole has been camerized by Canimated Nooz. Through the brave efforts of its notably unreliahle correspondent, Dr. Stew, the picture was obtained at Hundred-below, a settlement at the top of the world. The pole looks pretty much like a barber's pole. Dr. Stew enjoys the hospitality of a Polar bear and his family. The two speediest chickens in the world are seen in a race at Tapioca, Cal. "Mayzie" would have won, but she became frightened at an extremely wild flower. The jockeys wear long mustaches as eye-shields. William Jynx Bryan and Col. Tedious Roosevelt pat each other on the back at a luncheon at Oyster Bay, New York.

IS MARRIAGE SACRED?—(No. 7 "The Magic Mirror"—Two parts—Jan. 27).—Tbe cast: Nellie Fallon (Marguerite Clayton); James Delmore (Edward Arnold); Edna Fallon (Lillian Drew); Oliver Wood (Sydney Ainsworth); Joseph Fallon (Thomas Commerford).

To make playthings of the hearts of men is Edna Fallon's one interest in life. Nellie, her sister, is different. Sbe likes to bake bread, sew and keep their home in order. She has never had a love affair until she meets James Delmore, Edna's current beau. James is the one man whom Edna believes she sbould countenance as a husband, but he falls in love with Nellie.

Time passes and gradually Edna finds herself facing the dreaded spinsterhood. She has lost practically all of her admirers because of her reputation as a flirt. It is after Nellie's marriage to Jim that Edna finally agrees to marry Oliver Wood, tbe very man of all of her suitors whom she disliked most.

THREE WAYS OUT—("Black Cat Features"—Two parts—Jan. 30).—The cast: Timothy Grogan (Harry Dunkinson); Gladys Carlock (Gertrude Glover); Samuel Carlock (John Cossar.

Gladys Carlock, the daughter of Samuel Carlock, a banker, who has speculated and lost his depositors' money, loves an Irish lad, the son of old Tim Grogan. Tim is rich but the marriage is objectionable to Carlock because the Grogans are shanty Irish. Rather than permit Gladys to wed the Grogan boy, a union which would furnish him money to make up his defalcations, Carlock decides to kill himself when in rushes his daughter, old Tim and Tim's son. The young couple have eloped and become man and wife. Old Tim sizes up the situation with Carlock in a moment, gains the confession from the banker that he was going to commit suicide, lends him the money to cover up his speculations, and brings happiness to all.

MR. WRIGHT IN WRONG—(Jan. 31).—A pretty maid, a clambake and a milk bottle put Mr. Wright in wrong. He employs the pretty maid and, because she is pretty, is more gallant towards her than Mrs. Wright thinks he should be. Complications arise when the maid is sent out with the baby to the park, and Mr. Wright goes to a clambake. The maid loses the baby's milk bottle in the park, and Mr. Wright wins a milk bottle as the booby prize at the bake. He and the maid get in at the same time—she without the milk bottle and he with one. Nobody can make Mrs. Wright believe that her spouse was not out with the maid. Trouble keeps the Wright house in wrong all night; then the next morning's papers announce that Mr. Wright won the milk bottle at the clambake. The dove of peace again perches in the Wright household.

The other half of the reel depicts beautiful western scenic.

IS MARRIAGE SACRED?—(No. 8—"Shifting Shadows"—Two parts—Feb. 3).—The cast: Julia Casey (Marguerite Clayton); John Sanderson (Edward Arnold); Nettie Arliss (Lillian Drew); Angus McDonald (Sydney Ainsworth); Patrick Casey (Thomas Comerford).

It is a case of too much money for John Sanderson. As a poor machinist he is happy, but when he perfects an invention and makes $100,000, it goes to his head. He marries Julia Casey of poor parentage, and they set out in great style. They snub Angus McDonald, Nettie Arliss and even Julia's father, Patrick, a delightful old Irishman. Then John begins to speculate in stocks. He was a good inventor but a poor speculator. He goes broke, and must again go back to work in the machine shop. But they take it cheerfully. It was a good time while it lasted. Patrick forgives their snobbery, and Angus and Nettie invite them to "stand up" for them at their marriage.

The 10th ANNIVERSARY NUMBER will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.

SELIG.

SELIG-TRIBUNE No. 4—(Jan. 11).

Oakland, Cal.—As a part of the New Year celebration arranged by the Chamber of Commerce, the oldest dated Christian bell in the world rings out the old year.

Red Bank, N. J.—Ice yachting marks the New Year celebration under the lee of Sandy Hook.

Boston, Mass.—Young and old alike enjoy the toboggan slide erected by the city.

Amarillo, Texas.—Ranchmen participated in a three day rabbit drive extending over 12,000 square miles.

San Francisco, Cal.—Twenty-five German prisoners from Australla arrive, enroute to Denmark for exchange.

Slidell, La.—The launching of the largest steamer ever constructed south of Newport News, marks the beginning of a new industry in this part of the South.

Sau Diego, Cal.—The Exposition dies here with the dawning of the New Year, after establishing a record by a continuous run of two years.

Seattle, Wash.—With Mrs. Guy E. Davis acting as sponsor, the new $500,000 U. S. submarine N-1 is launched with impressive ceremonies.

Galveston, Texas.—Grecian costumes present no terrors when worn in the mid-winter dance festival on the beach at Galveston.

Washington, D. C.—Thousands of persons enjoy the sport of skating in the nation's Capitol City.

Philadelphia, Pa.—The "Mummers" parade this year is especially noticeable for its weird costuming.

SELIG-TRIBUNE No. 5—(Jan. 15).

Columbus, Ohio.—James M. Cox is inaugurated Governor of Ohio to succeed Governor Frank B. Willis.

Paris, France.—Prince Arthur of Connaught, acting in the name of the King of England, distributes decorations to French officers and soldiers.

London, England.—Following the re-opening of the Courts of Justice, the Judges attend service at Westminster.

San Francisco, Cal.—200 Olympic Club members hike through Golden Gate Park to the beach and plunge into the waters of the Pacific.

Pasadena, Cal.—The Annual Rose Tournament, a mid-winter feature of the Pacific Coast, brings out many entries.

Springfield, Ill.—With simple but impressive ceremonies, Frank O. Lowden is inaugurated Governor of the State of Illinois, to succeed Edward F. Dunne.

Los Angeles, Cal.—The beaches furnish an excellent setting for artists of international fame, who come to rehearse forthcoming musical productions.

El Paso, Texas.—The 8th U. S. Cavalry hold their annual parade and masquerade jubilee.

Denver, Col.—Colonel William F. Cody, "Buffalo Bill," soldier, hunter and scout, dies here at the home of his sister. Picture shows him and brother members of the Showmen's League of America, visiting the Selig Polyscope Studios, Chicago.

Chicago, Ill.—Two youthful chimpanzees, belonging to William N. Selig, president of the Selig Polyscope Company, are photographed during a playful moment in their quarters at Lincoln Park.

DELAYED IN TRANSIT (Two Parts—Jan. 15).—The cast: Sheriff Smith (Frank Campeau); Dell Hawkins (Tom Mix); Bill Hawkins (Wm. Hutchinson); Loretta (Victoria Forde). Written by Gilson Willets. Produced by E. A. Martin.

There are three Hawkins brothers: Dell, a cowpuncher on the McCreedy ranch; Eddie, a bartender in a border town, and Bill, a miner, who for years has fruitlessly searched for gold.

Loretta, a beautiful Spanish girl, is a flirt, but she really loves Bill Hawkins.

Invitations to the wedding of Eddie Hawkins and Hortense McGish have been issued, and relatives and friends gather for the ceremony. Following the wedding, Dell Hawkins offers to bet $50 that he will have married Loretta to his brother Bill within two days.

In rivalry for Loretta, a shooting affray occurs between cowboys, and Sheriff Smith vows someone will have to pay for the death of one of the men. Loretta fears she will be implicated though she is innocent, and Dell Hawkins gives her his horse and urges her to speed to Bill's cabin in the mountains. Later Dell arrives with a parson and Bill and Loretta are married.

Dell again goes to Bill's cabin after celebrating the wedding of his brothers. He is followed by the parson, who recalls an undelivered message which arrived on Eddie's wedding night. "That telegram," says the parson to Dell, "states that an inheritance of half a million dollars goes to the Hawkins brother who remains unmarried."

"That's me," exclaims Dell.

CUPID'S TOUCHDOWN (Jan. 20).—The cast: Blondy (Jack Pickford); Polly (Clara La Moyne); Captain Jack (Scott Beal); Pickles (Sidney Smith). Written by Marjorie B. Cooke. Produced by Frank Beal.

Henry Blondy Burton, a country boy, goes to college, where he meets Polly Starr, a pretty co-ed. Blondy goes through the usual ordeals, but finally blossoms forth into a full fledged freshman.

A college prank in which Blondy disguises himself as a girl and calls upon Polly threatens to result disastrously. The faculty suspend Blondy and his boy companions for a week.

The deciding football game of the season is due. Blondy, as substitute, is given an opportunity for regular service. Polly tells him she wishes him to do his best, for to win plaudits on the football field would be to win a double victory. By a sensational play, Blondy wins the game for his team.

Universal Film Mfg. Co.

BISON.

THE BOONTON AFFAIR—(Two parts—Feb. 3).—The cast: Mary Hatfield (Irene Hunt); Jack Walton (King Baggot); Bill Hatfield (Frank Smith); Jim Calahan (Jack Newton). Written and directed by King Baggot.

Mary Hatfield, a moonshiner's daughter, resents the advances of Jim, another moonshiner who determines to have revenge. Jack Walton, a revenue officer, arrives and proves a friend in need. Mary is attracted by the stranger's attentions.

Meanwhile the moonshiners see her talking to the stranger whom they believe is a revenue officer. They attack and bind him, and lock Mary in an adjoining room when she attempts to intercede for him.

Jack begs for a chance, asking that he be allowed to fight a man out in the open. They scoff at him and begin to drink heavily.

Doby, a friend, becomes suspicious and returns to town for help. Mary hears the men declare that they are going to lynch Jack. Her father, who attempts to interfere, is struck on the head with a pitcher. Then Doby "holds up" the men and frees Mary and Jack.

They discover her father badly hurt and Jack rides across the hills for a doctor.

She sees him attacked and successfully resist his pursuers. He returns with a doctor and determines, because Mary's father has been implicated, to forget his duty for once. The old man gives his daughter and Jack his blessing and declares his intention of having nothing more to do with the gang.

VICTOR.

SOME BABY—(Jan. 30).—Gertrude, a young hopeful, demonstrates her love for flowers by attempting to chew half a dozen roses. Then she proceeds to smoke a pipe, smears herself with jam and indulges in a mud-bath, which is followed by a conventional one.

NELLIE, THE FIREMAN'S DAUGHTER—(On same reel as foregoing).—Eddie, the brave fire laddie, loves Nellie, the captain's daughter. Lee, a villain, has designs on the girl. With the help of two cutthroats, he abducts her. Eddie fights his way into the villain's lair but is overpowered.

The cutthroats carry the girl away; Eddie bursts his bonds, and from the window lassoes the villain's revolver. He then shoots six blocks down the street, and each of his bullets ring the fire gong.

In the meantime, the Justice of the Peace, at the point of a revolver, is marrying the villain and the girl. The hero escapes and joins the fire department, which is speeding toward the Justice's office. The girl is rescued as the villain jumps into a cab and blows himself up with a dynamite bomb.

IT'S CHEAPER TO BE MARRIED—(Feb. 1).—The cast: Bill (Ralph McComas); Fritz (Milton Sims); Lizz (Eileen Sedgwick). Scenario by W. Warren Schoene. Produced by Allen Curtis.

Because Fritz has eaten the best of the lunch, Bill, his business partner and also a bachelor, goes to "Hash House Kate's" for a square meal. Lizz waits upon him and is smitten with Bill's appearance.

Bill reads an article in the newspaper warning the bachelors of New York that a heavy bachelor tax has been levied. Determined not to pay any such tax, Bill begins to regard Lizz with great interest. They later are married.

Fritz receives a letter informing him and Bill that their uncle has just died, and not wishing to have his money squandered, the uncle willed the entire fortune to either nephew who had the most money at the time of the reading of the will. Fritz hides the letter and determines not to tell Bill about it.

But, when he learns Bill is married, he figures that they have the most money. Fritz burns the money just as the tax collector arrives and levies a big fine because he is a bachelor.

THE HERO OF BUNKO HILL—(Feb. 2).—The cast: Bertie Bellew (Billy Musgrove); Casaga (Liane Carrera); George (Al McKinnon); Joe (Eugene Walsh).

Bertie Bellew, a leading man, is apprised by his manager that the company is almost bankrupt and that means must be devised to raise funds. George and Joe, two of the actors in the troupe, are sent out to solicit funds for old soldiers, but their real intention is to abscond with the money.

Bertie has been carrying on a mild flirtation with Casaga, who lives with a wealthy aunt. George and Joe call at her home and the aunt tearfully tells them of her only son who was a soldier. In the photo they see a strong resemblance to Bertie and persuade him to impersonate the lost son.

He visits a dentist and has his teeth removed; he has his body tattoed only to be revealed as a fraud.

UNIVERSAL.

ANIMATED WEEKLY No. 55—(Jan. 17).

Again Rules Ohio.—Unique pageant precedes second inauguration of Governor J. M. Cox after two years out of office—Columbus, Ohio.

Wouldn't be Launched—Ship held on ways two days by frozen grease, finally glides into water—Chelsea, Mass. Subtitle: Mrs. Kaja Iswald, sponsor.

Picketing the President.—Silent sentinels stand before White House to win Wilson to suffrage—Washington, D. C.

Buffalo Bill Dead.—Col. W. F. Cody, world's most famous scout and plainsman, with pet bison on his ranch—Cody, Wyoming. Subtitle: Meeting Universal officials Carl Laemmle and P. A. Powers.

Reducing High Cost of Living.—Twelve husky policemen will try three-week plan to live on meals costing 25 cents a day—New York City. Subtitle: Commissioner Woods enjoying dinner with Dr. Fisher.

Grim Relics of War.—Man-killing devices from Europe's battlefields arrive for Allied bazaar—Chicago, Ill. Subtitle: Aeroplane that saw active service.

Welcome King Snow.—State noted for flowers and sunshine also offers Winter enjoyment—Truckee, Cal. Subtitles: Clearing way for train. Enjoying battle in snow. Tobogganing. Around camp fire at night.

Where Nature Blooms Her Richest.—Millions of flowers make gorgeous floats in greatest flower carnival—Pasadena, Cal.

Snow Shoe Hikers.—100 Mountaineers on annual outing in Paradise Valley's 13 feet of snow—Rainier National Park, Wash.

East Meets West.—Visitors win Winter polo clash after cross-continent trip—Coronado, Cal.

$25,000,000 Explosion.—Animated Weekly cameraman enters death's zone when large ammunition plant takes fire—Kingsland, N. J. Subtitles: View from Hudson River, 9 miles away. Morning after the blaze. Projectiles picked up on fields.

Racing Through City Streets.—Athletes thread way among horses and autos in speed contest—San Francisco, Cal. Subtitle: Winner and second man.

Cartoons by Hy Mayer, World.

IMP.

THE DIAMOND THIEVES (Feb. 1).—There is a mysterious flooding of the American market with gems of astonishing brilliancy which alarms the Kimberly interests controlling the output. Unable, through their own efforts, to locate the source of the new stones, they secure the services of Westerly, a detective.

Westerly gets a clue on Shedah, who is always guarded by two Hindoo servants. Only through his double, disguised to represent himself, is he able to shadow Shedah to the sacred laboratory, where the alchemist manufactures the diamonds. He is found and a fight takes place. The detective is battered out of the place, as Shedah destroys the laboratory with all its secrets. They elude the detective and his assistants for some time.

Westerly traces the Hindoo party to another seaport and at length rounds them up at a fashionable ball. Again they escape. Here the Hindoos are overpowered, and again they are followed to their private yacht, here the Hindoos are overpowered and as the alchemist is about to be taken in the cutsody of the law, he slips from his pocket a small bottle of poison and drinks it. A minute later he drops to the floor dead, taking with him the secret of the manufacturing of the fake diamonds.

THE FORBIDDEN GAME (Two Parts—Feb. 2).—The cast: Frank Forsythe (Ed Hearn); Grace (Fronzie Gunn); Clax (Tom Walsh);

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Larry (Richard Ryan). Written by Ben Cohn. Produced by Harry Millarde.

Forsythe, a supposed wealthy jeweler, plans the operations of a band of crooks and then recuts the stones and sells them. He does not wish his sister, Grace, to whom he is devoted, to visit the tenement districts, fearing she might learn something about him. She, however, visits the slums without his knowledge and meets Larry, a reporter; when Forsythe learns of this, he forbids her seeing Larry.

Clax, the gang leader kills a banker and after a row with Forsythe, takes part of the gang and plots to "get" Forsythe. He kidnaps Grace.

Slim, one of the gang who remained with Forsythe, discovers Clax. Larry and the police, and Forsythe with his gang, attempt to rescue the girl. A fight takes place in which Clax and Forsythe are wounded, but before Clax dies he discloses Forsythe's dual life.

Forsythe, dying, exacts a promise from Larry that he will let this knowledge remain a secret from Grace. Although inconsolable for a time, Grace later finds happiness with Larry.

DIAMONDS OF DESTINY (Feb. 4).—The cast: Jane Lowe (Louise Lovely); Dan Willis (Alfred Allen); Corey Houston (Victor Rothman); Ramsey Clark (Marshall Hageman). Scenario by Ryder and Cunningham. Produced by Maxwell Ryder.

Dan Willis is the dominating mind of a band of diamond thieves. Corey Houston, an importer, purchases several wonderful gems. A fight in a saloon has resulted in an innocent chap being accused of murder of a "squealer." Drunk, he sprawls over a table while the real murderer places a revolver in his hand. Peggy tries to arouse him to make his escape, but they are discovered and taken into custody.

Jane Lowe, a crook through circumstances, learns of her brother's arrest on a murder charge, just as she determines to "go straight."

Willis pushes his advantage and she says she will steal the diamonds from Houston on condition that Paul is freed. For the purpose, Jane takes a suite in Houston's apartment. He is attacked in the park and Jane, arriving at the right moment, takes him home. A friendship ensues and Jane asks if she may bring her uncle to see the gems. As Houston is called from the room, Willis orders her to put the gems in a wine glass. Recalling her brother's plight, she obeys. Houston returns to the room and begins the search just as officers surround the house, and Jane turns over her wine glass, depositing the gems on the table cover. The fact that Willis is the murderer is discovered, and Houston, Paul and Jane find happiness together.

L-KO.

FAKING FAKERS (Two Parts—Jan. 31).—The cast: Phil (Phil Dunham); Springboard Sally (Lucille Hutton); Mabel Carryflesh (Merta Sterling); Charlie (Charles Inslee). Directed by J. Howe.

Springboard Sally and Mabel Carryflesh pull all the sightseers to their sideshow. Phil and Charlie, in love with Sally, are in despair when they hit upon a plan to try to get her into their booth. They make love to her until Phil opens and reads a telegram addressed to Sally. In it Takeing Ways, attorney-at-law, informs the diver that she is the heiress to $50,000, left by her aunt.

To steer Charlie from her, Phil hits on the plan to rewrite the telegram, making Miss Carryflesh the heiress, and when Charlie sees this, sure enough, straightway to Rev. Dr. Jones does he and the weighty one march. When he discovers that Sally is the heiress, he hates Phil.

Sally, informed of her legacy, takes a satchel all filled with greenbacks over to her husband's tent, Phil following and receiving a surprise on learning that she is already wed. Consternation follows when he grabs the money and runs away. The entire outfit of side-shows give chase. Phil succumbs when the valise with the coin is taken from him by Sally, and she pins a rose upon his chest as he reclines in peace in the amusement park.

JOKER.

HIS COMING-OUT PARTY (Feb. 3).—The cast: Gale (Gale Henry); Bill (William Franey); Milt (Milburn Morantl); Lillian (Lillian Peacock). Written by Karl Coolidge. Produced by W. W. Beaudine.

Gale objects to having her husband, Bill, play cards, and when Milt calls and wants Bill to take a walk with him, she protests.

Bill, with a royal flush tucked in his vest pocket, pretends he is sleepy, and that after he has his bath he is going to bed. But he manages to conceal his clothes under his bathrobe, puts them on and departs.

Lillian, Milt's wife, tells Gale that Milt spends all his time gambling, and Gale suggests that they cure him. They do, after various experiences in which the tables are turned.

NESTOR.

WHY, UNCLE! (Jan. 29).—The cast: Harry (Eddie Lyons); His Uncle (Fred Gamble); Milton (Lee Moran); Lizette (Priscilla Dean). Scenario by Charles J. Wilson, Jr. Produced by Louis Chaudet.

Harry and his uncle have awful headaches "the morning after." Uncle receives a telegram that his nephew Milton, whom his mother describes as an angel, is coming to visit them.

However, Milton is just finishing a very interesting game of poker. On his way to his compartment he meets and flirts with Lizette of the Follies, and she asks him to call. Milton, who imagines his uncle and cousin are of the angelic type, prepares to meet them on their own ground.

Complications arise when each keeps up his "role," a climax being reached when "uncle" is discovered at supper with three blonde beauties.

BIG U.

THE GOLD LUST (Jan. 31).—Two miners come across a hut where a man has been shot by his partner, a half-breed, and is dying. He tells them where they can find gold. Jim wishes to get all the gold for himself. So he attempts to poison the other man by filling his bottle with poisoned water.

After strolling away from camp he realizes what he has done, and starts back to try and save his partner. Upon his arrival he finds that the bottle has been broken in a fight with the half-breed. He says nothing, but works fifty-fifty ever after.

POWERS.

IN NORTH CHINA, AS SEEN BY DR. DORSEY (Feb. 4).—With Dr. Dorsey, another trip to China is taken, showing the caravan from Mongolia, the Chinese at work, their street vocations, an outdoor barber and a boy shoemaker. Other interesting views showing the shoeing of a mule, the making of willow chairs, the making of joss-sticks, rope-making, peddling coal, baking sweet potatoes and a real candy cart make the film of unusual interest.

MR. FULLER PEP—HIS WIFE GOES FOR A REST (Cartoon Comedy—on Same Reel as Foregoing).—Mr. Fuller Pep has every intention of obeying wife when she goes to the country on a vacation, but he decides that a flivver will bring him the very best of company. And it does—also mild and varied flirtations and lots of experience. Result—a sadder but wiser hubby.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE—(No. 6—Feb. 2).—This issue begins with the making of Old Glory, and shows every step in the process as it is conducted at the Brooklyn Navy Yard. Here the flags which are used in our navy are made. The stripes are cut, sewn together by machine, the union added to the corner, the stars cut out by another machine, and stitched in place. Lastly, the flag is pressed and the rope and canvas heading added. Then the completed banner is hoisted.

Next comes a trip through the residence section of the city of New York, showing the homes of some of America's most famous sons, such as Charles Schwab, the steel baron; Henry Frick, the steel magnate, and many others.

Beauty hints come next, posed by Catherine Calvert. She illustrates the care of the hair. Egg inspection by the New York City Department of Health makes a timely subject. The process of candling eggs is shown, and many other interesting views of the preservation of the egg.

Animated sculpture, one of the greatest art novelties of the screen, the work of Willie Hopkins, closes this issue. We see the Evolution of Eve in clay, from the celebrated lady of the Garden of Eden, to the present siren of the beach.

GOLD SEAL.

JUNE MADNESS (Three Parts—Jan. 30).—The cast: Jay Sax (Roy Stewart); Martin Bellman (Wadsworth Harris); Lem Barlow (Frank Brownlee); June, his daughter (Gypsy Hart); Tom Coast (Lloyd Whitlock). Written by Willis Woods. Produced by Hobart Henley.

Jay Sax, junior member of the firm of Sax & Bellman, is a woman hater. At his office he finds a letter from a man in the west asking if someone connected with the firm could go west to investigate his gold mine. Sax and his partner laugh at this, as they are in the habit of getting letters of this sort.

Later in the morning Sax's chum calls and insists that Sax act as best man at his wedding. In vain Sax hunts for an excuse, but after his friend goes, he gets the idea that there might be something in that western gold mine. He tells his partner that he will be gone a month. Bellman has read of a woman bandit in the vicinity where Sax intends to go, and warns the latter to be careful.

Sax arrives, and, being thirsty, he goes into the saloon. Tom, engaged to Barlow's daughter, is standing at the bar and notices the size of the roll with which Sax pays for his drink. Sax secures a horse and starts for the Barlow ranch. In a lonely part of the trail a woman holds Sax up and takes all his valuables away, among them being a ring.

Tom tells June that they must be married the next day. Then he slips the ring that he took from Sax, on her finger. Sax reaches the Barlow place. After he has told June and her father about the hold-up, the latter suggests that they visit the mine. That evening Sax sees his ring on June's finger, and demands to know where she got it. June realizes that if she tells the truth she will betray Tom, but before she has time to reply Sax accuses her of being the female bandit. Sax asks Barlow if he will lend him the money to get back to town. Barlow orders a horse for Sax. June, in the meantime, has gone into the house, written a note, left the back way with a gun concealed in her skirt and given the note addressed to Tom, to one of the punchers.

Sax bids Barlow good-by. As he passes the place where the hold-up occurred he again is held up by a female bandit. This time she makes him dismount and, covering him with a gun, tells him that he must stay there all night. In town Tom receives the note. He is playing cards and is forced to deal another hand before he can escape. One of the men present discovers that he is cheating and also finds the note and reads it aloud. They realize that Tom is the female bandit and he is arrested. June released Sax, but he has not gone far before he finds that he cannot go on without her, so he turns back and takes her in his arms.

UNIVERSAL SPECIAL FEATURE.

THE WAR WAIF (Two Parts—Feb. 1).—The cast: Colonel Daw (Allan Holubar); Mrs. Daw (Irene Hunt); Zoe (Zoe Rae); the boy (Eugene Walsh); nurse (Nellie Allen); grandmother (Nanine Wright); butler (George Pearce). Scenario by Maie Havey. Produced by Allan Holubar.

Colonel Daw, a hero of the Boer war, regrets his uselessness in his country's present need. Crippled and living a lonely life in the country, while his young wife seeks the pleasures of the city, he becomes cynical.

Through the request of one Red Cross service, he turns his home into a hospital for the wounded soldiers. Among them are two Frenchmen, Francas and a boy, who appear to be great friends. Francas tells Colonel Daw how his wife died when their babe was tiny and how the aged grandmother had since cared for the child. Then he recited the story told by the boy, who had tried to escape with the baby when the grandmother was killed, but while going in search of food, had lost the little one. Breaking down, Francas begs Colonel Daw to find his child and protect her.

As he sits by the fire, gazing at the baby face of the picture given him, Colonel Daw falls asleep and dreams of the coming of Zoe, the lost infant. Suddenly awaking, he sees his wife leading a small girl by the hand. He immediately recognizes the little waif as the child of Francas. She had been brought from France by the nurses and was found by his wife at the station amid a lot of luggage.

It is Christmas Eve. Francas has recuperated since seeing his baby. The Christmas tree is gayly decorated and Zoe distributes the presents to the soldiers and nurses, while Colonel Daw sits with his arm about his wife. Wistfully she is telling him that the child has awakened her love and that she is going to stay with him to try to make up for her past neglect.

THE PURPLE MASK (Episode 6, "The Silent Feud"—Two parts—Feb. 4).—The cast: Patricia Montez (Grace Cunard); Detective Paul Kelly (Francis Ford); Mrs. Van Nuys (Jean Hathaway); Silk Donahue (John Duffy); Pete Bartlett (Pete Gerald); Bull Sanderson (Jerry Ash); Stephen Dupont (John Featherstone); Jacques, the butler (Mario Bianchi).

The aeroplane had fallen into a tree, so its

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occupants were able to make their way to the ground before they were seriously burned. Farmers, attracted by the glare, come to the rescue of Phil Kelly and Pat. The pilot returns on foot to the hangar. In a few hours Pat and Kelly are able to return to their individual homes in Paris.

After an interval of quiet they meet in the small principality of Dufrane where King Fergus has aroused the displeasure of his subjects through his determination to thwart the wishes of his late queen, who had bequeathed a valuable necklace to be sold and the proceeds distributed among the poor. The king decided to keep the money. He brought Phil Kelly to fathom plots against the throne. Prince Angus covets the jewels and plots to secure them, while Duke Hesta, a friend of the people desiring the queen's will, obeyed. He organizes a league and Pat is brought from Paris to secure the jewels and see that they are disposed of as the queen had willed. Duke Hesta tells Pat the combination to the king's safe and she obtains entrance to the library, secures the jewels and takes them to a diamond merchant who has declared himself ready to pay cash for the gems immediately they are brought to him. Pat goes to the meeting place of the league and turns the proceeds into the treasury. She then goes to the palace to secure her passports and in the library is confronted by the king, who has discovered the robbery, and by Phil Kelly, who realizes that he has been once more baffled by the girl.

Mutual FilmCorporation

GAUMONT.

REEL LIFE, NO. 40 (Feb. 4).—The first "article" in this issue shows how lace is made by machinery. Every woman will appreciate this instructive exposition of a great industry. The entire process is shown from the time an artist sketches a pattern until the manufactured product is ready for shipment. The patterns are perforated on long strips of cardboard which guide the machine. The lace is finished by hand, and then pressed, starched and dried on long tables. The machines are shown in operation.

G. Hepburn Wilson, the inventor of the "Toddle," the dance of the season, illustrates it himself for "Reel Life" spectators. Mr. Wilson is head of the Inner Circle, the national dancing association.

"Raising Fresh Water Fish" shows how the fry are hatched and transported. Many of the pictures were taken in California, showing how the Fish and Game Commission plants eighteen million trout in mountain streams.

The fourth section of this reel shows how a fashionable evening gown is designed.

TOURS AROUND THE WORLD, NO. 14 (Feb. 6).—Three picturesque series of views are shown in Gaumont's "Tours Around the World," No. 14. These are "Picturesque Landscapes of Holland," "The Temples of Luxor, Egypt," and "The Rocky Coast of Dalmatia."

The Holland views are not of any particular locality, the editor of the reel preferring to show characteristic scenes that typify the entire country. There are pictures of houses built on piles, for fear the sea will break through the dykes, windmills with great canvas wings, meadow lands where sheep graze, canals laden with water craft, and peasants in their native garb. One-fourth of Holland is below sea-level. These pictures supplement pictures of Amsterdam shown in "Tours Around the World," No. 3.

"The Temples of Luxor" afford glimpses of a vanished civilization that is still giving up its secrets as the shifting sands of the desert disclose monuments of the past. Biblical students will appreciate these pictures of the grandeur of Egypt fourteen centuries before the birth of Christ. The temple of Medinet-Habu is shown from several points of vantage, even the inscriptions upon the walls being pictured. There are also pictures of the Temple of Stehos I, the Temple of Deirel-Bahri, and statues of Rameses II and Memnon.

Now that the Allies have promised Dalmatia to Italy, this dependency of Austria comes into prominence in the world's news. Answering the demand made upon it for information, the Gaumont Company now puts out pictures of Dalmatia's rocky coast with a panorama of the port of Gravosa.

SEE AMERICA FIRST, NO. 74 (Feb. 7).—The beautiful scenery that accounts for so much of the charm of the Gulf of Mexico is adequately pictured in Gaumont's "See America First," No. 74, a release devoted to "The Mississippi Coast." These pictures show the principal points of interest at Pass Christian, Gulfport, Biloxi and Beauvoir. These towns give an excellent idea of life in the state which is so hospitably southern and historically interesting.

At Pass Christian are pictured the home of John M. Parker, Progressive candidate for Vice-President last year, the beautiful Beach Sbell Road along the coast, and the Herndon cottage which is occupied by President Wilson when he winters in the south. Gulfport offers views of its beautiful resort hotel, its country club, and thousands of feet of yellow pine, for Gulfport is one of the largest shipping points in the world for this lumber.

Beauvoir is notable for its echoes of the Confederacy. First in importance in the pictures is the home of Jefferson Davis. Hither he retired after the war to write the history of the Lost Cause. There is also a Confederate Soldiers' Home. Biloxi is commercially the most important town on the Mississippi coast. The pictures show the Bay of Biloxi, Howard and Benarchy avenues, as well as typical scenes near the city.

On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called "Old Roue Visualizes." The story deals in bumorous fashion with the desires of a man who has lived life to the full to change with various animals which come to mind. Their peculiar antics always cause him to change his mind.

MUTUAL.

MUTUAL WEEKLY, NO. 108 (Jan. 24).

Philadelphia, Pa.—"Piano Marathon" is latest sport. Endurance test for continuous playing lasts 65 hours and 7 minutes.

Marblehead, Mass.—Hydroplane built to control torpedo by wireless has first test.

Brocton, Mass.—Inaugural shoes for President Wilson. Making the shoes which he will wear when he takes the oath of office on March 4th.

Washington, D. C.—M. Ljoubomir Michaelovitch (on left). First Serbian Minister to the United States.

Kingsland, N. J.—Munition plant blows up. Shakes six states. Four million dollars' loss. Subtitle: The streets of this little village resemble a European battlefield.

Washington, D. C.—Suffragists "picket" the White House. The President is reminded daily that women would vote.

New London, Conn.—The Spanish submarine Isaac Paral. Passing through Cape Cod Canal. Will load munitions here.

New York City.—Pontine Coat designed and made by Royant of Paris. Hat of same material. Subtitles: Posed exclusively for the Mutual Weekly by Miss Sybil Carmen of The Midnight Frolic. Bag carried on walking stick to give parasol effect. The bag of Pontine to match hat and coat. Hosettes are the latest novelty for walking, beach and boudoir. (Courtesy Aristo Hosiery Co., Inc., N. Y.)

New York City.—What the men will wear. (Courtesy Nat Lewis, haberdasher, New York.) Subtitles: Walking suit, black and white English stripe trowsers, white flannel waist coat; Oxford grey cutaway coat. Motor coat and cap to match. Mustard colored unfinished worsted box pleat in back.

A field postoffice. Handling Tommy Atkins' mail at the front.

New York City.—A dog chauffeur. Trained collie drives an automobile through city traffic.

New York city.—Traveling at 500 miles an hour a possibility. Chicago may become a suburb of New York. Congress of scientists discuss plan.

Dewey funeral.

San Francisco, Cal.—Forest rangers entertained by city firemen. Woodsmen see how city fires are fought.

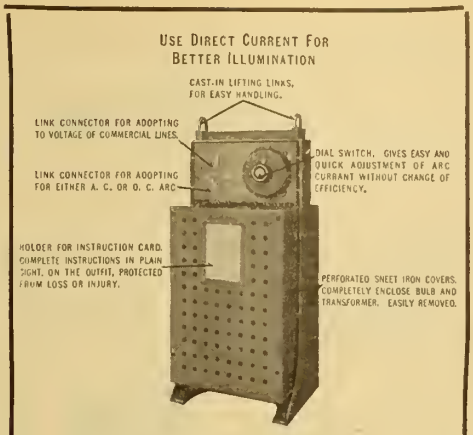
Stevens Point, Wis.—Almost plunged into frozen river. Engineer killed.

Ranier National Park.—"Mountaineer" Club enjoys hike. Twelve feet of snow covers Paradise Valley.

CUB.

JERRY AND HIS PAL—(Feb. 1).—The cast: Jerry (George Ovey); His pal (The Elephant); His father (Jefferson Osborne); His sister (Goldie Coldwell); His landlord (George George). Produced by Milton H. Fahrney.

Jerry's family is in dire straits. His mother is sick, rent is due and there is no money to meet current debts. Father works but refuses to support his family, and spends all his earn-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ings at the saloon. Jerry and his sister decide that both shall go to the saloon and bring father back, leaving their infant brother in charge of Jerry's pet elephant as the nurse.

Father refuses to listen, so Jerry hits upon a new plan. He takes the elephant to the saloon. The occupants scatter and the elephant starts on a course of destruction, ending by picking up the cash register and carrying it home.

Father, who has preceded Jerry, begs forgiveness, and receives it upon condition that he promise never to drink again. With the money in the cash register Jerry pays the doctor and the landlord and buys a sumptuous repast, of which all, including the elephant, partake with relish.

VOGUE.

A CIRCUS CYCLONE—(Jan. 28).—The cast: The artist (Ben Turpin); The girl (Gypsy Abbot); Baron Moon (Arthur Moon); Jasho, the dog faced boy (Paddy McGuire).

Ben, a struggling artist, is in love with the daughter of a wealthy widow. He is thrown out by the girl's mother and Baron Moon, a fake baron, is received royally. Ben discovers Moon is a janitor in a side show next to the concession where Paddy, as "Jasho," the dog faced boy, works. Paddy quits his job and gets one as a model with the living models. Ben puts in a one-man circus and breaks up Paddy's show by letting loose a bunch of rats; then Paddy breaks up Ben's show, by squirting water all over everyone. The baron steals a necklace from Gypsy's mother and is finally caught. Then the mother gives Gypsy to Ben.

STICKY FINGERS (Two Parts—Feb. 4).—The cast: The boys (Paddy McQuire and Billy Mason); the girl (Lillian Hamilton); the boys' fathers Larry Bowes and Harry Huckins); the detectives (Geo. Monberg and Glenn Gano).

Two college boys, finding their funds low, meet a young girl and manage to "borrow" fifty dollars from her purse, without her knowing it. The theft is reported and the next day the boys write their fathers, asking them for money. The boys borrow fifty dollars from a pawnbroker and manage to slip it back into the girl's purse. The fathers of the boys arrive and are arrested as the thieves. The girl, however, gets the real thieves and they all meet at the police station. Here the girl finds her money is all intact and the matter is thought to be cleared up when the pawnbroker comes on the scene and demands his fifty. A chase follows and the boys are finally caught.

AMERICAN.

NATURE'S CALLING (Feb. 3).—The cast: Jack (J. Warren Kerrigan); his mother (Louise Lester); his sweetheart (Pauline Bush).

Jack, a young Easterner, goes West for his health. Here he and his mother get to love the country and the boy sends for his sweetheart. At first the girl is fascinated with the country and has great times exploring the surrounding mountains with Jack. He proposes to her and she accepts him. Later the West begins to pall on the girl, and she longs for society and New York. Finally, unable to stand it any longer, she tells Jack that she must go home and begs him to return to civilization with her. Jack refuses, feeling the call of nature, so he sends the girl home and remains with his mother.

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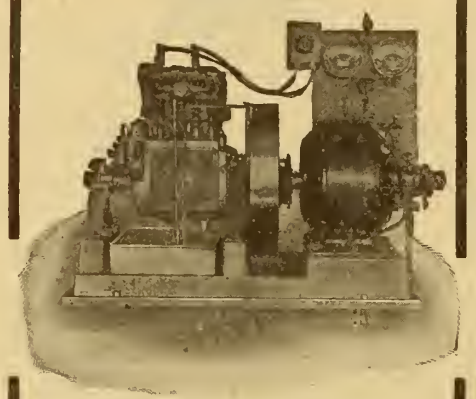

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MONOGRAM.

SHORTY GOES TO COLLEGE (Third of "The Adventures of Shorty Hamilton"—Two Parts—Jan. 29).—Ralph, the son of the boss of the ranch, home on a vacation, sees in "Shorty" the makings of a fine addition to the college football team. He offers the fellow a free education if he will go to college to try for the team. Shorty, anxious to do everything in his power to get on an even footing with Anita, consents, and so leaves for college. He makes the team and is the hero of the hour.

Ruth Estey, the daughter of the dean of the university, sees in Shorty her ideal and manages to meet him. One of the college professors is in love with the girl, and is jealous of Shorty. Ruth is a somnambulist and is seen by Shorty hiding some diamonds. Shorty, to avert suspicions, takes them and is seen by the professor. Anita Keller is called in to track the thief and finally is forced to arrest Shorty. Ruth confesses her somnambulistic tendencies, however, and Shorty is cleared. Anita, thinking Shorty is in love with Ruth, congratulates him, but when he tells her it is she he loves she laughs at him.

MUTUAL.

SCOUTS OF THE SEA AND SKY (No. 5 of "Uncle Sam's Defenders"—Feb. 2).—This chapter contains interesting views of the guiding and propelling mechanism of the twenty-two-inch torpedoes, the aviation corps at Pensacola, Florida, showing the latest type of bi-planes and a trip over Pensacola in a Curtiss "Flying Fish." There are also scenes of U. S. submarines in maneuvres.

Feature Subjects

BLUEBIRD FEATURES, INC.

THE DEVIL'S PAY DAY (Five Parts—Jan. 29).—The cast: Gregory Van Houten (Franklyn Farnum); Jean Haskins (Leah Baird); Hazel Davidson (Gertrude Aster); James Hanley (Charles Perley); Mrs. Haskins (Countess Du Cello); Mr. Haskins (Seymour Hastings). Scenario written by Fred Mynton. Directed by William Worthington.

When Gregory Van Houten went to the country to recuperate he intended to remain only a few weeks and then return to plunge into the swirl of city gayeties. But when Van Houten returned he brought with him a country-girl wife and set upon himself the seal of new duties and obligations.

Jean Haskins was the daughter of Farmer Haskins who owned the place where Van Houten boarded. She was a simple child of nature, trustful and devoted to the new ideals of happiness that Van Houten brought into her young life. Farmer Haskins warned the young folks that they were storing trouble for themselves in marrying; he told them that their lives had been so different that they would eventually find that they could not continue happily. They, nevertheless, were married, and the Van Houtens returned to town happy. At the first social function the Van Houtens attended Gregory realized that his wife had not been prepared for the butterfly life.

One of Gregory's club friends, James Hanley, saw in the young bride a conquest. His attentions to Jean soon centered Gregory's suspicions upon them, Gregory, meanwhile, turning to a woman in his own set for companionship. Upon an incident that looked worse than it really was, Gregory based cause for a divorce and won his case. Then he married the other woman, a society butterfly.

The shock changed Jean's good and wholesome nature completely—she turned into a viper, bent upon revenging herself upon the man who had violated his obligation and made a mockery of her love. Hanley gained his point, but in possessing himself of Jean gained more of companionship than her love as recompense.

The years passed before Gregory and Jean again met—and then Jean's beauty fired his heart with desire. Jean connived to reap her vengeance.

When Hanley was called away Jean refused to accompany him, setting up as an excuse that a few months' separation would lead them to a better understanding of their posi-

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tion. Gregory takes advantage of a free field and Jean coyly leads him on. Gregory neglected the wife be married when he divorced Jean and turned all his attentions to Jean. Suddenly Hanley appeared upon the scene—and Jean made a way to a greater revenge than she had ever planned.

The men engaged in a personal encounter and when Hanley seemed to be getting the better of the fight, Jean fired a revolver at the struggling forms and killed Hanley. The sudden outcome of the combat benumbed Gregory's senses. Jean placed the revolver in his hand just as the police entered and they found Gregory bending over the prostrate form of his rival. In the trial that ensued Jean swore that Gregory fired the shot, and her vengeance is almost completed by the verdict of the jury that Gregory was guilty of deliberate murder.

But when the court guard goes to bring the prisoner to hear his doom, they find him dead upon the cot of his cell and Jean is left to contemplate the sad ending of her youthful romance.

UNITY SALES CORP.

GLORY (Six Parts—January).—The cast: Glory Glory (Juanita Hansen); Louis Bohn (Wm. Kolb); Mike Plotts (Max Dill); June (May Cloy); James Strong (Wellington Playter); Tom Strong (Alan Forest); Richard Graham (Wm. Lampe); Glory, the child (Doris Baker).

The story opens in the office of an oil company. The president received a letter from a friend notifying him there is oil in the town of Glory. He forms a dummy railroad company and sends a representative to Glory to get rights to the property by promising that the dummy company will establish a station at Glory.

While getting the rights to the property, the oil representative goes through what he supposes a fake marriage with the postmistress of the village.

Time passes and the postmistress leaves the village for a neighboring town, where she gives birth to a child. Unable to support the child, she brings the baby to the village hotel run by two Germans, and, under cover of darkness, leaves the baby there. The baby is adopted by the village, named Glory Glory, and brought up by the two Germans.

In the meantime the mother has made her way to the city and drops from exhaustion in front of the president of the oil company's house, when she is picked up and carried in. Upon examination by the doctor he finds the fall has caused her to lose her memory. The president is a widower and upon the woman's recovery decides to have her stay as governess and bring up his young son.

Several years pass by and both Glory and the president's son are grown up. They accidently meet and fall in love. The oil company decides to take possession of the property at Glory and then a fight ensues, the son taking sides with the girl he loves and her people.

During the lapse of years the man who put through the original deal for the oil company and who married the postmistress has risen to be a judge. The case is brought before him and he dismissed the charges of the citizens of Glory. The son decides to assist and steals the papers relative to the case. The judge and president of the company finally decide to make restitution. The marriage is found to be legal. The people get the oil property back, and Glory is happy with her sweetheart.

WORLD-PICTURES.

TILLIE WAKES UP (Peerless—Five Parts—Jan. 29).—The cast: Tillie Tinkelpaw (Marie Dressler); Mr. Pipkins (Johnny Hines); Henry Tinkelpaw (Frank Beamish); Mrs. Luella Pipkins (Ruby de Remer); Mrs. Nosey (Ruth Barrett); Mr. Nosey (Jack Brown). Scenario written by Frances Marion. Directed by Harry Davenport.

On the third floor of the apartment house at 003 Findlet avenue lived Mr. and Mrs. Henry Tinkelpaw. The neighbors said it was a shame the way he neglected his poor wife, but Tillie's averdupois seemed to belie the rumor.

Directly above lived the Pipkins. In this case, however, it was the young wife whose numerous clubs called her frequently from her fireside, affording gossip for the neighbors. However, unmindful of the discussion of their affairs, Tillie continued to cook dainty dishes for her unappreciative husband, while Luella Pipkin found fault with everything her meek husband did to please her.

For several weeks it happened that Tinkelpaw and Luella would accidentally meet at the door, and naturally would walk down the street together. However, on one occasion where Mr. Tinkelpaw had been less appreciative than usual, and departed leaving Tillie in tears, she went to the window, hoping he might relent and throw her a kiss. At the same time Luella was out of sorts on account of having lost at bridge, and when she left, Pipkin also went to the window to see if she had really gone.

What they saw affected them like a cold plunge. Both of them wrote to their faithless mates informing them that all was over; and on starting out into the world met in the hallway. Each recognized in the other a kindred soul; so linking arms, they set forth.

On Luella's return she found the note, and frantically started in search of her husband. Tinkelpaw had also found a similar communication; so together they left in search of the truants.

After following a devious trail they came upon them as they were attempting to use a photographer's automobile as an ocean liner As the bedraggled Tillie is enfolded in her repentant husband's arms she winks slyly at Pipkin who is being fondled by a much chastened Luella.

FOX FILM CORP.

THE PRIMITIVE CALL (Five parts—Jan. 22).—The cast: Betty Malcolm (Gladys Coburn); Brain Elkhorn (Fritz Leiber); Bart Jennings (John Webb Nillion); Percy Malcolm (Georgo Alan Larkin); John Malcolm (Lewis Sealy); Elsie Jennings (Velma Whitman); Buttons Jennings (Kittens Reichert). Written and directed by Bertram Bracken.

Betty Malcolm meets Brain Elkhorn, an Indian, at a reception. Brain's father, Chief Elkhorn, is carrying on negotiations with Betty's father, John Malcolm, through the white man's agent in the West, Bart Jennings. At the reception, Brain sees one of the guests substitute a paste necklace for the diamond one that Betty wears, and he forces the man to give up his prize. When he returns the real necklace to Betty without explanation, she thinks that he took the ornament.

A few days later Betty goes on a yachting party with friends. While she is holding Brain up to ridicule, by mimicking the native Indian dances, she topples over in the water. Brain rescues her.

Meanwhile, Jennings' affairs in the West are not prospering. He cannot induce the old chief to sign the contract until his son, Brain, returns, and passes an opinion on it. So Brain is called West. Betty and her brother, Percy, follow him on the next train; the girl has resolved that she will force the Indians to sign the contract by using her wiles on Brain.

The beginning is successful. She pretends to be thrown from her horse when she sees Brain near by, and he picks her up and brings her safely to the Jennings cottage. Later he rescues the Jennings baby as it falls over a cliff. His repeated acts of heroism make Betty respect and admire him. But she keeps intent on her purpose.

Betty finally induces Brain to recommend the signing of the contract. Then, her end accomplished, she laughs at his protestations of love, and tells him how she has purposely blinded him. He goes to his camp, and tells the assembled leaders that he has betrayed them.

They ostracize him from the tribe, and plan to get back the contract they have been deluded into signing. They approach Jennings' house, and find his little daughter playing in the forest near by. They kidnap the child, and make off with her, meanwhile despatching an Indian message to the white man to tell him what they are doing.

The spirit of revenge now conquers Brain, and he decides that he must make the girl pay for her crime against him. He comes upon her one day as she is rounding a hill, captures her, and takes her off to a mountain retreat.

Jennings and his followers begin a search for the baby. They overtake the Indians and parley with them. The result is that the land agreement is settled, the child is returned to her parents, and the white men start in search of Betty.

Betty has been made to live in typical Indian fashion. She has her own wigwam, and she is forced to do the chores about the en-

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campment, and submit to Indian treatment. Then Brain tells her that she is free to go when she likes, for he thinks she has worked out her penance. As Betty leaves the camp to rejoin Jennings, she looks back and sees Brain with his arms about an Indian maiden.

ONE TOUCH OF SIN—(Five parts—Jan. 29).—The story concerns the adventures of Mary Livingston, who is deeply in love with Richard Mallaby, a gambler. Through a misunderstanding, she thinks she has been deserted by her lover when he goes West and leaves her and her baby in the East, to fight out the questions of life in their own unaided way. Disconsolate, heartbroken, she drifts westward herself, and meets Watt Tabor in a rough frontier village.

To provide for her child, she is forced into theft, but is detected. Tabor, who knows her history, shoulders the blame himself and marries her. She despises him because she thinks he married her as the result of a whim, and not as the result of real love.

Then she meets again the man who first wronged her. Mallaby demands that Tabor give up the woman. Tahor refuses. His decision results in a battle between the two. In the darkness and surging water of a mine, they wage their last fight.

Mallahy loses consciousness, but Tabor rescues him, and leaves Mary free to make her choice. She goes with Mallaby.

ART DRAMAS, INC.

INFIDELITY — (Erhograph — Four parts—Jan. 11).—The cast: Elaine Bernard (Anna Q. Nilsson); Ford Maillard (Eugene Strong); Dorothy Stafford (Miriam Neshitt); Ali Delna (Fred F. Jones); Mrs. Maillard (Elizaheth Spencer); John Griswold (Arthur Morrison).

Frank Mayne, a well-known artist, who had served a twenty-year sentence for a murder he did not commit, returns unexpectedly to his studio, where an amazing scene confronts him. Elaine Bernard, one of his pupils, is cowering over a table, her hair disheveled and her clothes all hut torn off her hack. Ford Maillard, her fiance, stands over her, unbraiding her bitterly, while lying prone on the ground, his face covered with blood, is Delna, a Hindoo art student, who possesses occult powers. In the background is a woman whom he does not recognize. It develops later that she is his wife whom he had not seen since his imprisonment, and that the girl is his own daughter. Maillard had arrived at the studio in time to rescue her from the attack of Delna, but, misunderstanding her presence there, accused her unjustly. Mayne recognizes in this misunderstanding a counterpart of the situation that led to his own unhappiness, and out of the wisdom hought hy his hitter experience effects a reconciliation hetweeu the young people. Chastened hy adversity the older couple, too, decide to start over again, and happiness results from what seemed to he at first, unrelieved misfortune.

CHRISTIE FILM COMPANY.

A GAY DECEIVER—(Jan 29).—The cast: The maid (Billie Rhodes); The man (Harry Ham); The girl (Ethel Lynne); Her father (Harry Rattenberry); Her mother (Stella Adams); The other maid (Jane Waller).

"Like mistress, like maid," so when Ethel goes away with her father and mother, her maid, Billie, proceeds to make a selection from Ethel's wardrobe and "play lady." Just then arrives a young man, friend of Ethel's, not knowing she is out of town. He takes the maid for a girl chum of Ethel's and Billie carries along the joke hy ordering ahout the other maid. Harry has tea, loses his heart, makes a date for next day, and departs.

In the neighboring city, Ethel meets Harry's father, who tells her that Harry expected to see her at home. Meanwhile Harry and Billie are playing on the beach. Harry comes to dinner and when Billie sees him she runs through the kitchen into the yard. She is pursued by Harry who tells her that a little matter of social position makes no difference in his love for her. She accepts him and Ethel joins in the hest wishes for the happy pair.

GREATER VITAGRAPH.

THE GLORY OF YOLANDA (Five Parts—Jan. 20).—The cast: Yolanda (Anita Stewart); the Grand Duke Boris (John Ardizonia); Prince Drolinski (Denton Vane); Alexander Pribyloff (Evart Overton); Serge (Mr. Turil); Paul (Bernard Scigel). Directed by Marguerite Bertsch.

Yolanda is a heautiful peasant girl who dances to her orchestra of wild songbirds. Her fatner forbids her to dance, but her mother, Olga, encourages her secretly. The Grand Duke Boris sees the girl dancing in the woods, and perccives in her the promise of dazzling success. Without revealing his identity, he gives the mother money enough to take herself and Yolanda to Petrograd.

Boris establishes the girl in a luxurious villa. The mother and the girl think this is part of the ballet training. Youloff, the ballet master, is entbusiastic over Yolanda's dancing. Yolanda falls in love with Alexander Pribyloff, a young artist, hut Boris, jealous, forbids her to see Alexander. Yolanda begins to see why Boris has been so kind to her. She meets Alexander secretly. Peter, Yolanda's peasant lover, and Serge, her brother, come to Petrograd to see her. Serge tells the mother that the Grand Duke must be keeping Yolanda as his mistress. Olga denies this, but her eyes are opened. Boris has the two men put out. Yolanda assures her mother that Serge's accusation is not true. Olga's health wanes, and shortly afterward she dies. Yolanda scores a tremendous success. She tells Boris that now she can repay him in money. But he is now wild about her, and offers her a morganatic offer. He insults Alexander, who strikes him. For this Boris has him sent to Siberia.

Boris goes to Yolanda and attempts forcibly to take possession of her. Her brother kills the Duke. Drelinski offers to get her out of the country, but she asks simply to be sent away with Alexander. So, through Drolinski's influence, Yolanda and her lover ride away to Siberia together—happy in each other's love, even though destined to prison. And Drolinski, who also has loved Yolanda, finds it in his heart to envy them.

THE SECRET KINGDOM—(Episode No. 6—"Human Flotsam"—Two parts—Feh. 5).—Warned hy Juan, Phillip calls at the asylum, where he is refused admittance; but hy means of a rope lowered from the roof of the next house, swings Julia to safety. Just as Ramon and Savatz, warned, race up in their machine, Philip, Julia and Juan dash off in their auto.

The lovers start for New Jersey, just catching the last ferry. Ramon's auto misses it, but Ramon, by a flying leap, makes the boat.

He entices Phillip to the upper deck where they battle in the darkness, Phillip finally heing tripped and plunged into the river below. Juan, just coming up, dives after Phillip.

Ramon tells Julia that Phillip has committed suicide. She faints and he puts her in an auto and returns to the New York hotel with her.

In the meantime, river pirates capture Phillip and Juan, take them to their rendezvous, and a fight follows, when Juan disposes of the pirates by flinging them through a manhole into the river. Next morning, he goes to seek aid along the waterfront, and falls in with "Shanghai" Brown.

Phillip and Juan are shanghaied ahoard the yacht which Count Ramon charters to carry Julia back to Alania.

K-E-S-E, Inc.

SKINNER'S DRESS SUIT (Essanay—Five parts—Feb. 5).—The cast: Skinner (Bryant Washhurn); Honey, his wife (Hazel Daly); Willard Jackson (Harry Dunkinson); McLaughlin (James C. Carroll); Perkins (U. K. Houpt); Mrs. J. Smith Crawford (Florence Oberle); Mrs. Jackson (Frances Raymond); Mrs. McLaughlin (Marion Skinner). Directed by Harry Beaumont.

Skinner is afraid to strike his employer for a raise for fear he will be discharged. Mrs. Skinner scoffs at his fears, however, and finally induces him to demand an increase.

Her humble spouse gets the proverhial "cold feet" at the final moment; so to "cover up" hefore his wife, he fibs a little and tells her he got the raise, taking the money from his private hank account.

She forthwith makes him purchase a dress suit and "spruce up." Although it almost wipes Skinner's bank account out, he buys the clothes.

Skinner is frantic; ho sees the wolf at the door. But, hy virtue of his dress suit and good appearance, he gets acquainted with some wealthy people and is enahled to put over a hig husiness deal for his firm. Rushing into his company's office with tbe order, he demands a raise and a partnership in the firm. He gets both.

METRO PICTURES CORP.

BRIDGES BURNED (Five Parts—Popular Plays and Players—Jan. 29).—The cast: Mary O'Brien (Mme. Petrova); Ernest Randal (Mahlon Hamilton); O'Farrell, mill owner (Arthur Hoops); Mary's son (Maury Steuart); Thomas O'Brien, Mary's father (Robert Broderick); Norah, an old servant (Mrs. Mathilde Brundage); solicitor (Louis Stern); hutler (Thomas Cameron). Scenario hy Wallace C. Clifton. Directed by Perry Vekroff.

Mary O'Brien, daughter of an Irish gentleman of declining fortunes, while fishing, meets Ernest Randal, who is trespassing on her father's land. Randal is the son of an English baronet and his conversation so charms Mary that she invites him to dinner. The next day, while out hunting deer with her father, a poacher mistakes Randal's peaked cap for

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deer's antlers, and shoots him through the shoulder.

Mary nurses Randal, who is taken to her home. They fall in love and Mary gives her heart to him without reserve, and it is with difficulty that he forces himself to leave to complete his course in surgery.

Norah, the old family servant, suspects the truth. Mary confesses to her father, and with difficulty restrains him from taking her lover's life when he returns after completing his college course. At first, Randal says he cannot marry her at that time, and she defends him. However, overcome by her generosity, Randal asks her to marry him, and she finally consents on account of the injustice to the child, which her refusal would cause. She leaves, however, immediately after the marriage.

After her boy is born, Mary obtains employment in a cotton mill, becomes prominent in welfare work among the employes, and forms an uplift club, which is cited all over Ireland as a model of its kind. Her employer, O'Farrell, also promotes her to a position of trust, and asks her to be his wife, but on account of her boy, she refuses to divorce her husband.

Randal visits her and asks her to return to him, but she declines, reminding him of the fact that he has been wasting his life. Determined to win her respect, he enlists and goes to war. O'Farrell also enlists and leaves Mary in charge of the mill.

At the front Randal saves O'Farrell from bleeding to death when his arm is torn off by a shell. Randal later is shot, and reported dead. O'Farrel returns to Mary with the news that Randal's brother has also been killed, and that her boy is the Earl of Randal; and Mary at last realizes what her husband means to her.

A great joy comes when she learns that Randal is alive, although temporarily blinded, and she nurses him while he is recovering his sight. O'Farrel once more goes to the front, saying he has one good arm left and is needed on the field.

Life now seems perfect for Mary, and her happiness is deepened when her husband gives her the deed to her old house, which had been sold to strangers when her father died and she begins with deep joy her new life as Lady Randal.

Triangle Film Corp.

NINA, THE FLOWER GIRL (Fine Arts—Five Parts—Jan. 21).—The cast: Nina, the Flower Girl (Bessie Love); Jimmie, the newsboy (Elmer Clifton); Fred Townsend (Bert Hadley); Mrs. Townsend, his mother (Loyola O'Connor); Archie Dean (Alfred Paget); Dr. Fletcher (Fred Warren); Fifi Chandler (Adele Clifton); Lotta, her chum (Rhea Haines); Nina's grandmother (Jennie Lee); Mrs. Hicks (Mrs. Higby).

Nina, a blind girl, lives with her grandmother, who has taught her to make artificial flowers, which she sells at a flower-stand. Nina, and Jimmie, a crippled newsboy who sells papers on the same corner, are sweethearts. Nina's grandmother dies, and she turns to Jimmie. One day Jimmie has a fight with another newsboy, whom he thinks is hanging about Nina's stand too much, and the other boy is soon begging for mercy. Miss Fifi Chandler, an artist, happens to be passing, and becoming interested, she accompanies Nina and Jimmie to their rooms, and is surprised to find that Jimmie is an artist, having made a beautiful plaster cast of Nina. Fifi brings Jimmie and his protege to the notice of her fellow-artist, Fred Townsend, who falls in love with Nina.

Fred has a great specialist examine Nina's eyes, and assured that an operation would restore her sight, takes her to his mother's home. Townsend tells the boy that the operation will be a success, and is amazed when Jimmie bursts forth in a torrent of words against his fate. Nina will know he is a cripple and not the straight, handsome youth she has pictured. He hurries from the house, and during the ensuing days, when Nina must stay in a darkened room, Jimmie cannot be found. The day comes when the bandages are removed and the operation is a success!

That night, in the general hospital, the physician's attention is called to a crippled boy, who had tried to end his life by jumping in the river, but had been rescued. He recognizes Jimmie, hears his story, and a few days later an operation is performed and it becomes evident that he will go forth as straight as Nina's fancy had pictured him.

Meantime Nina wonders why Jimmie does not come to see her, as she had not been told about the operation. At last he is brought to her, and Fred Townsend has his reward in watching the happiness of the two youthful lovers.

THE ICED BULLET (Kay Bee—Five Parts—Jan. 21).—The cast: Horace Lee (William Desmond); Donald Greene (Robert McKim); Richard Deering (J. Barney Sherry); Evelyn Deering (Margaret Thompson); the butler (J. J. Dowling); butler's son (Jerry Storm); Joe, Lee's assistant (Louis Durham); the specialist (J. Frank Burke). Scenario by C. Gardner Sullivan. Directed by Reginald Barker.

Richard Deering, a wealthy New Yorker, spends his holidays in a magnificent lodge in the heart of the Adirondacks. His daughter, Evelyn, Donald Greene, his ward, and Robert Ross, his confidential secretary, are his companions. On the eve of Thanksgiving, Greene is called to New York on business. He leaves reluctantly as he is deeply in love with Evelyn and jealous of Ross.

The next morning, while at breakfast, Donald receives a telegram from Evelyn that her father has been shot and begging him to come at once, and bring a detective. Greene goes to Horace Lee, a crime specialist, and returns to Deer lodge accompanied by the detective and his assistant, Joe.

They find Deering unconscious attended by the country doctor, and Dr. Adamson, a specialist from New York. The detective and his assistant set to work to unravel the mystery. Suspicion lights on the family butler, who was the last to see his master alive, and who had been acting strangely. Through adventures and deduction the detective unravels the mystery. The butler is exonerated as his worried demeanor is found to be the result of an effort to shield his son, an escaped convict, who had sought refuge in the lodge on the eve of the shooting, and the charge of attempted murder is brought against Donald Greene, who had brought in the aid of mechanical science to perform the deed in his absence.

Donald Greene, who has inherited a trace of madness, becomes hopelessly insane. Evelyn gives her hand to the man of her choice, Horace Lee, who is completely restored to health.

CHICKEN CASEY (Kay Bee—Five Parts—Jan. 28).—The cast: "Chicken" Casey and Mavis Marherry (Dorothy Dalton); Everett Hale (Charles Gunn); "Dickey" Cochran (Howard Hickman); Israel Harris (Thomas Guise). Directed by Raymond B. West.

A young author, Everett Dryden Hale, has written a book of such strength and originality that it becomes one of the best sellers. The book is entitled "Waifs" and deals with the underworld, a subject of which Hale, who is a New Englander with a Puritanical strain, knows by personal experience, practically nothing at all.

The principal character is a girl nicknamed "Rags" by her associates in the dives and haunts of night life. A leading producer is anxious to have the book dramatized and his leading woman, Mavis Marherry, insists on her right to create the part of "Rags." Hale accedes to the manager's request, but rejects Mavis for the part, as he believes her talent is exclusively of the refined comedy order. With the aid of a dramatic critic Mavis stages a surprise for the author and is introduced as "Chicken Casey," a typical "Rags," in a low Bowery dive.

She enacts the part so well that Hale, unaware that she is a famous actress, starts to reclaim her and informs the manager that he has found his ideal heroine and "Chicken Casey" must have the star role. The play is a success. Mavis playing the part of "Rags" with the same realism with which she invested the mock creation "Chicken Casey." Hale recognizes that he has been the victim of a trick, leaves the theatre hurt and indignant. Mavis, whose masquerading had given her an insight into the nobility and chivalry of the man, finds a way to earn his forgiveness and secure a happy future for both star and author, and "Chicken Casey" becomes only a memory.

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SEVEN DEADLY SINS—"ENVY" (Five Parts—McClure Pictures—Jan. 29).—The cast: Betty Howard (Ann Murdock); Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); Stanton Skinner (Lumsden Hare); Eve's foster mother (Jessie Stevens); Eve's foster father (William Wadsworth); Rocco Irwin (Robert Cain). Directed by Richard Ridgely.

Eve Leslie is a poor country girl, who wishes she could have fine clothes, motors and wealthy friends. The person she envies most is Betty Howard, a famous actress.

Eve does not know that Betty's life has been full of sorrow, that for years she has been seeking a certain man and has found him, only to learn that he is a desperate criminal, who, misunderstanding her kindnesses, attempts to blackmail her. Her hard work, too, has affected her health and her physician has ordered her to give up the stage to take a long rest. Betty longs for just the sort of life that Eve is leading.

Through Adam Moore, son of a rich man, Eve hears much of Betty Howard, who is a "pal" of Adam's. One day Betty is motoring with Stanton Skinner, an unscrupulous man, who wants her to marry him. Betty collapses and is taken to Eve's home, which is nearby, they become friends.

Rocco Erwin, the man Betty has been seeking, attempts to rob Skinner, is caught, and is released only upon Betty's pleas. She tells Skinner who Rocco is. Rocco, himself, does not know. Rocco later comes to Betty for more money, is refused, and throttles her and flees, leaving her for dead.

Skinner, who has fallen in love with Eve, invites her aboard his yacht. Rocco follows Skinner to the yaebt, where Eve has gone. Rocco asks Skinner to help him escape. Skinner refuses and Rocco attacks him. Rocco learns that Betty is bis sister, and attempts to slay Skinner, while Eve crouches nearby frantic with terror.

Betty recovers, learns where Eve has gone, and, with Adam to help her, follows to the yacht. In exciting scenes Adam and Betty rescue Eve from her peril and she rests securely in Adam's arms, envious no longer.

Pathe Exchange, Inc.

HEARST-PATHE NEWS No. 5—(Jan. 13).

Brownsville, Tex.—The daily manual of arms is now a pleasure for Uncle Sam's boys on the Border as they drill to the rhythmic strains of the band. Subtitles: Everybody down when amhushed. The U-shaped structure is 500 feet long and 85 feet wide.

Washington, D. C.—Six silent suffrage sentinels picket each entrance to the White House to impress President Wilson with their cause.

The Mediterranean Sea.—The eyes of the campaign, the huge observation balloon which fearlessly roams over the enemy's territory in search of his plans and formation. Subtitles: The halloon is provided with aerial torpedoes for attack. Higher and still higher the airship climbs to avoid enemy's aeroplanes. Its observation duties completed, the sentinels of the air peacefully returns to the hangar.

Magazine Section.—Oh Girls—What Next? (An Animated Cartoon hy Leighton Budd). Subtitles: The girl of yesterday. And the one of today. Tomorrow, perbaps. To hare possibility, and then what?

Washington, D. C.—Joseph P. Tumulty, Secretary to the President, who denies having given advance information on the "peace" note to the helligerents. Suhtitles: Bernard Baruch, accused of being a recipient of such a tip. Secretary Lansing is called hy the Investigating Committee to testify as to the course of the "note" through the State Department. The central figure of official Washington's tumultuous disturhance. T. W. Lawson, of "Frenzied Finance" fame.

Cambridge, Mass.—Tbe Harvard Hockey team begins early practice for the Inter-Collegiate Ice Championship contest.

New York City, N. Y.—The superdreadnaught Pennsylvania leaves the Brooklyn Navy Yard to participate in the winter target practice at the Guantanamo drill grounds. Subtitles: The tall framework of the fighting top almost touches the Brooklyn hridge as the warshlp passes beneath the span. What a fruitful target New York's skyscrapers would make for the huge guns of this powerful man-of-war. Out at sea—southward bound.

Kingsland, N. J.—A second "Black Tom" explosion violently rocks the East as a half-million shells being manufactured for the Allies are suddenly ignited with $10,000,000 loss. Subtitles: Luckily none are hurt as shell after shell is fired, resembling the artillery furnace on the battlefields of Europe. Soon the shrapnel magazines catch fire and spectacular streams of light illuminate the countryside.

Springfield, Ill.—Simple ceremonies mark the inauguration of Col. Frank O. Lowden as Illinois' new Governor. Subtitle: Governor-elect Lowden and his family.

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HEARST PATHE NEWS No. 6. (Jan. 17).

Provincetown, Mass.—The Spanish suhmarine Isaac Peral leaves for Quincy to take on supplies preparatory to its departure ahroad. Suhtitles: Loading the life hoat. The engines are thoroughly tested as the suhmarine sails under its own power.

New Orleans, La.—Winter snows do not trouble the children of the Sunny South, who artistically interpret the spirit of the Muses. Subtitle: Picturesque parks offer peaceful recreation.

Boston, Mass.—The mysteries of the camera, illustrating how the launching of the bark Herdis does not take place.

Coronado, Cal.—A thrilling contest marks the opening of the winter polo season at this fashionahle resort as the Riverside team strives to win the first trophy from the home four. Subtitle: The Riverside team vanquishes Coronado by the close score of 9 to 8.

Pola, Austria.—Several powerful dreadnaughts of the dual monarchy also carry the double three-gun turrets, similar to the U. S. S. Pennsylvania. Suh-titles: The warship is supplied with nets for protection from floating mines. Raising the colors.

Salonica, Greece.—Ox carts are being used extensively by the Allies to transport supplies over the rough roads of the Balkan countries. Sub-titles: The same rocky carts are also used to carry wounded troops. German prisoners captured in the Monastir battle are brought to the Allies' base. The prisoners are carefully guarded in high-fenced pens. Getting their daily rations.

San Francisco, Cal.—Amateur maritime enthusiasts enter their prize model yacht in the midwinter tournament. Suh-title: The little yachts glide gracefully before the wind.

Gloucester, Mass.—A new type of aeroplane, operated by wireless from shore, is completed for the U. S. Government by John Hays Hammond, Jr.

Brownsville, Texas.—The importation of Mexican cattle has been resumed and vaqueros lead the first consignment of 2,100 head across the International hridge. Suh-titles: American veterinaries inspect each animal hefore permitting a sale. A Mexican cowboy roping a suspicious hull.

Washington, D. C.—Admiral George Dewey, hero of Manila Bay, who has America's heartfelt sympathy in his illness.

North Arlington, N. J.—Thousands of shells fired by the Kingsland munition explosion litter the fields for miles round, giving the Jerseyites a glimpse of war's devastation. Sub-titles: Railroad trains and houses suffer greatly from the terrific force of the explosion. Some freak shots.

Cambridge, Mass. (Boston only).—Candidates for the Harvard Crimson are initiated into the secret fold despite zero weather and the rigors of a snowstorm.

Sacramento, Cal. (San Francisco only).—The Honorahle William B. Stephens, who succeeds Senator-elect Hiram Johnson as the Governor of the Golden State.

PEARL OF THE ARMY—(No. 9 "The Monroe Doctrine"—Two parts—Jan. 28).—The cast: Pearl Dare (Pearl White); T. O. Adams (Ralph Kellard); Major Brent (Theodore Friebus).

Pearl and Adams' escape from their prison room on board the Silent Menace's schooner, Pearl by overcoming the cahin hoy and disguising herself in his costume. She then releases Adams and hids him take a hoat tied to the stern and hurry with a note to her father to hring help to the Aines Building where she has learned the Silent Menace is to confer with unscrupulous munition manufacturers. She then hides in a box aboard the hoat which contains some deadly homhs which is to he taken to the Aines Building that night.

When the hox is opened Pearl bobs up bomb in hand threatening to hlow them all to pleces if they move a step. Holding them at hay she plays with time until Col. Dare arrives with the soldiers. The minutes lengthen, seeming like hours. The Silent Menace, realizing that he must act and do it quickly, suddenly fires at Pearl's hand holding the bomh. The bullet grazes her arm. The homb drops and—but come and see it for yourself—it is too thrilling to describe with words.

TWIN KIDDIES.—(Gold Rooster—Balboa—5 parts—Jan. 28).—The cast: Bessie, Little Mary Sunshine (Marie Oshorne); Jasper Hunt (Henry King); Mrs. Flannigan (Ruth Lackaye); Wm.

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Van Loan (Daniel Milfether); Hexter Van Loan (R. Henry Grey); Beatrice Van Loan (Loretta Beecker); Spencer, the family butler (Edward Jobson); Fay's governess (Mignon Le Brun).

No one seems to understand or love Fay, the little spoiled granddaughter of William Van Loan, a hard-hearted capitalist, but the old family butler, who tells her fairy stories. In Powhatan, a mining town controlled by Van Loan, Bessie, a sweet motherless child of Jasper Hunt, a mine foreman, lives with their housekeeper, Mrs. Flannigan. The mining company raises the price of food stuffs at the only store; the men resent this, and failing to get increased pay, strike. Van Loan refuses to yield and decides to use scab labor. Scenes of violence follow and, compelled to go to Powhatan, Van Loan takes Fay with him. Fay meets and plays with Bessie and for fun they change dresses. Separated, the unusual likeness deceives the Van Loan governess, who supposes Bessie to be Fay and whisks her away. Mrs. Flannigan finds and takes Fay, sick from exposure, to the Hunt home.

Business hurriedly recalls Van Loan and mistaken for a changed Fay, Bessie revolutionizes the Van Loan household by her sweetness. Hunt, the real leader of the striking men, is summoned to meet Van Loan. During the unsuccessful arbitration meeting, Bessie comes in to bid her "grandfather" good night and, seeing her father, rushes to his arms. Hunt, busy with the strike, supposes her to be ill at home. They are all dumbfounded. Bessie tells them how she and Fay changed clothes. Looking up the family trees, the likeness of the "twin" kiddies is explained, and, completely won over, Van Loan yields to the men and Hunt is made mine superintendent.

A MODERN MONTE CRISTO (Gold Rooster—Thanhouser—Five Parts—Feb. 4).—The cast: Doctor Emerson (Vincent Serrano); William Deane (Thomas Curran); Virginia Deane, at age of 6 (Helen Badgley); Virginia Deane, at age of 18 (Gladys Dore); Tom Pemberton (Boyd Marshall). Directed by Eugene Moore.

At Doctor Emerson's farewell bachelor dinner, the conversation veered to the struggles in the medical world to achieve success legitimately. "Tomorrow," said Emerson, "I operate on a rich old man; one of his relatives offered me $20,000 if he dies."

After the others had departed, the rejected suitor lingered, and kept Emerson up late, plying him with wine. The next day, he was unfit for the operation, and the patient died. The police, arrested Emerson on evidence contained in an anonymous letter and statement of the rejected suitor that Emerson had confessed the crime. On the way to prison Emerson escaped by jumping into the river, and after a futile search was reported as drowned.

Years passed, and the rival, who had married Emerson's former fiancee, became a successful ship owner. On visiting one of his ships his little daughter makes friends with a morose sailor, and a few days later she disappears.

After several months an aviator brings the child back to her father, with a note tucked in her dress, "She has been saved by your bitterest enemy. Beware! Some day he will strike through her." She tells of the trip on one of his own leaky boats, the wreck, and her rescue by the sailor "doctor man," and her father realizes with terror who his enemy is.

Years of dread follow, and just as a report of the other's death reaches him, his foe appears, immensely wealthy and wreaks the vengeance in a spectacular manner.

Paramount Pictures Corp.

A GIRL LIKE THAT (Famous Players—Five Parts—Jan. 18).—The cast: Nell Gordon (Irene Fenwick); Jim Brooks (Owen Moore); Bill Whipple (Tom O'Keefe); Joe Dunham (Edwin Sturgis); John Gordon (Harry Lee); Tom Hoadley (Jack Dillon); Fannie Brooks (Alice Thomas).

Nell Gordon is unfortunate in her ancestry—her father is a crook—but she possesses qualities of resourcefulness and loyalty. Though she loves her father, she detests his associates, particularly one, Bill Whipple, who is her constant suitor. Joe Dunham, who does the scouting for the trio, finds a likely bank in the town of Wheaton, the fact that a new bookkeeper is needed there opening a way for the gang to get into the bank, as Nell is an expert. Working on her love for her father, who is a very sick man, Whipple and Dunham persuade Nell to go to Wheaton and take the position.

Boarding with the Rev. Dr. Singleton, Nell wins the confidence of Jim Brooks, the cashier of the bank, and of Tom Hoadley, his best friend and sheriff of the county. What the girl is working for, of course, is the combination of the safe, but before she has a chance to get it, she begins to realize that she is in love with the cashier. On the very day that she learns the combination and copies it, Jim proposes to her, and, after a mental struggle, she decides that her love for him is greater than her loyalty to the gang, and she surrenders, concealing her identity—she had come to the town under an assumed name.

Becoming suspicious of Nell's delay in forwarding word to them, Whipple and Dunham attempt to force her father to write a note ordering her to act quickly, but the old man refuses and is shot. The crooks go to Wheaton and try to force Nell to rob the bank.

She has undergone complete reformation and has even confessed her identity to Jim's friend and is planning to leave Wheaton rather than bring disgrace upon the man she loves. She discovers that her father has been murdered by the crooks and decides to be revenged. Apparently consenting to their demands, she gets them into the bank, but not until she has warned the sheriff. Nell is wounded in the fight which follows, and when she awakens finds herself in the arms of the man from whom she attempted to escape because she loved him.

LOST AND WON (Lasky—Five Parts—Jan. 22).—The cast: Cinders (Margaret Lane) (Marie Doro); Walter Crane (Elliott Dexter); Kirkland Gaige (Carl Stockdale); Cleo Duvene (Mabel Van Buren), aunt of Crane (Maym Kelso); Bill Holt (Robert Gray).

Cinders, a news girl, with a love for books, idealizes as her hero a "Daddy Long-legs," who will some day make her a great lady. Bill Holt, a reporter, is one of her best friends. Walter Crane and Kirkland Gaige observe Cinder's independence as she turns over to a policeman a man who has been annoying her. Later Crane wagers $50,000 that within a year he can transform and improve the girl that one of the men will want to marry her. Crane places her in the care of his aunt, who sends her to a boarding school. At the end of a year she returns home and at once becomes a favorite.

Cleo Duvene, an adventuress, demands of Gaige a necklace which he is unable to purchase. Crane meets with reverses and Gaige, anxious to win Cinders, reveals the bet, suggesting she marry him in order that Crane may realize the $100,000 stake. She refuses and goes to her friend, Holt, securing a position as reporter on the paper. Crane accepts the position of assistant cashier in the bank of which Gaige is vice president. In order to buy the necklace for Cleo Gaige takes a bag of currency and Crane, accused of the theft, is placed in jail.

Cinders goes to Gaige and by placing chewing gum on the end of her umbrella, picks up the pieces of a receipted bill for the necklace. She gets into the apartment of Miss Duvene, and is demanding that she tell all she knows of Gaige just as he comes in. They bind Cinders but she manages to get the telephone receiver down, calls Holt, who hears the conversation of the three, and with Crane and a policeman apprehend the guilty man just as he is about to escape. Crane frees the brave little girl and takes her to his arms with the statement that it pays to lose some bets.

ALL AT SEA (Black Diamond—Feb. 6).—Bob, cabaret entertainer, is always broke. He is in love with Dot, whose father sends her away to school. She writes Bob that she is sailing the next day. Although Bob hasn't the fare, he resolves to take the same boat. Taking wigs and make-up, he tries to get aboard. He hides in a box but is discovered, climbs to a porthole, but is knocked down by a pail of garbage; climbs a rope, but it is cast off by a sailor, and he falls into the water. Finally, he gives up and is waiting for a last look at Dot, when a porter, thinking him a belated passenger, hurries him on board.

Dot is delighted, but the purser checks short and starts to find the extra passenger. Bob makes up exactly like the captain. Later he disguises as a sailor, but is caught and put to work scrubbing the decks. Tiring of this, he makes up in exact duplicate of the Count de Brie.

The purser discovers the two counts and brings them together, demanding to know "which is the imposter." Dot saves Bob by claiming he is the real count. The purser forces the count to stoke the fires while Bob enjoys himself with Dot.

The count's wife sees them in an affectionate pose, and drags Bob away, beats him and throws him on the bed in the stateroom while she dresses for dinner.

The count escapes, enters his stateroom to find Bob. The wife is horrified. The count starts after Bob. The purser and sailors join the chase, and Bob takes refuge on top of the smoke stack. The count shoots and he falls through the smoke stack and out of the furnace into the stoke hole.

The chase continues, Bob finds Dot and drags her to the bow of the boat. The others are about to overpower him when the ship is torpedoed. Bob and Dot land on a piece of wreckage. The purser comes up out of the water and demands Bob's fare. Bob pushes him under and he and Dot float away.

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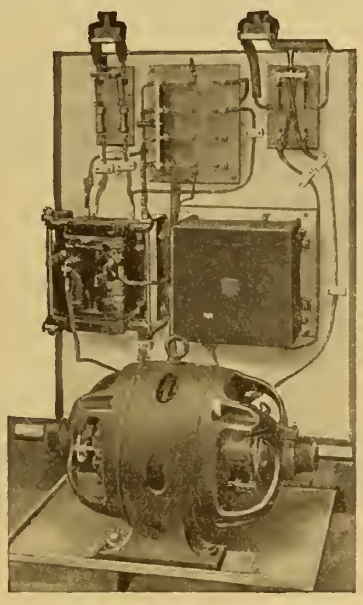

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 734, 736.)

General Film Company

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reisaue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reisaue—Two parts—Drama).

ESSANAY.

Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan. 13—The Wide, Wrong Way (Fifth of "Is Marriage Sacred"—Two parts—Drama).
Jan. 16.—The Little Missionary ("Black Cat Feature"—Two parts—Drama).
Jan. 17—One on Him (Comedy).
—Scenic on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).
Jan. 23—What Would You Do ("Black Cat Feature"—Two parts—Drama).
Jan. 24—Canimated Nooz Pictorial, No. 23 (Cartoon Comedy).
—Alaskan Scenic on same reel.
Jan. 27—The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Drama).
Jan. 30—Three Ways Out ("Black Cat Feature"—Two parts—Drama).
Jan. 31—Mr. Wright in Wrong (Comedy).
Feb. 3.—Is Marriage Sacred (No. 8, "Shifting Shadows"—Two parts—Drama).

KALEM.

Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—(Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Haz rds of Helen"—Drama).
Jan. 16—Cupid's Caddies (Comedy).
Jan. 17—The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant, Police Reporter"—Drama).
Jan. 20—The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama).
Jan. 23—The Blundering Blacksmiths (Com.).
Jan. 24—Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Drama).
Jan. 26—The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama).
Jan. 27—The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.).
Jan. 30—The Safety Pin Smugglers (Comedy).
Jan. 31—The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama).
Feb. 2—The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama).
Feb. 3—The Death Siding (No. 117 of "The Hazards of Helen"—Drama).

SELIG.

Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).
Jan. 15—Delayed in Transit (Two parts—Comedy).
Jan. 15—Selig-Tribune No. 5 (Topical).
Jan. 18—Selig-Tribune No. 6 (Topical).
Jan. 20—Cupid's Touchdown (Comedy).
Jan. 22—On Italy's Firing Line (Three parts—Drama).
Jan. 22—Selig-Tribune, No. 7 (Topical).
Jan. 25—Selig-Tribune, No. 8 (Topical).
Jan. 27—The Luck That Jealousy Brought (Drama.
Jan. 29.—Lost and Found (Two parts—Drama).
Jan. 29—Selig-Tribune, No. 9 (Topical).
Feb. 1—Selig-Tribune, No. 10 (Topical).
Feb. 3—The Saddle Girth (Drama).

VIM FEATURE COMEDY.

Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).
Jan. 3—No release this day.
Jan. 4—The Boycotted Baby (Comedy).
Jan. 5—Reckless Romeos (Comedy).
Jan. 10—No release this day.
Jan. 11—His Movie Mustache (Comedy).
Jan. 12—The Property Man (Comedy).
Jan. 17—(No release this day).
Jan. 18—Terrible Kate (Comedy).
Jan. 19—War Correspondents (Comedy).
Jan. 25—The Love Bugs (Comedy).
Jan. 26—It's All Wrong (Comedy).
Feb. 1—The Other Girl (Comedy).
Feb. 2—A Job for Life (Comedy).

VITAGRAPH.

Jan. 1—His Lesson (Comedy).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 6—Billy Smoke (Three parts—Broadway Star Feature—Comedy).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 15—The Mystery of Lake Lethe —Drama).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate"—Broadway Star Feature—Drama).
Jan. 19—The Professional Patient (Comedy).
Jan. 19—The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE.

Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).
Jan. 16—The Little Missionary (Two parts—Drama).
Jan. 23—What Would You Do? (Two parts—Drama).
Jan. 30—Three Ways Out (Two parts—Dr.).

BROADWAY STAR FEATURE.

Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 6—Billy Smoke (Three parts—Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate—Drama).
Jan. 16—The Suitor of Siam (No. 5 of "The Dangers of Doris"—Comedy—Dr.).

KNICKERBOCKER STAR FEATURE.

Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).
Jan. 19—The Room of Mystery (Three parts—Drama).
Feb. 2—Crossed Trail (Three parts—Drama).

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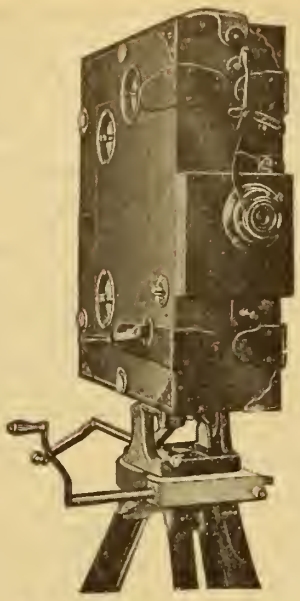

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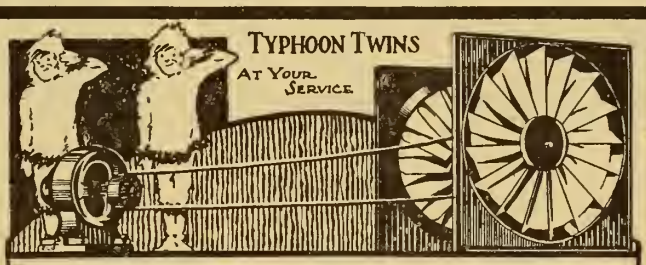

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 734, 736.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).
Feb. 7—Number 58 (Topical).

BIG U.

Jan. 14—The Call for Help (Two parts—Drama).
Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—Title not yet decided.

BISON.

Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).

GOLD SEAL.

Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).

IMP.

Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).
Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).

LAEMMLE.

Jan. 3—Alone in the World (Special release—Drama).
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).

L-KO.

Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).

POWERS.

Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In Nortb China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—The Scarlet Crystal (Five parts—Dr.).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).

VICTOR.

Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—The Masked Cupid (Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Nellie, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.
Feb. 2—Number 6.

UNIVERSAL SPECIAL FEATURE.

Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).
Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).

CUB.

Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).

NIAGARA FILM STUDIOS.

Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).
Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).
Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).
Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).

NORTH AMERICAN.

Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Scenic).
—Mr. Common Peepul Investigates (Cartoon Comedy).
Jan. 21—Reel Life No. 38 (Subjects on reel: Oranges in California; The Air; The Hyro-Ski; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine).
Jan. 23—Tours Around the World, No. 12 (Subjects on reel: Bordeaux to Pauillac, France; Monastery of St. Thessalonica, Greece; Gorges of the Nive, French Pyrenees) (Travel).
Jan. 24—See America First, No. 72 (subject: Historic Virginia) (Scenic).
—Absent Minded Willie (Cartoon Com.).
Jan. 28—Reel Life No. 39 (Subjects on Reel: X Rays in War Time; Decorative Butterflies; Salt; The Real Hula Hula) (Mutual Film Magazine).
Jan. 30—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in the Vosges Mountains) (Travel).
Jan. 31—See America First, No. 73 (Subject: San Diego, Cal. (Scenic).
—Never Again (Kartoon Komic.

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).
Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).
Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).

MUTUAL.

Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).

MUTUAL WEEKLY.

Jan. 17—Number 107 (Topical).
Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).

(*Mutual Releases continued on page 756.*)

Do Not Let Your Competitors

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NOTICE—Owing to advance in price of materials, the price of the Auto-Arc will be changed on January 1, 1917, from $60.00 to $67.50. Price after February 1, $75.00.

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 734, 736.)

(*Mutual Releases continued from page 754.*)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 165).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).

MOROSCO AND PALLAS.

Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edn.).
Dec. 3—44th Release (Edn).
Dec. 10—45th Release (Edn.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edn.).

Pathe Exchange, Inc.

ASTRA.

Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy." (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).
Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).

GOLD ROOSTER.

Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).

PATHE.

Jan. 21—The Stolen Birthright (Three parts—Drama).
Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama).
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).

HEARST-PATHE NEWS.

Jan. 24—Number 8 (Topical).
Jan. 27—Number 9 (Topical).
Jan. 31—Number 10 (Topical).
Feb. 3—Number 11—Topical).
Feb. 7—Number 12 (Topical).
Feb 10—Number 13 (Topical).

INTERNATIONAL.

Jan. 14—Patria (Episode No. 1, "The Last of the Fighting Channings"—Three parts—Drama).
Jan. 21—Patria (Episode No. 2, "Treasure"—Two parts—Drama).
Jan. 21—A Tankless Job (Jerry on the Job—Cartoon Comedy).
—A Fishing Trip through Uncle Sam's Wonderland (Scenic).
Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).
Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Southern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4—Two parts—Drama).

ROLIN.

Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).

KAY-BEE.

Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).

KEYSTONE.

Jan. 14—Love Under Cover (Comedy).
Jan. 14—The Pipe of Discontent (Comedy).
Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Passion" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page 758.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 734, 736.)

(*Continued from page 756.*)

JUDY.
Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.
Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.
Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.
Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

BIOGRAPH COMPANY.
Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).

CARDINAL FILM CORP.
December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).

CONSOLIDATED FILM CORPORATION.
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.
December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.
Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).

FOXFILM COMEDY.
Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E. INC.).
Jan. 15—Jolts and Jewelry (Comedy).
Jan. 15—Captain Jinks' Stingy Spirit (Com.).
Jan. 20—The Glory of Yolanda (Five parts—Drama).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Captain Jinks' Trial Balance (Com.).
Jan. 29—Blind Justice (Five parts—Drama).
Jan. 29—Captain Jenks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).

IVAN FILM PRODUCTIONS.
November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.
Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeb Jenkins, The Village Genius (Cartoon Comedy).
Jan. 22—Jerry McDub Collects Some Accident Insurance (Cartoon Comedy).
Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).
Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).

SELZNICK PICTURES.
November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.
Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.
December—The Libertine (Six parts—Drama).

WORLD PICTURES.
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.
December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.
December—One Round O'Brien (Comedy).

G. M. BAYNES.
Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.
Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CLUNE FILM MFG. CO.
January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.
December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.
Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.
November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.
December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.
January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.
Nov.—Civilization (Drama).

JOHN W. HEANEY.
Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.
Jan. —Mickey.

KING BAGGOT.
Dec.—Absinthe (Drama).

LINCOLN M. P. COMPANY.
Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.
Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

B. S. MOSS MOTION PICTURE CORP.
Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

PHAX PICTURES CO.
December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.
October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.
December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.
October—The Crisis (Selig—Seven parts—Dr.)

SIGNET FILM CORPORATION.
Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.
January—The Golden Rosary (Five Parts—Dr).

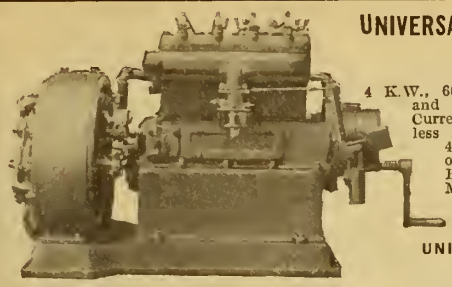
THOMPSON FILM CO., INC.
December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.
Jan.—A Day at West Point (Topical).

UNITY SALES CORPORATION.
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).
January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).
October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
December—Robinson Crusoe.
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

TWEEDLEDUM RELEASES (UNITY).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).



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An American Gentleman (William Bonelli)	5	75
Rip Van Winkle (Joe Jefferson)	5	150
In the Land of the Head Hunters	5	60
In Search of Castaways	5	100

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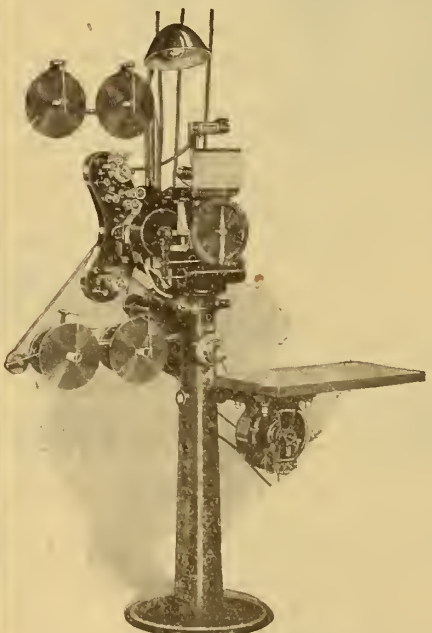

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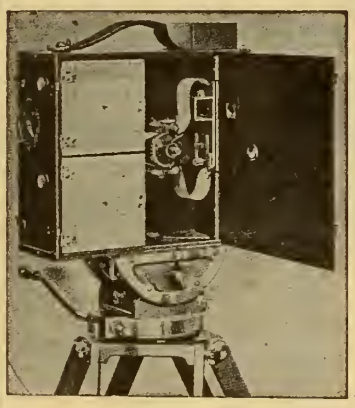

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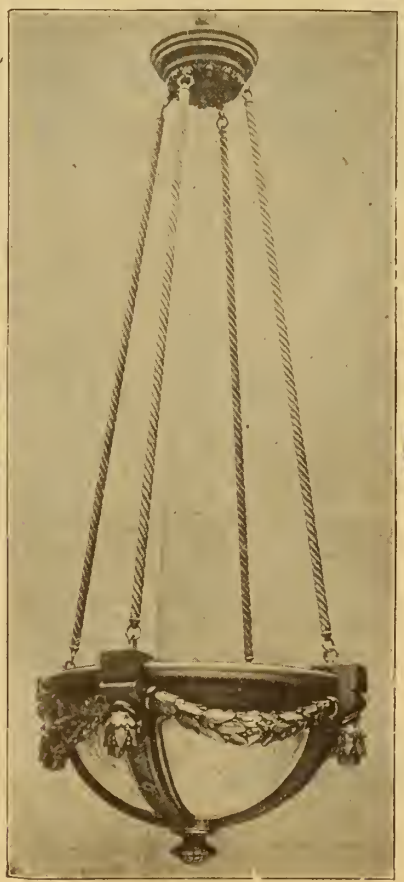

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TEN EYCK HOTEL
ALBANY, N. Y.

January 23rd, January 24th and January 25th
(Tuesday, Wednesday and Thursday)

THE PROGRAM

Tuesday, January 23rd

Convention called to order at 3:30 P. M.

Appointment of Committees as follows:

Legislation, By-Laws, Transportation, Deposit System, Membership, Finance, Grievance.

Important Conference between locals on personnel and standing of Assemblymen and Senators.

Wednesday, January 24th

11 A. M.—Report of Committees. Immediately upon adjournment, delegates will proceed in a body to the Capitol and visit Assembly and Senate Chambers.

Thursday, January 25th

11 A. M.—Delegates meet in Committee of the Whole. Subject: Means of Propaganda, Slides, Petitions, etc.

3 P. M.—Election of State Officers and Delegates to the National Convention.

BANQUET

HALLBERG
Picture Theatre Equipment

WILLIAM FOX

has bought 40 HALLBERG Electric Equipments for the powerful electric arc used in connection with his presentation of "The Daughter of the Gods" in his 20 road shows—You know Mr. Fox has a great deal of experience and you know he is critical. In other words, when he buys the HALLBERG apparatus for his beautiful production, which must be put on right, then you know that HALLBERG goods must come up to your expectations.

Just think—40 equipments in one order and without competition because Mr. Fox wanted the best.

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Mr. W. F. Harris would not sell his Hallberg for twice what he paid for it!!!

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(Signed) W. F. Harris.

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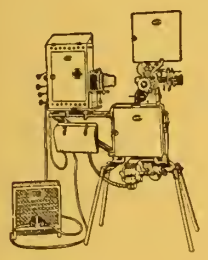

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MOVING PICTURE WORLD

THE FILM INDEX

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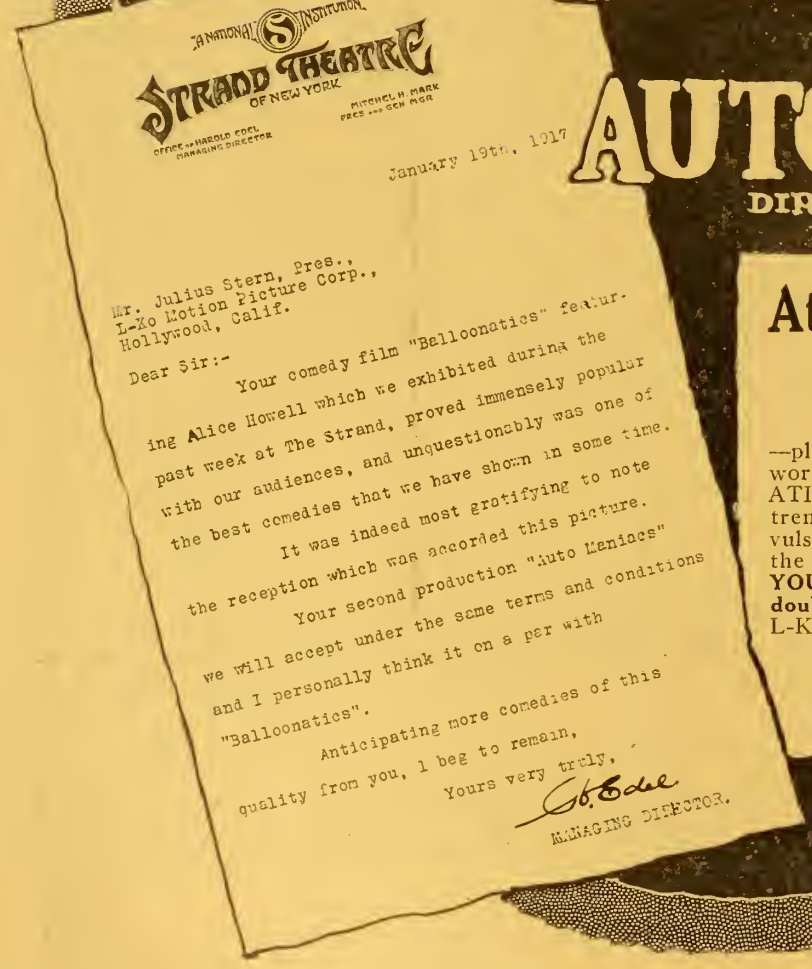

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OFFICE OF HAROLD EDEL MANAGING DIRECTOR

January 19th, 1917

Mr. Julius Stern, Pres.,
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It was indeed most gratifying to note the reception which was accorded this picture.

Your second production "Auto Maniacs" we will accept under the same terms and conditions and I personally think it on a par with "Balloonatics".

Anticipating more comedies of this quality from you, I beg to remain,

Yours very truly,
G. Edel
MANAGING DIRECTOR.

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—playing to the most critical audiences in the world (The New York Public)—"BALLOONATICS" and "AUTOMANIACS" went over with a tremendous smash, threw audiences into convulsions of laughter and riveted in their minds the fact that L-KO's are the world's best comedies. **YOU can do the same thing in YOUR house and double your business** with these and all other L-Ko Comedies. READ Mr. Edel's letter.

If that don't convince, we're not even going to try. Watch for the release dates and BOOK these two and see whether we are giving you facts or conversation.

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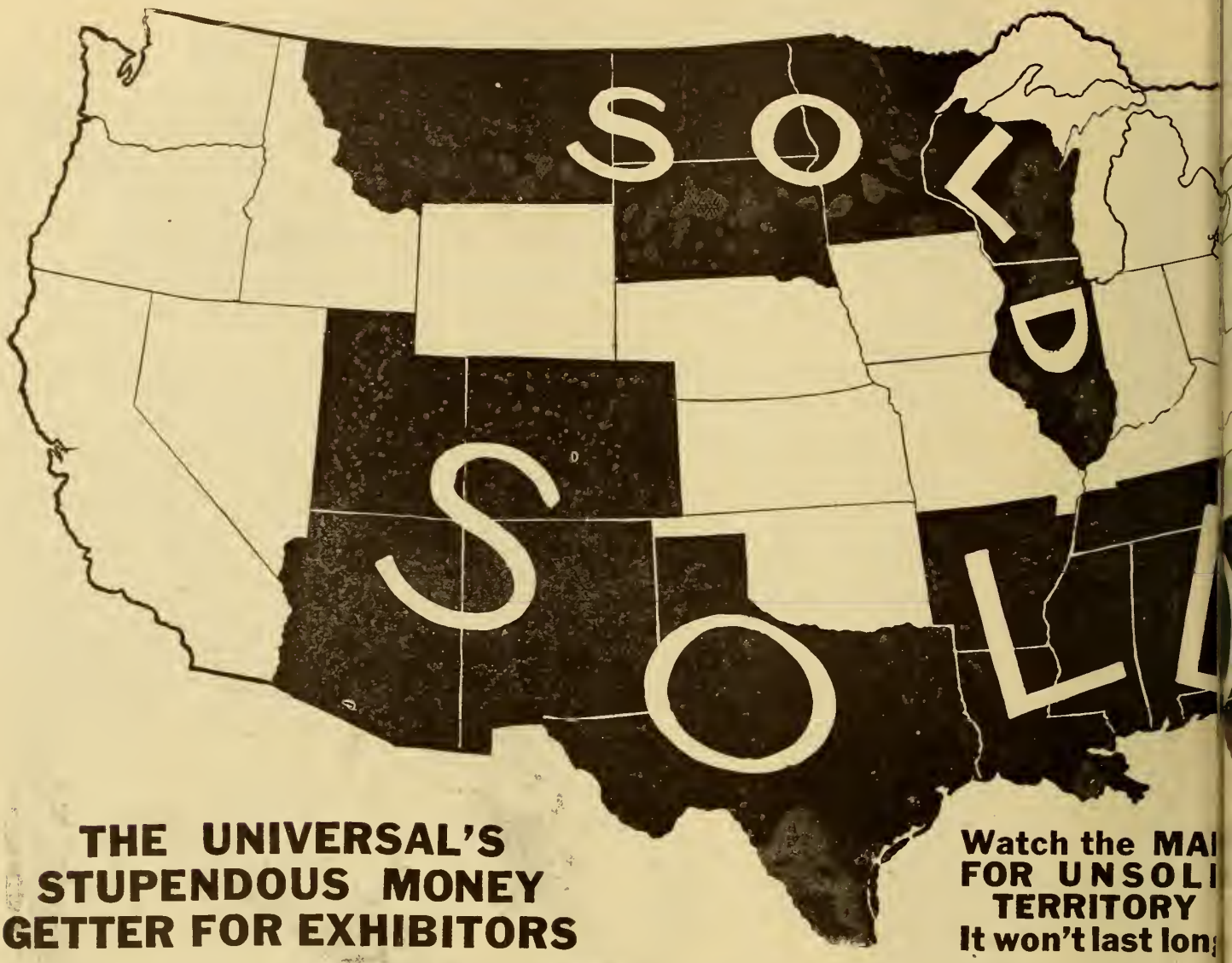
The territory in Black is the territory already sold on "20,000 LEAGUES UNDER THE SEA." Tremendously valuable territory still to be had



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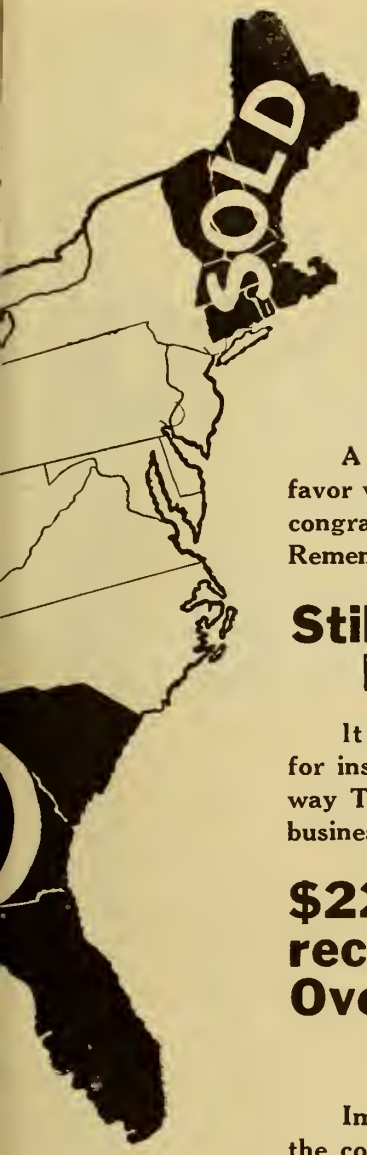

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It has broken all box-office records wherever shown. Not alone in New York City, but, for instance, in Portland, Oregon, where it played to $1,300.00 in a single day. At the Broadway Theatre, New York, where it is still playing, it has astounded the wisest showmen in the business.

$22,000 in 2 weeks in New York. All house records broken at the STUDEBAKER, Chicago. Over $1,300 taken in in one single day in Portland, Oregon, with big competition

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TO EXHIBITORS

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NESTOR—"DOWN WENT THE KEY"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO.—"AFTER THE BALLED UP BALL"—(Two-Reel Comedy)—With Phil Dunham, Merta Sterling and Lucille Hutton.

BISON—"THE COMEBACK"—(Two-Reel Western Picture)—(A Chas. Van Loan story)

JOKER—"ROSIE'S RANCHO"—(Comedy)—Gale Henry and Wm. Franey.

POWERS—"A DAY IN THE LIFE OF A DOG"—(Comedy Cartoon) and "The Buried Treasures of Ceylon"—(Dorsey Educational) (Split Reel).

SPECIALTIES that any Exhibitor can book with profit. Specialties that will help put over a weak feature; specialties that will bolster up any show, and get the crowds coming that mean profitable returns. Any one of the specialties listed here will MAKE your show. These are listed separately to aid you in booking. Together with the releases shown opposite, these releases make up the great UNIVERSAL PROGRAM, which constitutes an entire week's performances of twenty-nine reels.

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Regular Releases
AL Program

Regular Releases on the Universal Program for the Week of February 19th, 1917

GOLD SEAL—"THE GREAT TORPEDO SECRET"—(Three-Reel Drama)—Herbert Rawlinson and Neva Gerber.

VICTOR—"THE FIREMAN'S BRIDE"—(Comedy-Drama)—Matt Moore and Jane Gail.

UNIVERSAL ANIMATED WEEKLY No. 60.

LAEMMLE—"SIN UNATONED"—(Drama)—Robert Leonard and Margarita Fischer.

VICTOR—"THE HEART OF MARY ANN"—(Comedy-Drama)—Ruth Stonehouse.

REX—"THE KEEPER OF THE GATE"—(Drama)—Douglas Gerrard and Ruth Clifford.

BIG U—"THE MAN WHO SAVED THE DAY"—(Two-Reel War Drama)—Wallace Reid and Pauline Bush.

IMP—"THE FOLLY OF FANCHETTE"—(Two-Reel Society and Underworld Drama)—Mae Bush and Malcolm Blevins.

VICTOR—"A BARE LIVING"—(Comedy)—Eileen Sedgwick.

BIG U—"THE LIFE SHE GAVE" (Indian Drama).

IMP—"A DANGEROUS DOUBLE"—(Two-Reel Drama)—Sydell Dowling and Sidney Bracey.

REX—"LOST IN THE STREETS OF PARIS"—(Drama)—King Baggot and Leah Baird.

EXHIBITORS who book the entire program get the benefit of all these remarkable specialties; those who pick and choose must expect to pay a slight advance over the pro rata cost of the entire program. This to cover the additional expense of individual bookings. If you want increased patronage, popularity and profit, you will eventually book the entire UNIVERSAL PROGRAM. TODAY—wire or write any one of the 73 Universal Exchanges and get full particulars regarding the Program that is making thousands of Exhibitors successful.

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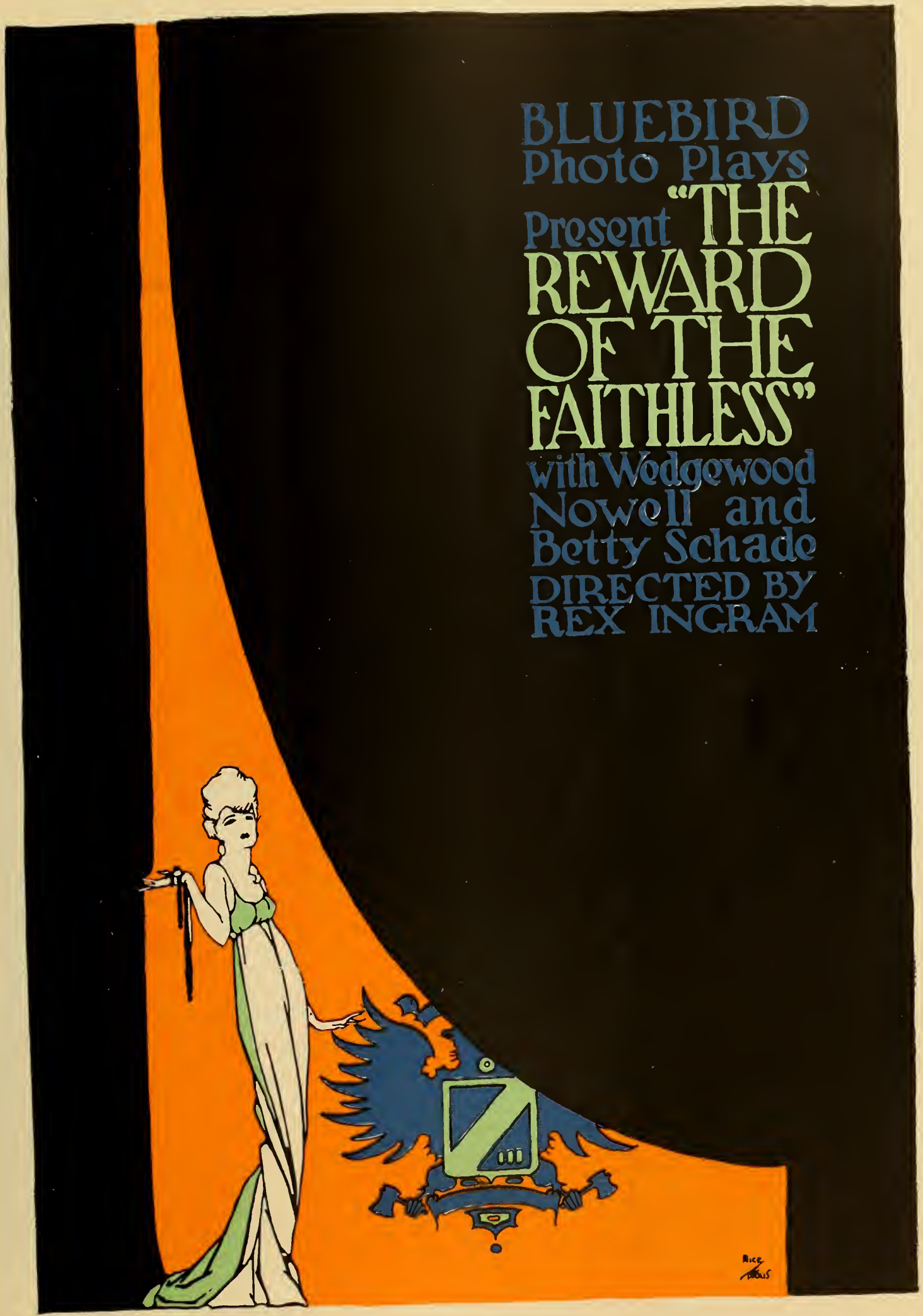
The Picture Marvelous. Produced by

LOIS WEBER

Producer of such huge successes as "Where Are My Children?"—"Hypocrites"—"Scandal"—"Jewel"—"Shoes"—and others. This unusual production played to capacity at the Broadway Theatre, New York, and received from the newspaper and film critics an endorsement rarely given to any cinema production. Choice open territory still available. An unusual opportunity for State Rights buyers. Send for complete descriptive, illustrated printed matter, that will tell you what you want to know about this big business proposition. Write or wire to the STATE RIGHTS DEPARTMENT of the UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.


BLUEBIRD
Photo Plays
Present "THE
REWARD
OF THE
FAITHLESS"
with Wedgewood
Nowell and
Betty Schade
DIRECTED BY
REX INGRAM

Paramount Pictures

Paramount
will pay the fines

As in the case of "The Cheat," Paramount is again called on to furnish police protection for "Miss George Washington." Paramount will pay all fines for "overcrowding" theaters on this and any other

Paramount Picture

POSTAL TELEGRAPH-CABLE COMPANY

NIGHT LETTERGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY INCORPORATED TRANSMITS AND DELIVERS THIS NIGHT LETTERGRAM SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK. CLARENCE H. MACKAY, PRESIDENT.

RECEIVED AT | DELIVERY No.

INDEPENDENT COMPETITIVE PROGRESSIVE

5h kn 54 N L 1139-pm

Lincoln Neb Jan 19 17

A D Flinton, President Care

Kascity Feature Film Co
922 Oak St
KansasCity Mo

If you intend to furnish us any more pictures like Miss George Washington you will have to furnish us police protection after showing this picture Big competition for four days on the fifth day.The crowd was so big I was stopped by police from selling any more tickets, Expect a bigger crowd tomorrow.

NH Cinberg.

Paramount protection is a protected franchise—a guarantee of security and prosperity. There is no better protection than two Paramount Pictures every week.

Why not now?

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor *Pres.* Jesse L. Lasky *Vice Pres.* Cecil B. De Mille *Director General*

New York City

Paramount Pictures

Paramount

will pay the fines

on the two Paramount Pictures

this week

OLIVER MOROSCO

Presents

GEORGE BEBAN

in a quaint, appealing photo-drama

"HIS SWEETHEART"

By George Beban and Lawrence McCloskey.

"His Sweetheart"—a strong story of politics and love, with a typical Morosco cast. In all the annals of stage or screen, there is no star who has won distinction in the portrayal of a racial type in quite the degree that George Beban has as an interpreter of the Italian. In such great plays and photoplays as "The Sign of the Rose," "Pasquale" and others he has proven his undisputed supremacy as a character actor.

PALLAS PICTURES

Presents

Pretty, Popular, Piquant

VIVIAN MARTIN

in

"THE WAX MODEL"

By G. Vere Tyler

The serio-comic tale of a French model in England who nearly starves for love. This story made a sensation when it appeared in Smart Set Magazine. The actual wax models around which the story is built add a touch of novelty and afford an excellent opportunity for special lobby displays.

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor *Pres.* Jesse L Lasky *Vice Pres.* Cecil B DeMille *Director General*

New York City

Study this Statement

"JOAN THE WOMAN"

is a great motion picture. That is established by the unanimous praise it has evoked from scores of critics and thousands who have seen it.

GERALDINE FARRAR

—greatest of all screen stars;—CECIL B. DeMILLE—genius of shadows;—and JOAN OF ARC, the most remarkable woman of history—these are the contributing factors.

Study the adjoining box office statement.

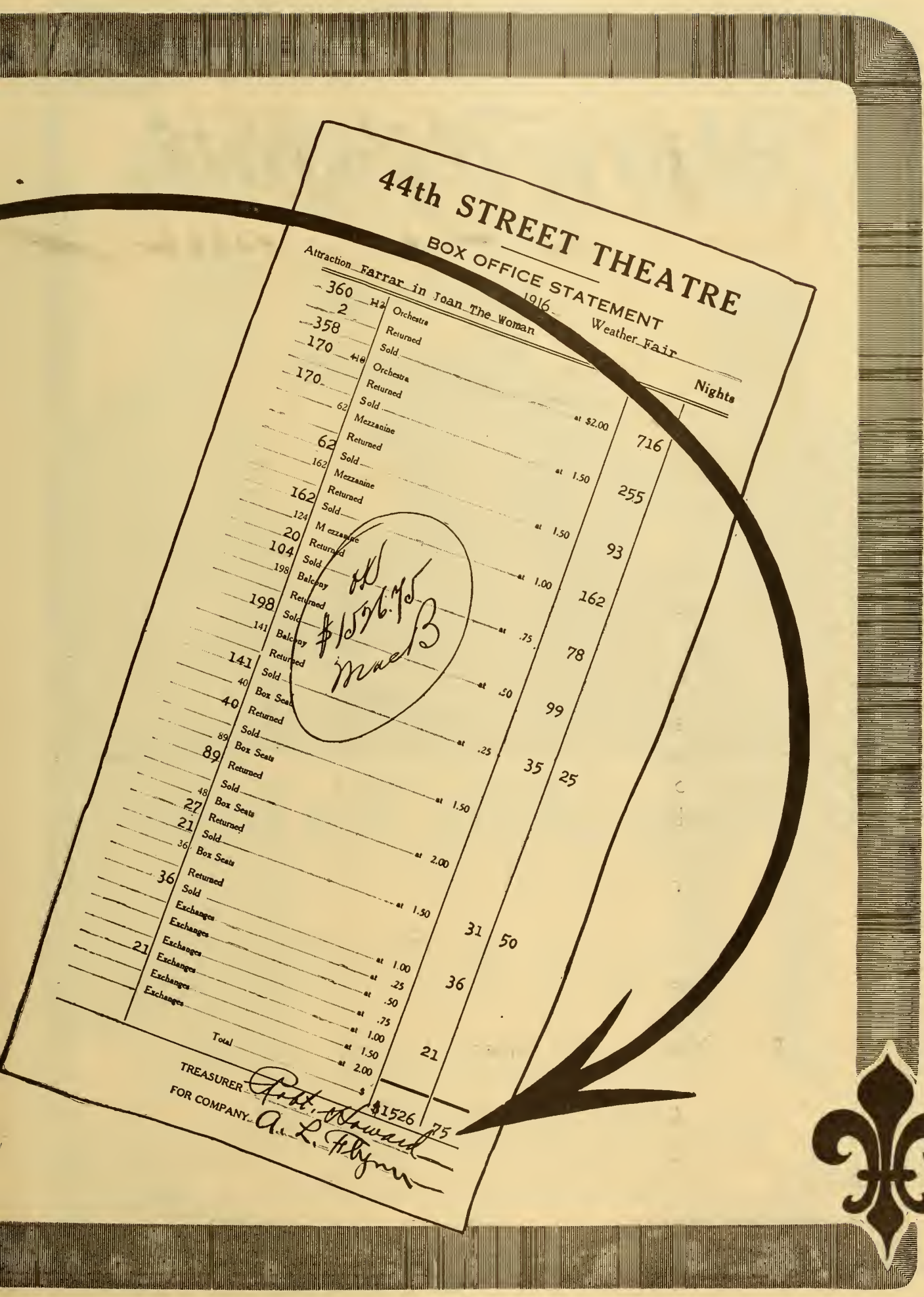
It is the truthful and incontrovertible indication that the public is responsive to superlative merit.

"JOAN THE WOMAN"

is now being presented by JESSE L. LASKY twice daily to capacity audiences in two cities—at the 44th Street Theatre, New York, and the Majestic Theatre, Los Angeles.

CARDINAL FILM CORPORATION

485 FIFTH AVENUE - - - NEW YORK, N. Y.


44th STREET THEATRE
BOX OFFICE STATEMENT
Attraction Farrar in Joan The Woman
1916
Weather Fair
Nights
360 142 Orchestra
2 Returned
358 Sold at $2.00 716
170 418 Orchestra
Returned
170 Sold at 1.50 255
62 Mezzanine
Returned
62 Sold at 1.50 93
162 Mezzanine
Returned
162 Sold at 1.00 162
124 Mezzanine
Returned
20 Sold at .75 78
104 Balcony
Returned
198 Sold at .50 99
198 Balcony
Returned
141 Sold at .25 35 25
141 Box Seats
Returned
40 Sold at 1.50
40 Box Seats
Returned
89 Sold at 2.00
89 Box Seats
Returned
48 Sold at 1.50
27 Box Seats
Returned
21 Sold 31 50
36 Box Seats
Returned
36 Sold 36
Exchanges at 1.00
Exchanges at .25
21 Exchanges at .50
Exchanges at .75
Exchanges at 1.00
Exchanges at 1.50
Exchanges at 2.00
Total $ 21
$1526 75
$1576.75
TREASURER
FOR COMPANY

Mary Pickford

"A Poor Little Rich Girl"

From the play by Eleanor Gates

She was rich—yet poor; she lived in a mansion—yet she was lonely; her playmates!—she had none at all; and then—across the sweet mind of youth came the vision of the happiness of the other kind of child. A story that no other than Mary Pickford can tell in pictures.

To be released March 5th by

Artcraft Pictures Corporation

729 Seventh Ave. New York.

The Most Popular Stage Play in a Generation

GEORGE M. COHAN

IN

"BROADWAY JONES"

"There is more romance in 10 feet of Broadway than in a mountain range — more laughs in a block than in a picnic — more pathos than in a thousand tears."

This Great Play Now in Motion Pictures

To be released April 2. by

Artcraft Pictures Corporation

729 Seventh Ave. New York.

Vic takes to sleep walking and gets $5,000 real dollars—but, if we tell all the story, it will spoil the picture and a lot of laughs for you

Paramount
announces

Victor Moore

IN THE SIXTH
of the *"Klever Komedies"*
"THE SLEEP WALKER"

RELEASED FEBRUARY 5th

KLEVER PICTURES, INC.
220 West 42nd St., New York City

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 10, 1917

ANN MURDOCK, NOTED FROHMAN STAR IN MUTUAL PICTURES

ANN MURDOCK, famous emotional star of the speaking stage, has been secured for Mutual Photoplays. Miss Murdock will be presented in a number of special feature productions to be released through the Mutual Exchanges. This marks still another accomplishment in the new 1917 Mutual Policy——"Big Stars Only."

Is Popular Star.

On the speaking stage Miss Murdock is one of America's most popular stars. In numerous plays produced under the management of Charles Frohman she has scored tremendous hits. On the picture screen she has also proven her ability to register her unusual talents. For her Mutual appearances a number of famous stories from the pens of America's foremost authors have been selected. These will be put into immediate production. The titles and release dates of a number of these Murdock-Mutual Photoplays will be announced shortly. Reservations for the Murdock-Mutual Photoplays can be made by exhibitors at any of the Mutual Exchanges.

"Where Love Is."

The first Mutual Photoplay starring Ann Murdock will be released through the Mutual Exchanges the week of February 5th. It is in five acts. It's title is, "Where Love Is." It is an adaptation of the famous novel of the same title by William J. Locke. It tells the story of a society girl's dilemma when confronted with a choice between a marriage for love and one for wealth. A well-rounded cast assists the star in this Mutual Photoplay. The same careful attention will be paid to the supporting casts in the Murdock-Mutual Photoplays to be made under the new contract. Bookings on "Where Love Is" can be made at any Mutual Film Exchange now.

Like Minter Subjects

Exhibitors, exchange managers and motion picture fans are all warm in their loyalty to Mary Miles Minter and her American-Mutual Photoplays. The American Film Company is in receipt of a letter from Daniel Richardella of Windber, Pa., in which he says: "I have seen the best, cleanest, most wholesome and refined play ever produced. It is entitled 'Faith.' It features Mary Miles Minter, who through long years of labor, has attained her position among the thousands of players of filmdom. May we have more like it."

NEW $2,500,000 PRODUCING COMPANY TO PRESENT FROHMAN SUCCESSES

Empire All Star Corporation to Present Successes of Charles Frohman in Motion Pictures Through Mutual—Work Begins Immediately In New York, Chicago and California

A NEW two and one-half million dollar corporation has entered the producing field. It's name is the Empire All Star Corporation. It was formed by John R. Freuler, president of the Mutual Film Corporation and Alf. Hayman of Charles Frohman, Incorporated. It has for its aim the production of Charles Frohman successes in motion pictures. The Empire All Star Corporation will, of course, enjoy the use of the unlimited resources of the Frohman organization as well as the vast facilities of the Mutual Film Corporation with its nation-wide system of exchanges.

A great number of the original Frohman casts will be assembled for the production of the Frohman plays in picture form. The great hoard of stage settings, costumes and accurate properties owned by the Frohman organization will be at the disposal of the Empire All Star Corporation. Their use in the pictures will insure the utmost accuracy in every detail of production. Studios of the Empire All Star Corporation will be established in New York, Chicago and California. Offices of the organization will be opened in New York, Chicago and London.

The eminent dramatist, Augustus Thomas, who was in no small way himself responsible for many of the Frohman "hits," will personally surpervise the scenarios and assist by advice and suggestion. Augustus Thomas is conceded to be a giant in his chosen calling. His affiliation with the Empire All Star Corporation means more than words can express. In every way the Empire All Star Corporation will endeavor to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theatre of the speaking stage.

Every effort will be bent toward making the Empire-Mutual Photoplays pre-eminent in the motion picture field. The announcement of the formation of the Empire All Star Corporation, together with other important Mutual announcements which have preceded it, are in line with Mutual's announced policy of "Big Stars Only." Mutual sincerely intends during the coming year to lead all other motion picture organizations. Bigger, better attractions than ever before is its aim.

Mutual Star Productions For February

Week Beginning February 5th.

Title.	Lead.
Where Love Is.....	Ann Murdock

Week Beginning February 12th.

The Devil's Assistant.....	Margarita Fischer

Week Beginning February 19th.

The Gentle Intruder.....	Mary Miles Minter

Week Beginning February 26th.

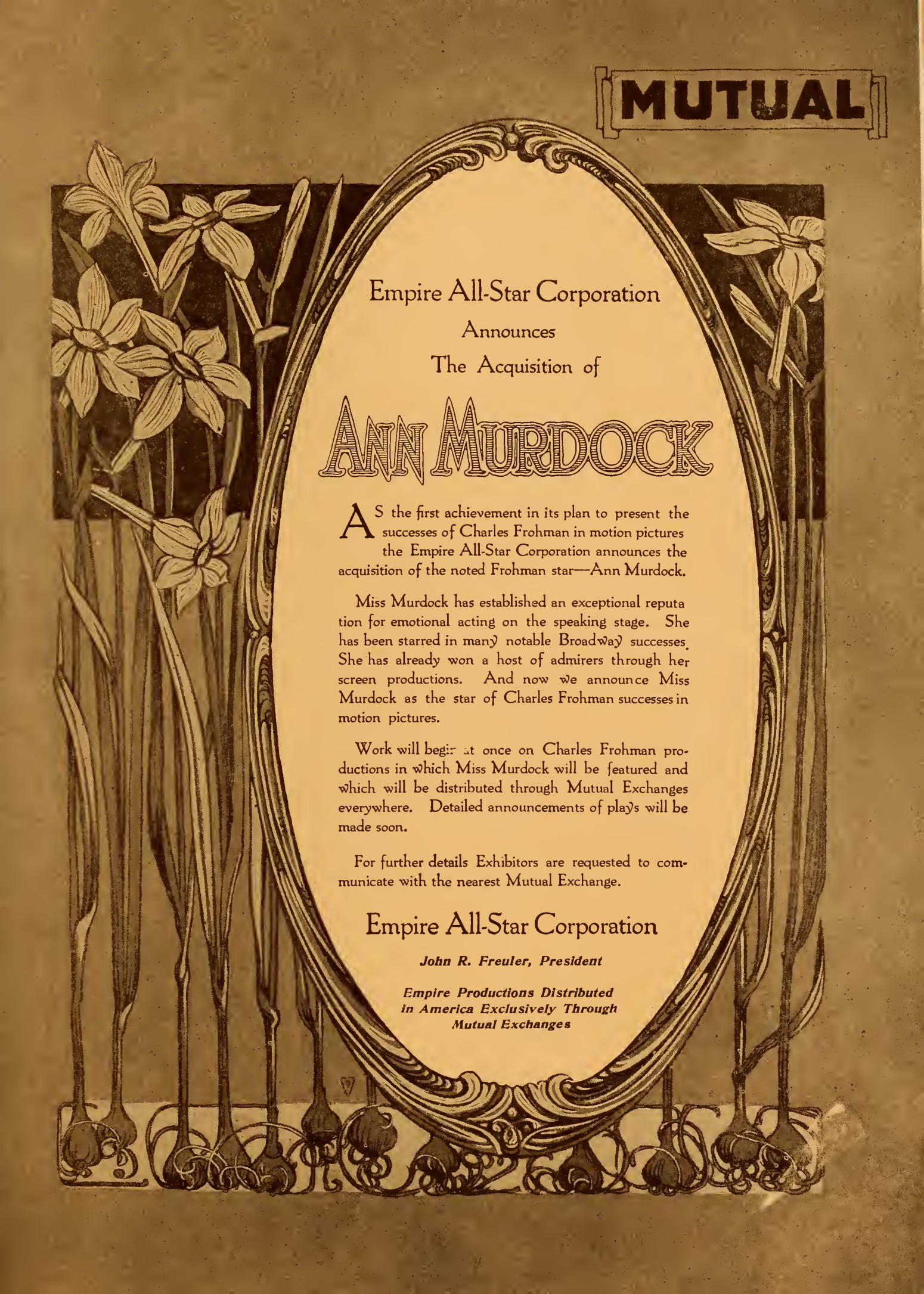
The Greater Woman.....	Marjorie Rambeau

More Exhibitors Praise "Lass of Lumberlands"

Exhibitors in all portions of the country continue to voice their praise of the newest Helen Holmes chapterplay, "A Lass of the Lumberlands." D. H. Thompson, manager of the Muse Us Theatre of Dayton, O., writes: "The scenery in the picture is the best I ever saw. The cast is great, especially Helen Holmes and J. P. McGowan. The details in the picture are good. Helen Holmes is certainly a box office attraction for me. I hope to get more Helen Holmes pictures in the future." Maddox & Boyd, write the Cincinnati Mutual Exchange: "'A Lass of the Lumberlands' is going big—best serial ever booked in our house. Had them standing out last night." Claude N. York, manager of the Reel Theatre of Catlettsburg, Ky., writes: "I have played five chapters of 'A Lass of the Lumberlands' and my box office receipts on the nights I run it are equal to my Saturday nights. I can heartily recommend it to all exhibitors who want a film that will get the money."

A bit of real college atmosphere is to be found in the latest of the "Adventures of Shorty Hamilton" Featurettes. Its title is "Shorty Goes to College." Much of its action is laid on the campus of a western university. Shorty Hamilton Featurettes can be booked at any Mutual Exchange.

MUTUAL


MUTUAL
Empire All-Star Corporation
Announces
The Acquisition of
ANN MURDOCK
AS the first achievement in its plan to present the successes of Charles Frohman in motion pictures the Empire All-Star Corporation announces the acquisition of the noted Frohman star—Ann Murdock.
Miss Murdock has established an exceptional reputation for emotional acting on the speaking stage. She has been starred in many notable Broadway successes. She has already won a host of admirers through her screen productions. And now we announce Miss Murdock as the star of Charles Frohman successes in motion pictures.
Work will begin at once on Charles Frohman productions in which Miss Murdock will be featured and which will be distributed through Mutual Exchanges everywhere. Detailed announcements of plays will be made soon.
For further details Exhibitors are requested to communicate with the nearest Mutual Exchange.
Empire All-Star Corporation
John R. Freuler, President
Empire Productions Distributed in America Exclusively Through Mutual Exchanges

MUTUAL

MUTUAL FILM CORPORATION

Presents

The Charming Star

ANN MURDOCK

in

"WHERE LOVE IS"

From the pen of the celebrated novelist
WILLIAM J. LOCKE

Miss Murdock's exceptional emotional talent is allowed full sway in this famous story of a young society girl compelled to choose between love and wealth in marriage. All star supporting cast. Five Acts. Released the week of February 5th through Mutual Exchanges.

Now Booking At All Mutual Exchanges

EMPIRE ALL-STAR CORPORATION

An Important Announcement!

This announces to the motion picture industry the launching of a new producing factor to be known as the Empire All-Star Corporation—a two and one-half million dollar organization formed by John R. Freuler, of the Mutual Film Corporation, and Alf. Hayman of Charles Frohman, Incorporated.

Charles Frohman Successes in Motion Pictures—Produced by Empire—Released through Mutual

It will be the purpose of the Empire All-Star Corporation to present the successes of Charles Frohman in motion pictures, using all the unlimited resources of the famous Frohman organization, including plays, players, properties, costumes and incidentals, to present to the motion picture public productions of the very highest quality. The vast facilities of the Mutual Film Corporation and its nation-wide group of exchanges will be utilized in the distribution of Empire Photoplays, thus assuring exhibitors the utmost in efficient, intelligent film service.

(*See next page*)

EMPIRE PHOTOPLAYS

EMPIRE ALL-STAR CORPORATION

A New Organization —dominant!

The organization of the Empire All-Star Corporation marks another great achievement in the advancement of the motion picture industry. Combining, as it does, the facilities of the most prominent factor in speaking-stage circles (Charles Frohman, Incorporated) with the resources of America's most progressive film distributing organization (the Mutual Film Corporation) the new Empire All-Star Corporation is born a vital, important factor—*dominant!*

Frohman Plays, Frohman Players and Frohman Standards Added to Mutual Facilities

In the presentation of Frohman Successes in motion pictures, the Empire All-Star Corporation will have at its command a collection of plays, players and properties unequalled anywhere. The noted Frohman dramatist, Augustus Thomas will serve as scenario chief and advisor. Studios will be operated in New York, Chicago and California. Production will commence at once. Exhibitors will be advised in detail regarding Empire Photoplays through all Mutual Exchanges.

Empire All-Star Corporation

John R. Freuler. President

EMPIRE PHOTOPLAYS

MUTUAL

RECORD CROWD SEES "PERILS OF OUR GIRL REPORTERS" AT ACADEMY

Sensational Film Depicting Actual Newspaper Life Shown for First Time at Popular Downtown Theater Attracts Multitude in Afternoon and Evening—Overwhelming Reception as "The Jade Necklace" is Flashed on Screen.

Buffet
Amuse
es

est difficulty that theater attendants
ould handle the crowds
Thirty minutes before the regular
of the Academy evening

HELEN GREENE

"PERILS OF OUR GIRL REPORTERS" THRILLS AT REGENT

Capacity Audiences See First of Great Series of Newspaper Life and the Dangers That Best Women News Gatherers.

Those many lovers of the motion picture art who visited the Regent Theater last night and yesterday afternoon were thrilled by the portrayal of actual newspaper life as depicted in "The Jade Necklace," the first number of the big film series, "The Perils of Our Girl Reporters."

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"Manager Jules Michaels of the Academy, who is one of the shrewdest and most capable amusement men Buffalo has ever had, said today that he had almost made the mistake of his life by not booking the 'Perils of Our Girl Reporters'. He had already booked so many features that it seemed impossible to make room for this series but the advance notices of the pictures and that little something which may be called business instinct finally convinced him that it would be better to make room for the 'Perils of Our Girl Reporters' no matter what else he had to throw out to do it. 'If I had not done this,' he said, 'I would have missed an attraction that is proving THE GREATEST RECORD BREAKER THE ACADEMY HAS EVER BOOKED.'"

Here's convincing evidence of the tremendous success of the "Perils of Our Girl Reporters". What Manager Michaels states as his experience with this sensational film production, is true of exhibitors all over the country. The "Perils of Our Girl Reporters" is a "sure-fire" big-box-office attraction. Produced by Niagara Film Studios in fifteen thrilling motion picture stories—one a week—each complete. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by Geo. Terwilliger. If you want your share of this big money harvest, *book the "Perils of Our Girl Reporters" NOW.*

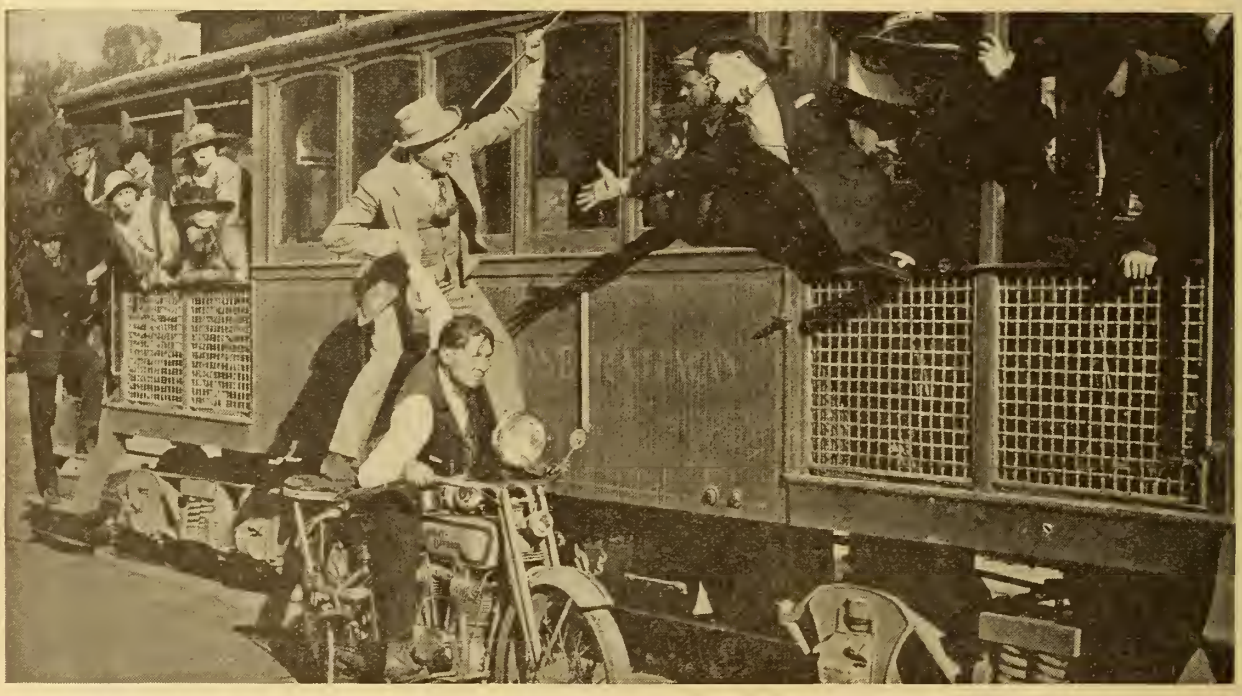
THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

Call, write or wire your nearest Mutual Exchange NOW

BOOKING NOW AT ALL MUTUAL EXCHANGES

MUTUAL
VOGUE COMEDIES



VOGUE FILMS Inc., Presents

"STICKY FINGERS"

TWO REELS RELEASED FEBRUARY 4th

FEATURING PADDY McQUIRE

LIGHT Comedy and slapstick are wonderfully mingled in this Vogue Comedy. Directed by James Davis. Two college boys, temporarily "broke," allow their fingers to stray too near a lady's pocketbook. The complications that result are laughable in the extreme. In the "get-away" the Vogue comedians do things with an automobile on the roof of a skyscraper that seem absolutely impossible. "Sticky Fingers" is a real "stunt" picture. It can be booked at any Mutual Exchange.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway Chicago, Illinois

MUTUAL

MUTUAL FILM CORPORATION

Presents

"Shorty Goes To College"

Third of "The Adventures of Shorty Hamilton" Featurettes

A story of the ranch and the campus. "Shorty" in "chaps" and football togs. Some missing diamonds and Anita Keller of the U·S·Secret Service are mixed up in the plot.

RELEASED JANUARY 29th.

Produced by
MONOGRAM FILMS

Released Through
MUTUAL EXCHANGES

MUTUAL
"Hey, Kids! Hurry Up! Gaumont!"
You can just hear the bright little chap shouting to his playmates. He's the best advertisement you can have. He went to the children's matinee last week, and now he's passing on the good word about
GAUMONT SINGLE-REELS
Get all the children's admission money you can. It helps pay the rent, and the children will be steady patrons for you in years to come. You can bring them back week after week with Gaumont pictures, they're GREAT for children.
"Reel Life" is a big winner; it's chock full of stuff for the kiddies. The Gaumont-Mutual Weekly interests them in history in the making. "Tours Around the World" shows them fascinating foreign lands. "See America First" instills love of country; and with it is a Gaumont Kartoon Komic so screamingly funny that the children almost fall off their seats laughing.
The Better Films Committee of the Illinois Congress of Mothers endorses these pictures. The Fordham Theater, Bronx, N. Y., is making a hit with some of them. Wise exhibitors everywhere are using them. Whenever a mothers' or teachers' committee confers with you, you are always safe when you offer them all the Gaumont Single-Reels. The best thing you can say is, "I am showing them every day NOW and pleasing my patrons."
ORDER FROM YOUR MUTUAL BRANCH TODAY
Gaumont Co
FLUSHING, N. Y.
MUTUAL
GAUMONT PICTURES
"REEL LIFE"
OF INTEREST TO CHILDREN
TO-DAY
GUERANNE DONALD

THE SUCCESSFUL WAY

Cub Comedies are now being shown in more theatres than ever because exhibitors have learned that Cub Comedies are capable of two functions, namely, drawing patronage and pleasing that patronage.

To those of you who demand these two qualities in any picture you play, we suggest that you arrange for booking at any exchange of the Mutual Film Corp., through which Cub Comedies are distributed.

Released Feb. 8
"Jerry's Big Raid"
featuring
George Ovey

Released Feb. 15
"Jerry's Big Mystery"
featuring
George Ovey

DAVID HORSLEY PRODUCTIONS

NOW SELLING

STATE RIGHTS

THE MOST REMARKABLE DRAMATIC SPECTACLE EVER SHOWN ON ANY SCREEN

THE 7 ACT CINEMA THUNDERBOLT

"ENLIGHTEN THY DAUGHTER"

WRITTEN & DIRECTED BY
IVAN ABRAMSON

NO FEATURE, REGARDLESS OF COST, COMPARES WITH THIS PRODUCTION AS AN ATTRACTION. IT WILL STAND WEEK ENGAGEMENTS IN ANY THEATRE

SELECTED BY THE NATIONAL BOARD OF REVIEW TO BE SHOWN EXCLUSIVELY AT THEIR RECENT MEETING TO DEMONSTRATE HOW DELICATELY A POWERFUL SUBJECT OF GREAT DRAMATIC FORCE CAN BE HANDLED

11 EXHIBITORS OFFERED $14000 FOR ELEVEN WEEKS BOOKINGS IN GREATER NEW YORK, IMMEDIATELY FOLLOWING THE TRADE SHOWING DECEMBER TWENTY-FIRST

WITHOUT ANY PRELIMINARY ADVERTISING OVER FORTY SOLID WEEKS BOOKING HAVE BEEN OFFERED

ENLIGHTMENT PHOTO PLAY CORPORATION

220 WEST 42 ND STREET N.Y.C. SUITE 1005

PHONE BRYANT 7812

HENRY J. BROCK PRESIDENT

At the National Board of Review meeting held in New York on January 24

"ENLIGHTEN THY DAUGHTER"

was selected as the most fitting subject with which to demonstrate how a powerful drama, absorbing plot, gigantic theme and subject of tremendous importance can be handled in a manner that,—while it treats the subject in hand in a definite, rugged manner,—is yet so constructed as to receive unanimous approval of every class. **POWERFUL** yet **CLEAN** — **ABSORBING** yet **SUBTLE.** It deals a terrific blow at our greatest human frailty—the allowing of our daughters to grow up in utter ignorance of the world's pitfalls yet it is the most entertaining film production Broadway has ever seen. During the two days

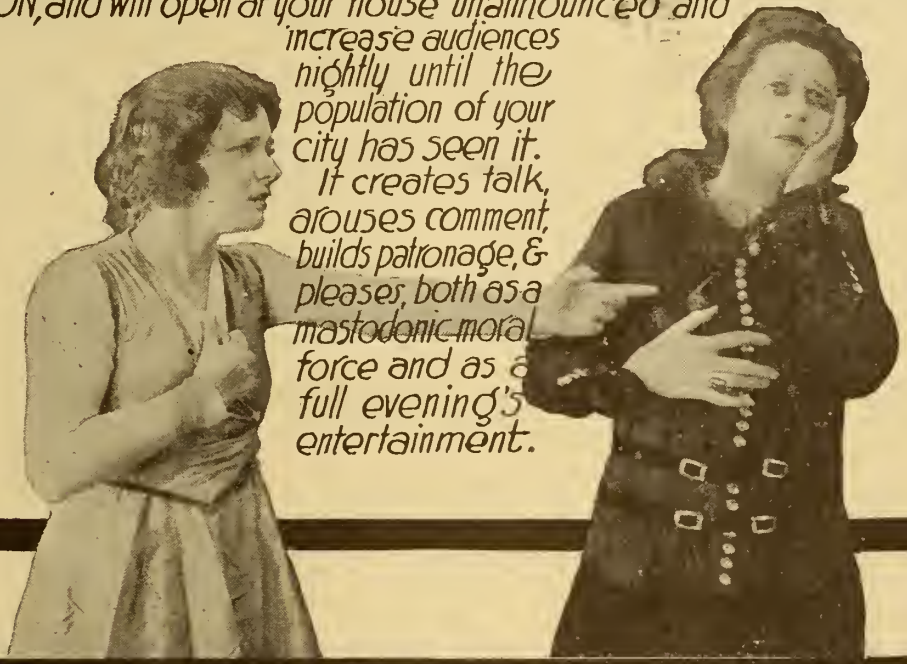
"ENLIGHTEN THY DAUGHTER"

has been at the **PARK THEATRE**, New York, an average of twelve thousand spectators have sat spellbound, thrilled with emotions.

"IT IS POSITIVELY THE MOST HEART GRIPPING, PULSE MOVING, DRAMATIC SPECTACLE THAT COULD BE CROWDED ON THE SCREEN IN THE TWO HOURS REQUIRED TO SHOW IT" says William R. Hearst's NEW YORK AMERICAN.

"ENLIGHTEN THY DAUGHTER"

is the realization of the theatre owner's dream. It is PUNCH, PULLING POWER, SENSATION, and will open at your house unannounced and increase audiences nightly until the population of your city has seen it. It creates talk, arouses comment, builds patronage, & pleases, both as a mastodonic moral force and as a full evening's entertainment.



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ENLIGHTMENT PHOTO PLAY CORPORATION

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HENRY J. BROCK PRESIDENT

The Great White Way

The swirling life of this famous Street of Fashion is shown in all its splendor, vanity, daring and novelty, in the —

William · Fox ·

PHOTOPLAY

The New York Peacock

WITH

Valeska · Suratt

THE EMPRESS OF FASHION

Gowns that will cause gasps of Admiration and Wonder.

Written by Mary Murillo –
– Directed by Kenean Buel

Foxfilm Comedy Service

RELEASE FOR WEEK OF FEBRUARY 5TH

The Cloud Puncher.

TWO REELS

featuring **Hank · Mann**

THE PICTURE THAT MAKES THE JOHNSTOWN FLOOD LOOK LIKE A HEAVY DEW. —
FOXFILM COMEDIES ARE RELEASED WEEKLY.
AVAILABLE FOR ALL EXHIBITORS –
INDEPENDENT OF REGULAR FOX PROGRAM

MACK SENNETT
PRESENTS
MISS MABEL NORMAND
AND HER OWN COMPANY IN
"MICKEY"
THE LITTLE GIRL YOU WILL NEVER FORGET

SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"

IMPORTANT NOTICE!!!

THERE ARE NO

One-Reel Mack Sennett-Keystones

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

Paramount—BRAY—Pictographs

With all the popularity accorded **Paramount Pictographs** and an equal amount enjoyed by the **Bray Animated Cartoons,**

THE PULLING POWER IS NOW EXACTLY DOUBLE

because of the combination of these two exceptional features in

A FULL REEL WEEKLY RELEASE

GET IT FOR YOUR THEATRE

RELEASED ON THE PARAMOUNT PROGRAMME

BRAY STUDIOS, INC.

23 East 26th Street, New York

A SERIES OF SEVEN FIVE-REEL PHOTOPLAYS

SEVEN BIG FEATURES

Each play complete in itself with its own great star and its own great story The series connected by a throbbing love story

McCLURE PICTURES

ENVY

"ENVY" starring ANN MURDOCK

PRIDE

"PRIDE" starring HOLBROOK BLINN

The Seventh Sin— What is it ?

PASSION

"PASSION" starring SHIRLEY MASON

SEVEN DEADLY SINS

BIG MODERN DRAMAS — BIG STARS

SEVEN DEADLY SINS

GREED

"GREED" starring NANCE O'NEIL

WRATH

"WRATH" starring H. B. WARNER

SLOTH

"SLOTH" starring CHARLOTTE WALKER

The series that brings you seven periods of capacity business—big names—big themes—big McClure advertising

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Address McClure series dept. TRIANGLE DISTRIBUTING CORPORATION New York City 1459 B'way New York

BOOK ENTIRE SERIES

McClure Pictures has kept its Promise!

SEVEN DEADLY SINS

The greatest Money-Maker you ever booked

Read what the Critics say:

Edward Weitzel, The Moving Picture World

"Full of the liveliest sort of action * * * Deft touches of characters, brief sidelights that reveal intimate and unexpected bits of life, and progressive movement of plot are to be found in this picture-play."

Peter Milne, Motion Picture News

"The casual passer-by whose eye may be arrested by the hectic words 'Seven Deadly Sins,' and who confides to himself, 'By Golly, I'd like to see one of 'em,' will by no means be disappointed in 'Envy.' Like as not he will become a permanent patron of the theatre, eagerly seeking the other six of the series. * * * 'Snappy stuff' just about sums up the five reels."

A. G. S., Dramatic Mirror

"If 'Envy' with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by the exhibitors."

Agnes Smith, The Morning Telegraph

"A quick moving modern drama with two charming actresses and a likable actor. * * * The series gets a flying start. * * * A heap of melodramatic thrills. * * * A human note is struck early in the picture. * * * It would be hard to find a production better equipped in the way of players."

Exhibitor's Trade Review

"The exhibitor must not treat lightly the value of the publicity and advertising carried in the McClure publications. Much curiosity must have been aroused in the public mind concerning 'Seven Deadly Sins.' * * * 'Envy' must be pronounced interesting."

Variety. ("Envy")

"A wealth of melodrama with a punch. * * * There is a whale of a battle between a hired gunman and the millionaire. * * * The fans will want to know what happened to the characters after the fiilm ceases."

Variety. ("Pride")

"For action and melodramatic interest it far outdoes the first of the septet. * * * The story is packed to the last inch of capacity with action. * * * If the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market."

Harriette Underhill, New York Tribune

"If the 'Seven Deadly Sins' continue to be made so attractive, it is going to be difficult to say 'Get thee behind me.'"

Laurence Reid, Motion Picture Mail

"The story is happily not a preachment nor does it present, ostentatiously, a moral. * * * The incidents are forged together with a fine regard for sequence and without losing sight of the fact that suspense and animation must be dominant throughout. * * * A tale abounding in thrilling action. * * * All in all, other manufacturers should 'Envy' the McClure Company."

McClure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway. New York City.

TRIANGLE DISTRIBUTING CORPORATION
GENERAL OFFICES 1457 BROADWAY, NEW YORK

OFFICE OF
THE PRESIDENT

Jan. 25th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
#251 Fourth Avenue,
New York City.

Dear Mr. Collins:

I had the pleasure last night, of witnessing three of the series of McClure Pictures, The Seven Deadly Sins, the subjects being "Envy", "Pride" and "Greed".

I believe that all of these will be acceptable to, and make money for, the exhibitor showing them, particularly in view of the wide publicity they are receiving.

I was much impressed with the acting of Miss O'Neil and the dramatic situations in "Greed", having enjoyed it more than any picture I have seen in a long time.

Wishing you every success, I am,

Yours very truly,

Wm. W. Hodkinson

WWH B

Hodkinson Knows!!

McCLURE PICTURES

TRIANGLE

A breath-taking incident in the "Gun Fighter's" career. Hart is the S. R. O. attraction.

SUNDAY, FEB. 11th
INCE-KAY BEE
WILLIAM S. HART
IN
"THE GUN FIGHTER"
AND A TRIANGLE KOMEDY
"WON BY A FOOT"

Mack Sennett-Keystone Comedies

The FIRST of the NEW CROP, "The Nick of Time Baby," will be Released FEBRUARY 11th and then one a week.

THURSDAY
FEB. 15th
A TRIANGLE KOMEDY
"HIS DEADLY UNDERTAKING"
AND
CONSTANCE TALMADGE
IN
"A GIRL OF THE TIMBERCLAIMS"
FINE ARTS

A virile, strong-hearted girl of the big woods. She led her men-folks in a thrilling fight on the powerful timber trust—

—AND WON!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

The Truth About Triangle

TO EXHIBITORS:—

Our decks are now cleared for action. Our plans are complete to the last detail. Our producers are locked together with us positively and definitely. Our Branch Offices have the confidence of all the support that capital, experience and ability can give them.

Triangle is bigger, stronger, better equipped to furnish you with the finest photoplays than ever before. We have not explained our final and definite plans until we could be certain we could deliver to the last ounce what those plans contemplated. We were determined to make no promise that could not be kept to the final dot.

Today we *can* talk definitely, and we now tell you that the Triangle Program consisting of—

1 Five Reel Ince-Kay Bee Feature
1 Five Reel Fine Arts Feature
2 One Reel Triangle Komedies,

will be supplied to you each week through Triangle Exchanges as will also a special release of

1 Two Reel Mack Sennett-Keystone Comedy

and in no other way can these subjects be secured. We shall tell you more of our plans next week.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York City.

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What Goldwyn Means to the Box Office

THE STORY, the STAR and the PRODUCTION. Those are the requirements of pictures that will keep theatres filled to the doors. GOLDWYN'S name will guarantee these three essentials.

STORIES by Robert W. Chambers, Irvin S. Cobb, Margaret Mayo, Roi Cooper Megrue, Avery Hopwood, Edith Ellis; authors whose names are known to millions of people; whose genius has created the greatest plays and the biggest-selling magazines.

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PRODUCTIONS planned, supervised and presented by skilled, brainy managers like Samuel Goldfish, Edgar Selwyn, Arthur Hopkins and more than a score of the ablest factors who have been identified with picture-making.

THIS combination of talent has financial, **paid admissions value** at the box office of every motion picture theatre throughout the Americas.

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relates frankly
the consequences
of a wrong choice
made by
The GIRL
who was driven
by the best
impulse in human
life and in
The PICTURE
the piteousness
of her mistake
is presented with
clean and certain
drama

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ARTHUR JAMES
presents
FRANCES NELSON
in Wm. Christy Cabanne's
ONE of MANY
A METRO wonderplay in Five
unusual acts contrived by Wm.
Christy Cabanne from his own story.

Here's the Evidence

Samuel Sonin, *Manager of the* Lincoln Theatre, *Brooklyn N.Y.* makes this unsolicited announcement about

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Story by Fred de Gresac

"A serial feature production, which we personally recommend. As a rule, we are not in favor of booking serial pictures, but, after seeing the first eight episodes of "THE GREAT SECRET," and being assured that this serial production will keep up the high standard of photography and will continue to grow in interest with each chapter. we have therefore decided that we *must* book The Great Secret."

"It would not be fair to deprive our patrons of seeing this very interesting story and remarkably good acting by their favorite stars."

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Adapted and Produced by Wm. Christy Cabanne.

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SEE YOUR NEAREST **METRO** EXCHANGE

The first motion picture newspaper combined with the greatest news gathering organization —

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The only one reel feature

See your nearest Pathé Exchange about it.

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AND THE
FAVORITE OF FORTUNE

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SHE PROVES HERSELF TO BE
EQUAL TO ANY STAR
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IN CHARM PLUCK AND
REAL TALENT

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THEATRE IN GREAT-
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THE KEITH PEOPLE
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THEY KNOW HOW
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PRODUCED FOR
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WHARTON, INC.

WRITTEN BY
LOUIS JOSEPH VANCE

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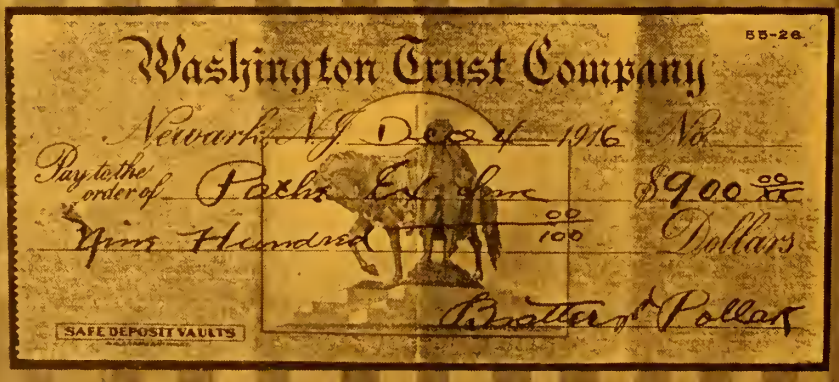
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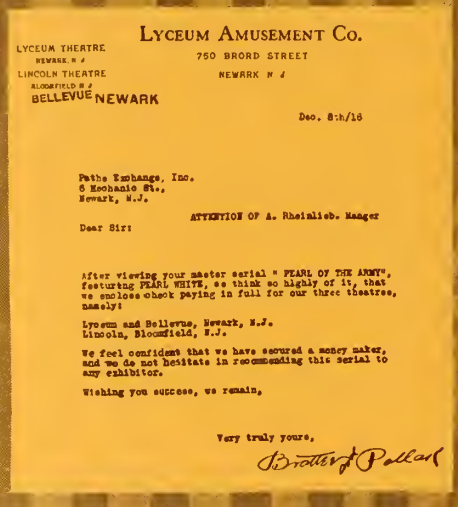

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We feel confident that we have secured a money maker, and we do not hesitate in recommending this serial to any exhibitor.

Wishing you success, we remain,

Very truly yours,
Brotter & Pollard

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FEATURING PEARL WHITE

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GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS!
"I wish to congratulate you upon the excellence of 'ARMS and the WOMAN'. I stood in the lobby between the two shows and never heard as much praise of a picture either here or at my Oceanic Theatre. Could I get as good pictures as this every day I would soon have the largest business in town. This is the second letter I have written in five years in praise of a picture but I feel it a pleasure to write this one."
Harry J. Rockafeller,
Manager Shubert Theatre,
Asbury Park, N.J.

1907—1917

The

TENTH ANNIVERSARY NUMBER

of the

MOVING PICTURE WORLD

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MARCH 10th, 1917

INTERESTING, Reminiscent, Retrospective, with short articles by Men Prominent in All Branches of the Moving Picture Business on the Wonderful Advance and Development of the Past Ten Years.

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From Marcus Loew

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January 19,1917.

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Gentlemen:

I had the pleasure of sitting through one of your "Bluebird" pictures called "God's Crucible" yesterday, and I want to say to you that that is the kind of material that is bound to put your Organization to the front. It was not that I only liked the picture very much, but the audience seemed to appreciate it even more.

I personally have not seen "The Mysterious Mrs M" but the reports from my men are splendid.

Youre very truly, Marcus Loew

M-L

MARCUS LOEW of New York is the most successful Picture Theatre Owner in the World

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OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

OFFICE OF THE MANAGING DIRECTOR

TELEPHONE {1406 1407 1408} BRYANT

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

January twentieth
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Gentlemen:

I am about to present "The Mysterious Mrs M" at the Rialto Theatre and I can say this that if the Bluebird Photoplays, Inc. can conscientiously produce such pictures as these they must be considered seriously in the front ranks of the American producers.

"THE MYSTERIOUS MRS M." directed by Lois Weber, in my opinion, is one of the prettiest pictures I have seen in a long while. The acting, the direction, and the beautiful touches of real artistry are a joy and I can assure you I deeply appreciate it.

Any more such pictures that you might produce you may rest assured that I will be glad to book them, and I will consider them a credit to the Rialto.

Very sincerely yours,

S. L. Rothapfel

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"THE GIRL WHO DIDN'T THINK"

With JANE GAIL

International Screen Favorite

STANLEY WALPOLE
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MAY SIMON
Distinguished Russian Tragedienne

And a Capable Supporting Cast

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TWO REELS EACH AND PACKED WITH RIOTOUS YELLS

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REAL SCREAMS OF THE SCREEN

WATCH FOR THE LATEST

BILLY WEST

THE CYCLONE OF MIRTH

"A Hotel Mix-Up"

To Be Released on February Twenty-sixth.

Billy Has Been Seen in SOME Screen Screams Before; But for Whirlwind Action and Howling Comedy, That Will Send Your Patrons Out With Aching Sides, and Wagging Tongues, "A Hotel Mix-Up" Has Them All Backed Off the Film.

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Exhibitors who show Art Dramas please their patrons and *make money.*

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A BIG VITAL QUESTION OF TODAY
A GRIPPING POWERFUL STORY
A VIVID AND APPEALING LESSON
A DRAMATIC SENSATION

WRITTEN BY AND FEATURING

CORRA BEACH and WALTER SHUMWAY

Directed by
WALTER RICHARD STAHL

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PROPOSITION
that no live-wire exchange can fail to make money with and no wide-awake exhibitor can fail to book.
It has all that a picture ought to have to be a success. Every ounce of advertising matter is the same as every inch of film—booking ammunition!

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You cannot know a good drawing card by merely reading ads.—you must see it. Then see "WILL YOU MARRY ME?" You are not expected to believe all you read, but you are expected to recognize merit when you see it on the screen

"WILL YOU MARRY ME" is designed to make money for you because that's sure to mean us also. To satisfy you means profit to us.

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P.S. *It is very possible that delay may cost you an opportunity. Wire for our proposition—We can deal quickly.*

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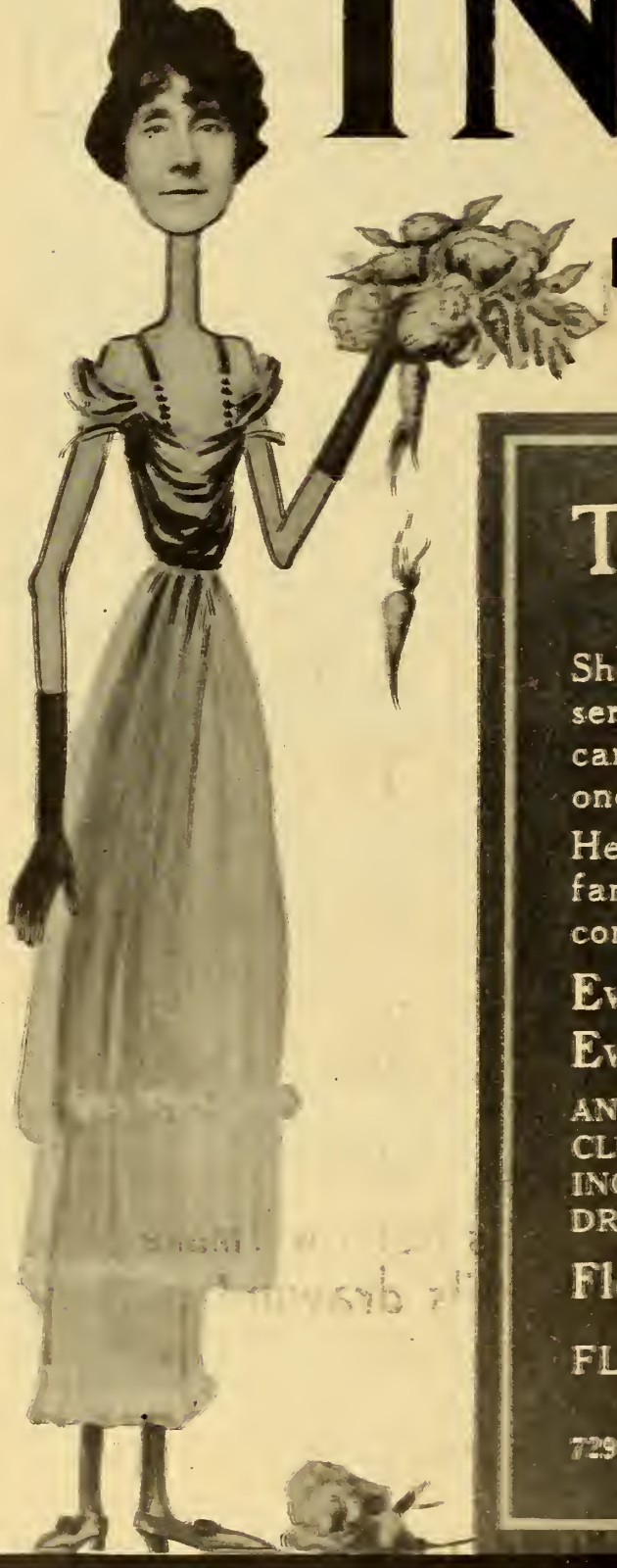

IN ALL HER SCRAWNY, SKINNY MAJESTY!

THE first funny-woman of the screen who to this day has no successor.

She will now appear in a comedy series that only a FLORA FINCH can make great—and there's only one FLORA FINCH!

Her tremendous following is her fame, and in State Rights it becomes your asset.

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AND NOW, AS AN INDIVIDUAL EXCLUSIVE STAR, BACKED BY CORKING PRODUCTION, NEW IDEAS AND A DRIVING ADVERTISING CAMPAIGN.

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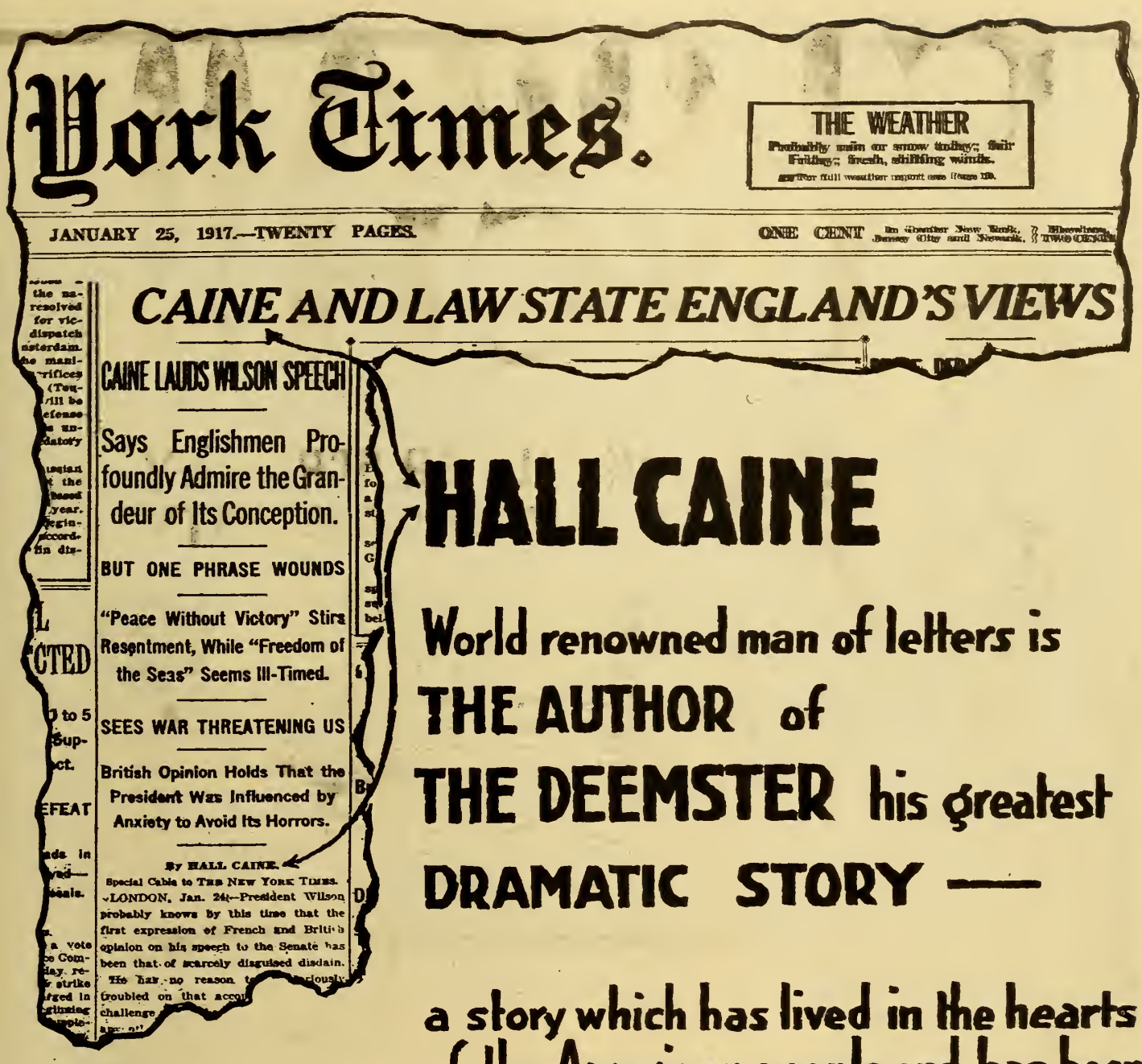

York Times.

THE WEATHER
Probably rain or snow today; fair Friday; fresh, shifting winds.
...for full weather report see Page 20.

JANUARY 25, 1917.—TWENTY PAGES. ONE CENT In Greater New York, Jersey City and Newark. TWO CENTS Elsewhere.

CAINE AND LAW STATE ENGLAND'S VIEWS

CAINE LAUDS WILSON SPEECH

Says Englishmen Profoundly Admire the Grandeur of Its Conception.

BUT ONE PHRASE WOUNDS

"Peace Without Victory" Stirs Resentment, While "Freedom of the Seas" Seems Ill-Timed.

SEES WAR THREATENING US

British Opinion Holds That the President Was Influenced by Anxiety to Avoid Its Horrors.

By HALL CAINE.

Special Cable to THE NEW YORK TIMES.

LONDON, Jan. 24.—President Wilson probably knows by this time that the first expression of French and British opinion on his speech to the Senate has been that of scarcely disguised disdain. He has no reason to be seriously troubled on that account. ...challenge ...

HALL CAINE

World renowned man of letters is THE AUTHOR of THE DEEMSTER his greatest DRAMATIC STORY —

a story which has lived in the hearts of the American people and has been translated into twelve different languages.

The world-wide appeal of this GIGANTIC ATTRACTION means that it will make money for years — that its drawing power is limited only by TIME ITSELF.

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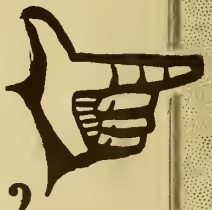

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ALICE BRADY

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From the famous play "FROU-FROU"
Directed by EMILE CHAUTARD

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Read the Newspaper and Trade Journal reviews on this massive production —then get in touch with us.

"HER CONDONED SIN"

IN SIX REELS

PRODUCED BY

D. W. GRIFFITH

(Founded on Judith of Bethulia)

The most magnificent and artistic spectacle staged by this celebrated producer

Included in the Cast are

HENRY WALTHALL	MAE MARSH
BLANCHE SWEET	ROBERT HARRON
LILLIAN GISH	DOROTHY GISH

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79% East 176th Street
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All agree "THE TRUANT SOUL" is HENRY B. WALTHALL'S greatest photoplay. Doing capacity business everywhere. Don't let your patrons miss this superattraction.

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BRYANT WASHBURN

IS PRESENTED IN

Skinner's Dress Suit

TAKEN from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Every one will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a drama full of heart interest; it strikes a note that reaches every home.

Screen time 1 hour, 15 minutes.

Harry Beaumont, Director

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1333 Argyle St., Chicago

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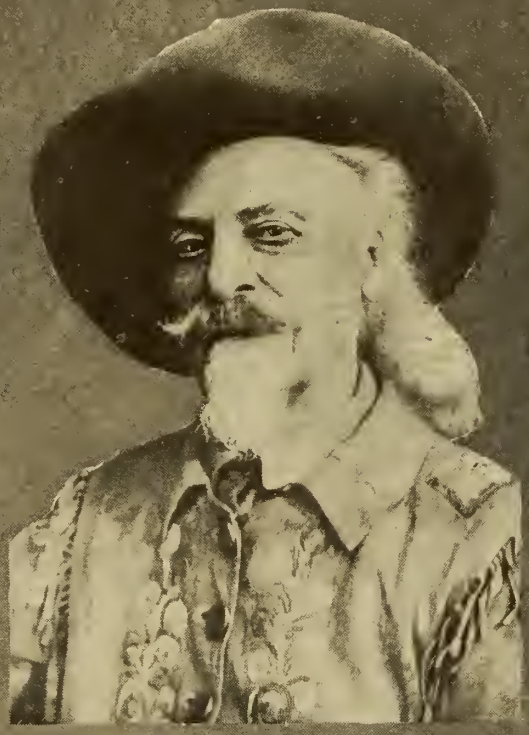
Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

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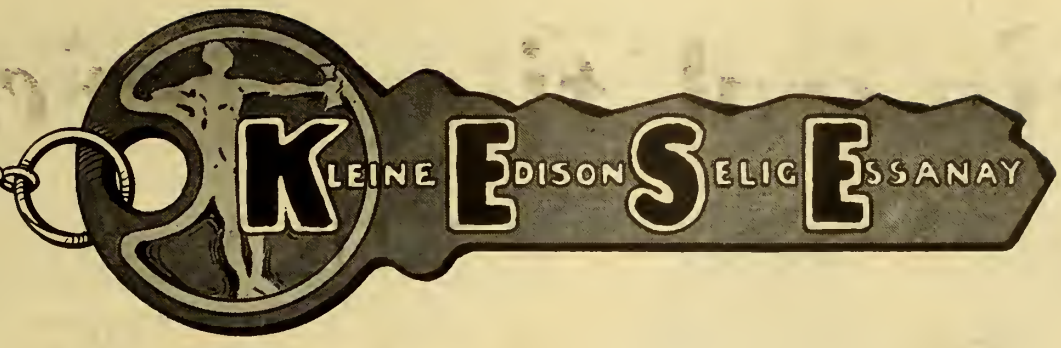

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS GUIDE

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(Index to this issue will be found on page 914.)

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Saturday, February 10, 1917

Facts and Comments

THE adoption by the State Convention of New York exhibitors of a resolution directed against the Universal Film Manufacturing Company will by the body at large probably be taken at its face value. It will hardly be claimed by any one with a knowledge of the circumstances that the proponents of the resolution came into court with clean hands. This sudden outburst of indignation after fourteen months of absolute silence does not have a ring of sincerity. The fact that the denunciation does follow the refusal of the Universal to advertise in the paper in which former State President Ochs has a vital interest gives the action the ring of insincerity, to say the least, and especially when a henchman of Mr. Ochs and an editor of his paper fulminated in favor of the resolution. The further fact that the tactical defendants in the case were practically unrepresented gave the whole proceeding very much the aspect of a packed court and jury. As a prominent exhibitor, the only one who voted against the resolution, pointed out, they should at least have heard the other side. It would also be interesting to know just where the resolution originated.

* * *

"MORE strength to your arm in the fight for "Better Pictures." Then we will have *none* of this agitation for censorship, which is caused by a few manufacturers who have been pandering to the morbid and sensational elements of our population." The above is the postscript to a letter just to hand from a Maine subscriber. We have said it before and it's worth repeating.

* * *

THE expansion of the vocabulary of the motion picture steadily moves on. The latest claimant for admission to the extending list is "cinemelodrama," the sponsor for which is William Fox. The word possesses merit. It is terse as well as descriptive—in fact, it carries its own definition. There should be a welcome for the new-comer.

* * *

DO not forget that the picture is the real thing. An Arizona exhibitor and old-time subscriber who now has three good little theaters and has to make his own electricity tells us in a recent letter of his gradual success. He has good projection and has spent considerable capital in some of the best mechanical musical instruments which have proved popular with his patrons, but his letter ends with the reminder that with it all the exhibitors must have the picture. That's what they come to see.

* * *

MANAGERS! have you ever investigated how many of your patrons want greater variety and shorter subjects? Commercial travelers who knock about the country are generally pretty good judges of almost everything. An enthusiastic letter from one of them who confesses to being an ardent picture lover gave high praise to the little Schade theater, in Sandusky, Ohio. What seemed to please him especially, among other things, was the variety of pictures selected from six different programs.

* * *

IN the death of Matt B. Snyder and Riley Chamberlin the screen loses two sterling actors. The former was perhaps not so well known to veteran picture goers as was Mr. Chamberlin, but splendid actor that he was he will be recalled with feelings of sorrow by those who saw him in "The Heart of Maryland," "The Crisis" and "The Garden of Allah.". Mr. Chamberlin endeared himself to all who know Thanhouser pictures—for his variety of characterization, his fine human sympathy, his keen sense of humor and the ability to portray whatever role might have been assigned him. Both had seen the hard side of life, had come in contact with all sorts of men—the rough and the cultured, the hardy, blunt spoken men of the sea and camp and those who had been polished by life in softer communities, Mr. Snyder had been sailor and soldier before he was an actor. Mr. Chamberlin had "ridden cowboy." They both were good men to meet in the flesh—men to remember.

* * *

Why this sudden burst of solicitude for the fair name of the exhibitors, this rising to repudiate the slander with "every ounce of energy in my body as long as breath lasts?" Ugh, Ugh, give me air! Shades of Bill Shakespeare! Any peg is big enough to hang on when you need one, but "you can't fool all the exhibitors all the time."

Your Home Town Paper

By Louis Reeves Harrison

SLOWER than the local press may be the trolley that meets all trains; stupider may be old "Pro Bono Publico," who tells over again, in poorer language, and with inferior skill, what has been inimitably told before, but there is small doubt that the average country editor is not one because he has anything new or interesting to say. He is the hack of the hackneyed. The questions he rarely asks himself are, "What have I to say?" "Is it worth saying?" "How shall it be convincingly said?" "In what are my readers most interested?" He goes ahead and writes what happens to suit him at the moment, sure of getting it into print, regardless of those he addresses.

An enormous number of people are interested in baseball games played entirely by professionals. Columns are devoted to a record of the games, to records of the players, to gossip on the subject, to pictures, to continuous publicity which benefits financially only the club owners. The point made is that people are interested in what is almost purely a form of entertainment. Reasoning from the same premises, an enormous number of people are interested in moving pictures. Here is an entirely new form of literature, so popular that ten millions read it every day on the screen. What does the local paper say?

What the local paper has to say about moving pictures does benefit some remote entertainer of the public in remote large cities. It is of direct and immediate interest to the people at home to the benefit of the local exhibitors. From the sum of material cheerfully furnished by publicity departments of live producers can be extracted a great deal of interest, even without objectionable bias. It does not all belong in the waste.

On the publicity staff of producing concerns there are hundreds of very bright writers, many of them capable of original work done in a masterly way, some of them careful students of entertainment conditions. A live editor can easily select from the stuff sent to him those articles which show the experienced hand, which present a freshness and charm of their own, instead of the hackneyed phrases and stale old material of "Pro Bono Publico." With an abundance of that matter to draw from, with the MOVING PICTURE WORLD at his elbow, the live editor can evolve columns of comment and entertaining information for the enjoyment of his subscriber.

There is a secret envy in the breasts of many an editor. He regards the picture show much as the laboring man once regarded machinery. He looks upon the screen as the enemy of his paper. Either that, or he fails utterly to grasp the significance of this wondrous new art. To him it may mean nothing. The primrose by the river's brim is but a primrose to him, and it is nothing more. When the laboring man took intelligently to machinery he found his wage increased. When the editor takes intelligently to pictures he will find his support increased.

The great difficulty in the way of local comment on this or that specific feature shown is that notices of it must precede the actual exhibition, and the latter is rarely repeated in small towns. Under such circumstances, where it is impossible to obtain an advance view of what is being shown, where comment would be nothing more than advance publicity of the biased kind, not always in strict accord with the truth, there are two ways out, one comment on the general excellence of a program, the other such news and opinion as might easily be of live interest to the great mass of people daily attending the picture shows.

A great deal depends on editorial judgment as to what is of real value and interest to the people who read a paper, but one could hardly call it an exercise of good judgment to omit every day from the columns of a local medium what deeply concerns so many people as the quality of pictures shown. If the editor has good taste in literature and other arts of expression, if he is intent on letting the people of his town know what broadens and betters them in the pictured story, if he is willing to better and broaden himself so that he may be fit to exercise judgment, it will do him a lot of good to attend the exhibitions himself.

The same co-operation that exists between the local newspaper and manly sports, the drama, literature and music could be extended to the advantage of all concerned into the field covered by screen exhibitions. It is an editor's privilege, and often his proud duty, to help formulate public opinion along right lines. Moving pictures are addressed to all classes. They are a source of pleasure to the rich as well as the pastime of the lowly, a humanizing influence, their general drift to bring the people of different sections and different shades of thought into a finer and more comprehensive understanding of one another.

It is not meant that news columns should become dependent in any manner upon advertisements. The moment they are given over to biased publicity copy their purpose, and even that of the copy, becomes self-destructive. Nothing is so killing to confidence in a paper as unpaid-for publicity in the news columns. The opinion expressed by a journal is like that given by a critic, without value when influenced by mercantile considerations, a factor for good to all concerned only when it is intelligently presented, just, fearless and incorruptible.

The editor of your home town paper can raise his own value along with that of his mouthpiece by recognition and right estimation of moving pictures as an art of expression. He can help his readers to grasp the idea, even though he may not believe that stagecraft is one thing and screencraft another. It will come to him in time that these two, although on friendly terms, are not so intimately related as they seem to be at first glance. Meanwhile, discussion of the subject from all points of view would quicken interest in the exhibitions and in the paper at the same time. Moving pictures present a live topic everywhere they are shown—they are part of the life of a community.

When the editor of your home town paper does not give part of his reading space to notice of what has become a part of the life of his community, he may be alive, but he is not progressive. In a bewilderingly short time he becomes an authority on international politics, yet he is as blind as a mole as to what is going on under his nose, if he fails to perceive the growing power of the picture exhibition. Good ones help to make the town worth living in; they arouse new interest in all that his paper stands for. He must keep step with them or get out of the procession.

Instead of considering the picture show as a rival, the home town editor can easily make it his powerful ally. People have taken to the visualized story in preference to that set forth in print of their own accord. Producers were far behind the popular demand at the start, and they have never been able to catch up. Why not supplement this natural demand by whatever helps people to appreciate the meritorious? Why not enlarge and improve critical vision? There is a large and rich field lying fallow within easy reach of the Home Town Editor.

We Have Troubles Enough of Our Own

By Sam Spedon

CAN it be possible that the exhibitors of New Jersey are going to follow out the program as set forth rather humorously in the New York Morning Sun of January 12? At this time, when Sunday closing is being agitated, it would be a very grave mistake.

We cannot believe that the exhibitors are so near-sighted. It would be contradicting in one breath what they claim in another. They have taken unto themselves the credit that the "movies" lessened the saloons and now they are going to help keep them all open. Here is what the Sun says in the first paragraph:

"INTEMPERANCE OF PROHIBITION" EDUCATIONAL FILM PLAY FOR JERSEY FOLK.

The Demon Rum, already beginning to stretch his legs over in Jersey in apprehension of the day they sick the water spaniels on him, has appealed in his nervous hour to the movies for help, and the movies, always eager to oblige, being all things to all men, will seek to prolong the Demon's domicile in the land of real applejack. Soon, in some nearby Jersey city, Nutley, possibly, films exhibiting the horrors of prohibition as contrasted with the benefits of licensed liquor will be shown to the more or less thoughtful voter—and they're going to make it strong.

You can see from the above paragraph how our status on different questions of public interest is estimated. Evidently we are considered a vacillating set with no decided opinion or stand on anything.

Is this because we have always dodged the issue, to play safe and be with the winning side, or because we have no established policy?

This very matter was discussed at one of the league meetings a short time ago. It was mentioned that the liquor interests had expressed a willingness to assist in our appeal for open Sundays, and it would be to our interest to call on them. It was the consensus of opinion, however, that we would hurt our cause if we broached such an affiliation. The exhibitors were advised to forget it—to avoid politics as we would poison.

In the face of all this we hesitate to believe the New Jersey exhibitors are flirting with the "demon rum."

Ridicule is a most poignant corrective and the Sun uses it, most amusingly, and, while it does not say so, it certainly shows that we would be held up to greater ridicule. Also that the exhibitors would make themselves the laughing stock of the world if they lay claim to anything but a money-making organization, seeking favor without regard to the company they keep or the principles they endorse.

We must compliment the Sun for its sense of humor and keen satire displayed in this paragraph:

One film will give a closeup of Bangor in prohibition Maine at 10 p. m. on any Saturday night. After the flashline of "I've got to go daown to Bangor and git drunk and gosh! haow I dew dred it!" there will be jolly little scenes of successful Maine souses wending their way homeward under the peaceful stars, bounding from lamppost to lamppost.

And next "A Quiet Sunday in Kansas" will reveal a family group beautifully stewed on bootjack whiskey which father has obtained by mortgaging the flivver.

The contrast to these pictures of how prohibition doesn't prohibit will be films exhibiting gentle spoken, gentle acting saloon keepers presiding with dignity and geniality over sweet, clean clubs for poor men as they run in Jersey, according to the liquor men, not a soul wabbly, everybody happy though dignified.

The news from Paterson has it that the first run of these first aids to the demon will be presented soon in many Jersey towns. The organized liquor dealers are having the pictures prepared.

The moving picture theater is a family resort, and rapidly becoming a neighborhood club house. The managers of the theaters are to a certain extent custodians of their patrons' welfare and happiness. No matter what our individual opinions may be on the liquor question, no theater can publicly afford to endorse the saloon as a promoter of family happiness or an acquisition to a neighborhood without disclaiming its boasted benefits and preferment.

We do not want to take the Sun's statement too seriously, but at the same time we want to take it for what it is worth. It certainly furnishes us with some food for thought.

We have troubles enough of our own without courting and championing others.

Unadulterated Graft

IF MANY of the misguided people who are advocating censorship, either federal, state or local, could see how they are playing into the hands of hungry politicians and office seekers, their enthusiasm for censorship might ooze considerably. Can they not realize how such uncalled for, unnecessary and entirely wasteful legislation is simply piling up taxes and adding expense to legitimate business? The following actual quotations from the Act now before the West Virginia Legislature is worthy of careful consideration and certainly shows the "real reason" behind the clamor for censorship in every instance:

An act relating to motion picture films, reels or stereopticon views or slides; providing a system of examination, approval and regulation thereof, and of the banners, posters and other like advertising matter used in connection therewith; creating the Board of Censors; and providing penalties for the violation of this Act.

Sec. 3. The Board shall consist of two male residents and citizens of West Virginia, one of whom shall be selected from the political party polling the second highest vote at the last general election prior to their appointment. Said two male members of the Board shall have authority to employ, and, with the approval of the Governor, fix the salary of, an associate member of the Board, who shall be a female resident of the State. * * *

Sec. 11. The Chairman shall receive an annual salary of three thousand dollars; the vice-chairman or female member, the annual salary fixed by the other members as provided in Section 3 of this bill; and the secretary an annual salary of twenty-four hundred dollars. The salaries shall be payable monthly.

Sec. 12. The Board, with the approval of the Governor, shall have authority to employ and prescribe the duties of, such employees as the work of the Board may necessarily require and fix their salaries. The salary of such employees shall not exceed, in the aggregate, the sum of five thousand dollars annually.

Sec. 13. Each member and employee of the Board shall be allowed all expenses, of whatsoever nature, actually and necessarily incurred by him or her in carrying out the purposes of this act.

Sec. 16. The money necessary to carry out the purposes of this Act shall be appropriated by the Legislature to the Board as an item in the general appropriation bill.

Sec. 17. The Board shall be provided with adequate offices, equipment, supplies and rooms with which to properly conduct the work and affairs of the Board in the City of Fairmont, in the State of West Virginia, and the expense thereof shall be paid out of money appropriated by the Legislature under this Act.

Sec. 18. The printing and binding necessary for the proper performance of the duties of the Board, or the proper preservation of the records of the Board, shall be done at the expense of the State of West Virginia upon requisition of the Board.

Here we have provisions for a yearly salary list around thirteen thousand dollars, with additional expenses that may run into an equal amount or even more. In other words, without allowing for the expense to which film men will be put in submitting every reel for inspection,

etc., we have approximately twenty to twenty-five thousand dollars yearly saddled on the film business in the comparatively small state of West Virginia, say one and one-quarter million people, an outrageous tax on the amusements of the people and one which they eventually must pay. And why? Because any one really believes that censorship will be of any real benefit? No, a thousand times no, and we say it without the slightest fear of honest contradiction. This scheme, as all such schemes are, is just a plain case of providing easy berths with sure and fat salaries for the political "winners" of the party polling the highest or the "second highest" vote. "Only that and nothing more." Read section three once more. We hope the West Virginia exhibitors will kill this iniquity, and they should have the support of the whole industry in doing so.

A Move in the Right Direction

By Sam Spedon.

THE formation of a combination of the National Board of Review and the National Association's Motion Picture Art League, headed by David Wark Griffith, as set forth by the press, was a most gratifying bit of news to all right-minded persons of the industry, as well as all true lovers of motion pictures.

What bothers us is, how all this work which Mr. Griffith lays out for himself and his five associates is going to be accomplished, even with the co-operation of the National Board of Review.

Theoretically it is fine; practically it looks like a gigantic, if not impossible, undertaking. Without Mr. Griffith's discerning eye and artistic judgment (he is the master mind), we would not feel that the endorsement of a picture by any others of the "Motion Picture Art League" would entitle it to a clean bill of health, or whatever you wish to call it.

"You Dirty Boy."

We might not feel that the picture had received full and complete consideration with the mere announcement that it had been passed by The National Board of Review and the "Motion Picture Art League." If Mr. Griffith has the absolute power to put in force any ideas which he and the committee see fit we would naturally look for Mr. Griffith's O. K. as a guarantee.

He is assuming a great responsibility.

Of course he would have to be constantly on the job to see all the pictures produced by the twenty-three manufacturers who are members of the National Board of the M. P. industry. It would be expecting too much; it would be beyond human endurance. That is the way it strikes us, because we have so much confidence in Mr. Griffith's judgment, ideals and ability. It is too bad we haven't got more of him.

The National Association and Mr. Griffith believe that the formation of this combination may lead to the abolition of federal and other boards of censors.

It is proof positive, however, that right-minded persons in the industry are trying to establish a standard of ethics that will entitle moving pictures to the claim and recognition that the places where they are shown are the forums, the lyceums and theaters of the people, where they can find clean entertainment, instruction and innocent amusement on Sunday as well as any other day. This means there will be no need of censorship and the censors will be voted an unnecessary expense to the taxpayers.

Questions on Sunday Pictures

By Rev. W. H. Jackson.

THE Church should stand for a regulated opening and oppose an indiscriminate opening of picture houses. There is a Church-Actor Alliance, why not a Church-Moving Picture Alliance? Cannot the leaders on both sides be brought together in conference and arrange a plan whereby those for whom the Sunday pictures are found necessary may be supplied?

Is not this everlasting fighting a disgrace to both sides? Do not the masses of the people look upon the Church as always trying to destroy their freedom and grow to hate the churches in consequence?

Is not this one of the reasons why the Church is so impotent?

Is the observance of the Sabbath a series of NO and DON'T?

Does Law and Order mean harness and shackles?

Can the rich violate the Sabbath with freedom because they are rich?

Must the poor be restrained only and simply because they are poor?

Shall not the law of the Sabbath day be first the restraint of evil and second the education to higher things?

Is not the question of the opening largely one of the nature of Local Option? While there are places where the pictures are not needed, that does not decide the fact that there are no places where they are needed.

Is not the moving picture the only attraction and amusement which is and can be made both educational and religious?

If a theater can be made to supply a Sunday program, can not a moving picture house be more easily so adapted?

The great educational powers of the moving picture being so universally admitted, is the Church going to confess its impotence or indifference and refuse to use them?

If the Church considers the moving picture people "rascals" (Canon Chase) are they willing to let the "rascals" keep the good of the moving pictures to themselves by default?

Can the same law which would stop the moving pictures be made to compel the people to go to church?

Is the true old motto "Satan finds some mischief still for idle people to do" become extinct? If not, what are the churches going to provide for the thousands of idle people to do on Sunday afternoons and evenings?

The authorities say this idleness leads to crime, pleading, give them clean pictures because we have found them an antidote to the evil. Will the Church then say No?

Is the Church going to refuse to legislate to deal with actual conditions, facts and circumstances, saying arbitrarily and dogmatically, "Do as we say!" while they know that they are commanding the impossible for tens of thousands?

Films Cannot Stand Tax, is Testimony

W. A. Brady, P. A. Powers and Adolf Zukor Tell Legislative Investigators Little Money is Being Made

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, and head of the World Film Corporation; P. A. Powers, treasurer of the Universal Film Manufacturing Company, and Adolf Zukor, president of the Famous Players-Lasky Corporation, were witnesses last week before the committee appointed by the New York State Legislature to ascertain whether the motion picture industry is a proper subject for a State tax. The sessions were held in the Murray Hill Hotel, New York, on Wednesday, Thursday and Friday, January 24, 25 and 26.

Much of interest was told the committee, which consists of Senators Parsons, Walker and Yelverton, and Assemblymen Wheeler, Flamman, Marsh, Brereton and Schimmel. Harvey D. Hinman is counsel for the committee, and the motion picture interests were represented by William L. Seabury and J. Robert Rubin.

Wednesday's Session.

P. A. Powers was the only witness on Wednesday. Following up previous testimony, he again stated that the trade was being run practically at a loss.

"There is just so much money spent by the public each week for amusements," he said. "The problem of the amusement provider is the expense of getting that money out. At present the expense of getting our portion is greater than that portion. I know, for instance, of three stars who will this year make more money than will be split up by the entire motion picture industry."

The witness, in answer to a question, said that the stars were not sharing profits—that they were getting all the profit. He told the investigators that his company was endeavoring to fight the star system by playing up the story and quality of the pictures rather than the names of the stars. Poor headway was being made in this attempt, he said. His opinion was that the company would eventually have to give in to the stars. He defined a star as an actor or actress for whose appearance at a theater the seats of the musicians in the orchestra had to be used to accommodate the overflow patronage.

Mr. Powers told the committee that producing was a highly speculative venture, and stated that no forecast as to how a picture was going to go could be made with any degree of accuracy.

"In other words, you think production so speculative that a tax placed on productions would be a tax placed on profit as well as loss?" Senator Walker asked.

"I do," answered Mr. Powers.

The subject of the purchase of raw stock was brought up again by Senator Walker. Several witnesses have, in previous hearings, testified that the Eastman Kodak Company, of Rochester, furnished approximately 99 per cent. of the negative and positive film used. It has been the general belief of the witnesses that the fact that 99 per cent. of the film used was Eastman film was due to the superiority of that brand, and not to any patents which it held or combination which it had formed.

In an effort on the part of the investigators to learn the details of the business, the witness was closely questioned as to the Universal Film Manufacturing Company's methods of business. Mr. Powers described in detail the affairs of Universal. He told the committee that the first property of the firm in California consisted of a lot, a few cowboy hats, and some horses. Since that time, he said, the company has invested $750,000 in the plant. The witness also explained the reason for the establishment of exchanges in foreign countries in most cases as "feelers."

Senator Hinman remarked that the Standard Oil Company started in much the same manner.

"Yes," replied Mr. Powers, "I know that. But they got theirs out of the ground, while we've got to give ours to the actors."

Thursday's Session.

William A. Brady occupied the witness chair during the entire Thursday morning session. The tone of his testimony was in general pessimistic. He said he believed that the motion picture had a "tremendous" future. He declared that the World Film Corporation had put about $1,000,000 cash into production in the past year.

"Much of that money," Chairman Wheeler asked, "was your own, wasn't it?"

"No, Siree," was the prompt answer. I've been too wise to buy motion picture stock."

Answering the questions of the chairman and Mr. Hinman, Mr. Brady gave it as his belief that at the present time the motion picture industry was suffering from overproduction. He said that as a rule showmen were poor business men, and that this was proved in no more graphic way than the manner in which the motion picture business is being conducted.

"Is there not at the present time," he was asked, "a tendency for the motion picture theaters to crowd out the legitimate houses?"

"Yes, in some cities," he answered. "It is especially noticeable in the smaller cities and towns." Mr. Brady explained why this was true and went on:

"Motion pictures are overdone in most small cities. There are too many theaters. Five or six years ago, say, a man conducted a small show and made money. In those days there was little needed to make a successful show. A second man, attracted by the profits of the first, started another show, a third man did likewise, until to-day there are four times the theaters needed.

"Isn't there a tendency just now toward larger theaters?" was asked.

"Yes, the tendency is toward larger houses."

Mr. Brady stated that the motion picture has a wonderful future—that in time its tremendous possibilities would be taken advantage of to their fullest extent, but that at present there was no money being made.

"Before there is any money made," he continued, "there must be a period of reorganization in the industry."

"I believe that the motion picture has merely scratched the surface when it is used only for entertainment. Why, it is cruel to use it only for entertainment. It is when education is carried on by means of the motion picture that the real money will come—when the motion picture gets down to legitimate uses there will be much money made."

In this connection the witness cited the cases of the phonograph, automobile and other industries which had to go through a process of reorganization before they became established soundly.

Further questions brought Mr. Brady back to the money question.

"There is no new money going into the motion picture industry at present," he said. "It is a dangerous proposition just now. The only money being put in is being put in to save that already invested."

"But aren't there new companies forming almost every day? Isn't there being money put into these new concerns?"

"Most of them are started on shoe strings—some money and lots of conversation."

The witness informed the investigators that producers were being forced to put more money into production all the time.

"The entertainment business," he said, "is the only business in the United States whose production cost has increased anywhere from twenty to two hundred and more per cent. without an increase in cost to the consumer—the public."

The line of examination turned to big features, and Mr. Brady was asked if he did not believe that there were more big pictures being made now than ever before, and if there was not more money being spent on them. He said that that was true, but explained that something had to be done to make money—to save the investors from utter annihilation.

"But aren't there larger pictures being made today than there were six months ago?"

"No. We have a certain percentage of large productions every year."

"Is there not a much larger amount of money being put into these big productions than there was ever before?"

"Not proportionately. The pictures didn't cost so much to produce six months ago as they do now."

At this juncture questions were asked Mr. Brady regarding his early connection with the theatrical business and with motion pictures. He said that he had been in the theatrical business all his life. He told the committee that he had participated in the making of the first motion picture made for public exhibition. That was made by Edison, he said,

about 1891, and showed a six-round boxing contest. He said that he had also taken part in the making of the first successful picture made under artificial light. That was about 1897 or 1898, he said, and showed the prize fight between Jeffries and Sharkey.

"The industry is wide open now," said Mr. Brady. "There are no patents that prevent any one from making pictures."

"There are many things that need correction, are there not?" was asked. An affirmative answer was given.

"And the tendency is toward improvement?"

"Yes, I think that tendency is becoming more and more apparent. It is a matter of business. Pictures must always improve. There has been, since the beginning of the industry, a tremendous advance in the class and character of motion picture productions."

For a time the questions asked by Mr. Hinman drew close to the "regulation" of motion pictures, and the witness emphatically declared that he was opposed to any form of "regulation" from without the industry. He took occasion to say:

"Any man who produces a dirty picture—a picture he wouldn't want his mother, his wife, or his daughter to see—should be sent to prison."

Much verbal fencing as to whether it was public demand that brought the stars into motion pictures or whether it was the producers who had induced the actors to sign contracts, took place. The witness finally stated that the public in the end decides. Of stars he said:

"Stars are worth all they can get, but many of them do not render the services their salaries warrant. There are many actors and actresses who were getting $40 or $50 a week on the legitimate stage who now draw ten times that amount, and as a consequence their heads are turned.

"Charlie Chaplin earns all he gets. He is just as popular in Siam as he is here, and is probably better known than President Wilson, Theodore Roosevelt or Kaiser Wilhelm."

He said that Charlie Chaplin, Mary Pickford, Douglas Fairbanks and several others are worth all the money being paid them.

"Interest in motion pictures on the part of the public has decreased within the past year and a half," he said.

"Hasn't there been a tendency to increase admission prices during that period?"

"I think the tendency has been toward an increase."

The drift of the investigation then turned toward waste in the industry.

"The distribution of motion pictures in this country today is a joke," Mr. Brady said. "The system is absolutely ridiculous. Why, there are a score or more exchanges where one or two could do the work as well. There are too many chains of selling offices. The only money being wasted now except in the studio and on actors' salaries is in distribution."

"What is the basis of selling pictures?" he was asked.

"What you can get. When a real business man comes along, who knows how to cut waste, he will make money."

The recent growth in the number of corporations headed by the stars themselves was touched upon, as was also the matter of press agent claims of large capitalizations, etc.

"Speaking as the representative of every branch of the motion picture industry," Mr. Brady said, "I want to say to you gentlemen that this is a very inopportune and unfortunate time to place any further burden on an already overladen camel's back."

Mr. Brady's testimony concluded the morning session.

The witness at the afternoon session was Adolf Zukor, president of the Famous Players-Lasky company. He was represented by counsel. He told the committee that he had been in the motion picture business for about twelve years, starting as an exhibitor on Fourteenth street, New York. Previous to that, he said, he had been in the fur business. Most of the time consumed in Mr. Zukor's examination was taken up by questions regarding the details of incorporation and capitalization of the concerns with which he is connected. He said his corporation is a holding company for four or five concerns, and was formed last summer so the other companies would not go out of business, as they were duplicating many films.

Asked if there was any connection between the Mary Pickford Film Company and his, he said he knew of none.

"Do you know the terms Mary Pickford has with her company?" Mr. Hinman asked.

Mr. Zukor's reply was that he did not, nor did he know of anyone who did. He stated that there was no new money coming into the motion picture business at the present time.

"It did for the last two years," he said, "but it has been disastrous, and the industry is not at present attractive to big men."

He declared that the tendency in New York was to build larger theaters, and that the larger theaters put the smaller ones out of business. He stated that this would hurt the producers because of a decreasing demand for their product.

Mr. Zukor said that the business of the concerns with which he is connected is not in a flourishing condition, but that he hopes it will be.

Big feature pictures again came under discussion. Questions brought from Mr. Zukor the testimony that large pictures are costing more money—that this money must be spent to save that already invested. He said that the public is becoming more critical every day, and that more money than ever before must be spent on each individual production, without a commensurate return. He said that the income on pictures was less now than it had been when less money was spent on production.

"At present the industry is going through a transformation," he declared. "We make pictures that should bring $50, but the exhibitor cannot afford to pay that much. We are ahead of the theaters. We are ahead of ourselves. There are more pictures being produced now than the theaters can digest."

Friday's Session.

P. A. Powers was again a witness on Friday. During his examination Mr. Hinman questioned him regarding several articles purporting to have been written by Carl Laemmle, president of the Universal, and printed in the Moving Picture Weekly, the Universal house organ. In one of these articles was a refutation of a story to the effect that the Spreckels sugar interests were interested in Universal, which had appeared in a theatrical publication.

The witness said that absolutely no outside interest or industry was interested in Universal. He said that the Universal's own earnings had paid for all of its improvements. The witness also said:

"Every sugar interest and munitions manufacturer who is putting money into motion pictures—and there are some being promoted to do so—is losing money. They have to have some other business to be able to indulge in motion pictures, and while they are losing their $3,000,000 or $5,000,000 we in the business can't make any money. I know of concerns where from $1,000,000 to $3,000,000 has already been put in, and where more is being put in. They make and sell pictures at less than cost, and we have to compete with them.

"Last year I had a record of motion picture corporations formed with capitalizations of $100,000. They averaged one a week for fifty-two weeks, and they have all fallen by the wayside."

Of the star Mr. Powers at this session said:

"A star is worth what you can get him for. Any star will pay as an investment if you stay within reasonable bounds in your offer to him."

The deposit arrangement between Universal exchanges and exhibitors was also touched upon, Mr. Powers stating that certain contracts require deposits.

"If an exhibitor's credit is not good and if his reputation is poor we ask for a deposit," he said. "We do this in order to protect ourselves from summary cancellations. The average term of credit is from a week to ten days."

Mr. Powers informed the legislators that the Universal almost at all times has "about a million dollars" tied up in unreleased negative—that is, pictures ready for the market, but which have to be exploited for some time before their release date. Mr. Powers told of his connection with and investments in the Powers company.

Then it was brought out by Mr. Hinman that Universal program pictures cost about $2.50 a foot to produce. "That figure," added Mr. Powers, "is only for our regular program releases. That does not take into consideration the special features."

As to the future of the business, Mr. Powers said:

"There is a solid foundation for the business and I think that eventually it will be all right; otherwise I would get out tomorrow. Sooner or later, I feel, the man who doesn't belong in the business will become tired of sinking his money in it and then a well-established business will make money."

At the conclusion of Mr. Powers' testimony the hearings were adjourned until Wednesday, January 31.

REELS STOLEN AT CLIFTON, ARIZ.

Emile Brutinel, manager of the Princess and Empire theaters at Clifton, Ariz., reports that there was stolen from the depot at Clifton a box of reels—the sixth episode of "The Shielding Shadow." He will pay a reward for a return of the lost property.

New York Exhibitors Meet at Albany

Annual Convention Elects L. A. Buettner, of Cohoes, President, and Sam Trigger National Vice-President

THE annual convention of the New York State branch of the Motion Picture Exhibitor League of America was called to order at the Ten Eyck Hotel, Albany, by Lee A. Ochs, state president, at 3 p. m., on Tuesday, January 23. The appointment of the following committees was then made:

Legislative and Bill Drafting—G. W. Anson, New York, chairman. Every member of the State organization who is a member of the State bar was automatically appointed a member of this committee. This committee will be intrusted with the measures which the association will place before the Legislature and has been granted the power to draft bills which the association will advocate and which will be introduced in each house of the Legislature.

Resolutions—William A. Fait, Jr., Utica; Samuel S. Suckno, Albany; L. A. Buettner, Cohoes; Sidney Cohen, Bronx; Willis C. Hubbard, Rochester.

Grievances—Walter Zeyser, Schenectady, chairman; E. Manheimer, Brooklyn; George Cohen, Poughkeepsie; Walter H. Seeley, Rochester; W. H. Linton, Utica.

Deposit System Committee—Samuel Trigger, New York; William Brandt, Brooklyn; Ira M. Mosher, Buffalo; William P. Donlin, Utica.

These committees immediately went into executive session, after a motion to adjourn the convention until the following day was made, and the committees were instructed to present their reports to the convention at that time.

Wednesday's Session.

On Wednesday, January 24, the convention was promptly called to order at 2 p. m.

Mr. Fait, chairman of the Resolution committee, submitted a resolution that the Motion Picture Exhibitors' League of the State of New York, as a body, denounce the Universal Film Company's statement in its house organ, that sixty per cent. of the exhibitors wanted smutty pictures. He asked that a committee be appointed to call on the Universal and demand a retraction of the statement. It recommended that the Universal be excluded from the privileges of the Chicago Exposition next summer if it refused to retract the statement.

Rudolph Sanders moved it be adopted as read. L. A. Levine opposed it in its entirety.

President Ochs was in favor of its adoption. He said: "The Universal's article, 'A Swift Jolt,' is being used in one million circulars distributed by those in favor of censorship." Copies of the circular were distributed to the exhibitors present to prove his statement.

"It is essential to our interests that the Exhibitors' Convention of the State of New York denounce the article reflecting on the decency of the exhibitors," added Mr. Ochs.

John Manheimer objected to the denunciation of the Universal when Mr. Laemmle knew nothing of his publicity department issuing the article.

Louis Blumenthal wanted embodied in the resolution a demand from the league to the National Association that P. A. Powers be withdrawn from the Motion Picture Art League, which stands for clean pictures.

L. A. Levine took exception to Blumenthal's suggestion.

Mr. Billman, of Albany, sustained Levine's exceptions and said: "The exhibitors are assembled in Albany to fight their own battles and not differences between trade papers and producers." Immediately cries from all parts of the room were heard that it was a matter casting bad repute upon the exhibitors and it was their business to denounce it most emphatically.

Sam Trigger said: "See D. W. Griffith and request him to ask Mr. Powers to withdraw. No doubt Mr. Powers had been placed in the Motion Picture Art League because with his voice and money he had always opposed censorship."

A motion was made to refer the resolution back to the committee. It was carried.

The second resolution submitted was to assess all theaters through the State three cents a seat as yearly dues to the State treasury. John Manheimer objected on the ground it would place the burden of funds on the larger centers.

Mr. Milanthy objected, because it would encourage legislators to tax them, if they taxed themselves.

Charles Steiner suggested that each theater pay ten dollars a year to the State treasury of the league.

William Brandt indorsed the suggestion.

Sydney Cohen moved an amendment that each theater pay ten dollars the first year and five dollars every succeeding year. This was seconded and carried.

A resolution was adopted that the convention vote in favor of Sunday pictures.

It was voted to pay the State Secretary $1,000 a year salary. A resolution in opposition to high-priced stars, blaming upon them the high cost of features, was adopted.

The deposits committee offered a resolution to bring a bill before the legislature to place under financial laws exchanges which insisted upon deposits to protect exhibitors' moneys. It was further resolved that all exhibitors or a commiteee of exhibitors see all pictures to be released by exchanges that they may pass opinion upon them.

A committee was appointed to call upon exchanges to give accounting of their finances and show what has been done with the exhibitors' deposit moneys.

The convention went on record to the effect that the Motion Picture Exhibitors' League of New York is opposed to all forms of deposit.

Louis Blumenthal offered a suggestion to eliminate deposits by a mutually satisfactory contract to exhibitors and distributors.

President Ochs opposed all bonds. He said: "Get together and refuse service offered on the deposit plan."

Mr. Blumenthal's suggestion to bond exhibitors through a surety company was recommended to be embodied in the deposit resolution. The resolution with this embodiment was adopted as read.

Mr. Blumenthal's suggestion was to the effect that every exhibitor of the league be bonded with a surety company, thus insuring the exhibitor's responsibility when he asked credit from an exchange.

During the discussion of the deposit system, Charles Streamer, of the Green and Modern Features Company, sent in word that his company waived all deposits on films. A vote of thanks was returned Mr. Streimer for this announcement.

A bill on Sunday pictures was read by Grant Anson, chairman of the laws and legislation committee. It was unanimously adopted.

The bill itself is in the form of an amendment to Section 2152 of the Penal Code, which prohibits public exhibitions of prize fighting or public theatrical performances on Sunday, and is in the form of the following paragraph:

"Nothing herein contained, however, shall prohibit or apply to the exhibition or showing of moving pictures on said day of the week."

L. A. Buettner, of Cohoes, was elected president. The other officers were: John Manheimer, Brooklyyn, first vice-president; David Cohen, Binghamton, second vice-president; Charles Steiner, New York, treasurer; Samuel Trigger, New York, national vice-president; Thomas Howard, Brooklyn, secretary; William Hilkemeier, Brooklyn, sergeant.

Samuel H. Trigger was a favored candidate for president by the New York City delegates and other members, but realizing that it was for the best interests of the league to have an upstate president, he magnanimously nominated Mr. Buettner.

The convention adjourned to meet for its concluding session on Thursday at 11 a. m.

On Wednesday evening a banquet was held in the Pink Room of the Ten Eyck, for the members and guests of the league. One hundred sat down to a most enjoyable meal and a feast of wit and conviviality.

W. Stephen Bush acted as toastmaster. The speakers were L. A. Buettner, Lee A. Ochs, Sam Trigger, John Manheimer, Sam Spedon, Sydney Ascher, Charles Steiner, Sydney Cohen, Grant Anson, Tom Howard, W. H. Linton and V. W. Hubbard.

Thursday's Session.

The final meeting of the convention was held on Thursday at 11 A. M.

The committee on resolutions again read its resolution,

with changes, on the Universal statement as set forth in the Universal's published article, "A Swift Jolt."

Sam Trigger opposed the resolution. He said the matter should not be given publicity until the committee had called on the Universal.

Mr. Bush spoke in favor of the resolution. "I will use my voice and presence wherever possible to repudiate such a vilification of the exhibitors," he said.

Put to a vote, the resolution was accepted and adopted. Sam Trigger was the only dissenting voice and wished to be so recorded.

A motion was made and carried to allow Grant Anson, chairman of laws and legislation committee, $50 a week to be at the present session of the state Legislature in Albany until after the Sunday opening bill had been brought before the Senate and Assembly.

The convention adjourned, sine die, to be reconvened at Buffalo, N. Y., at some time within the discretion of the executive committee.

This ended one of the largest and most harmonious conventions ever held by any exhibitors' association. At least one hundred and fifty persons, representing different branches of the business, were in attendance.

SOME OF THOSE WHO WERE THERE.

At 10.30 a. m., Tuesday, January 23, the delegates and members of the Motion Picture Exhibitors' Leagues of New York City started on their way to Albany to the convention of the state leagues. A special parlor car was chartered. Those who occupied it were:

Frank Peters, Sydney Oscher, Louis A. Levine, David G. Picker, Albert Israel, Harry Dauto, W. A. Hollender, Moe Streimer, Tom Howard, Lee A. Ochs, Charles Steiner, Joe Perl, Louis Schneider, Elias Moyer, Sydney S. Cohen, Gus Koenigswald, I. Hartstale, H. Weisner, H. Gainsburg, H. Mayer, Charles Fischer, Jack Schwartz, M. Gordon, Sam Trigger, John Manheimer, William Brandt, H. W. Rothenthal, Rudolph Sanders, A. J. Stockhamma, H. Weingarten, Otto Lederer, Louis Rosenthal, Benjamin Lyons, Charles H. Steamer, Edward Valensi, Manuel D. Motta, Harry Shapiro, Nathan Machat, Samuel Rohnheimer, Max Oestriecher, Frank A. Gorman, Henry Haring, John Whitman, Henry Cole, Samuel Suckman, John C. Bolte.

R. E. Walsh, L. J. Gaffney, American Seating Company; Sam Spedon, E. M. Saunders, Metro; S. B. Kramer, Bluebird; John Miller, Buffalo Times; M. Morrison, Vitagraph; Eugene F. Licous, Unity Corporation; C. C. Charles, Universal; William Raynor, K-E-S-E., and James Beecroft.

In addition to these the following persons were present at the opening session of the convention:

Peter Oscelo, J. Klein, William Rogers, and J. M. Mosher, of Buffalo; M. Cohen, Henry Harvy, M. H. Hoffman, Joe Brandt, M. J. Gerson, J. Cohen, J. E. Heffron, M. Silverman, F. X. Shay, Schenectady; W. A. Feiser, L. A. Briettner, Cohoes; W. H. Buck, Albany; John Mynders, H. L. Levy, Waterford; F. G. Sleiter, F. M. Boshnett, G. Battaghon, Troy; J. J. Rosenthal, Otto Lederer, William Hilkemeier, H. Weiner, S. Lucno, K. A. Fisher, J. H. Burdett, W. P. Donlon, Utica; G. Cohen, Poughkeepsie; J. J. Walker, B. Wernick, F. Powers, W. Bernstein, S. Bernstein, George Roberts, Albany; Grant Anson, V. G. Bergstrom, Mr. Bates.

Jerome Wilson, Charles Steiner, Hunter Bennett, W. C. Hubbard, J. M. Freed, Schenectady; W. F. Holberman, M. Cohen, Bluebird; Y. Fennyressey, W. A. Bika, Mr. Lewis, F. N. Barhydt, Troy; Richard Wernick, C. C. Charles, W. H. Tinton, W. F. Holberman, Mutual; William Fait, Jr., Utica; Mr. Hopkins, W. H. Buck, Albany; Benjamin Apple, Troy; W. F. Holberman, B. E. Garlock, Schenectady; Mr. Billman, Albany; Charles Fisher, Brooklyn; James J. King, New York; W. H. Tinton, Little Falls; A. L. Milligan, Schuylerville; Walter Pavis, Albany; Frank Peters, New York; M. S. Silverman, Mt. Vernon; Frank Peters, New York; Samuel Luckno, Albany; Joseph E. Wiedman, Albany; Charles A. McCarthy, Hoosic Falls; Frank Seider, Fourth Estate, New York; J. Cobe, Civilization Feature Co.; J. A. Koerpel, World Film Corporation; T. H. Bendil, Triangle Corpopration; W. A. Zaiser, Schenectady; R. A. Fisher, Watervleit; L. T. Rogers, Richard Welnick, and A. F. Shapiro, of Rogers Film Corporation.

Allied Printers Against Film Tax

Peter J. Brady, President of Allied Printing Trades Council, Defines Stand in Letter to Committee.

THE Allied Printing Trades Council of New York State has taken a decided stand against any attempt to place a tax on the motion picture industry. Peter J. Brady, president of the printers' organization, has sent a letter to Senator Wheeler, chairman of the legislative committee which is investigating the motion picture industry with a view to finding if the industry is a proper subject for state taxation, defining the printers' stand on the matter.

Mr. Brady also brings attention to the fact that the same arguments in favor of a tax on motion pictures is being used as when attempts were made to increase postage on publications mailing under a second-class rate.

The letter sent to Senator Wheeler follows:

On behalf of the Printing Trades Unions of this State, I desire to enter a protest with your committee against any taxation on the moving picture industry for the following reasons:

1. The moving picture industry, to a considerable extent, depends upon advertising, both in newspapers and other publications, and also through advertising in theatrical programs, circulars and posters and many other ways in which printing is used, and in which many members of our unions in the printing industry are employed. Any tax upon moving pictures can only mean that there will be retrenchment by the producers, distributors, exhibitors, etc., and that retrenchment, we believe, will first come in the advertising and printing. This will result in the aggregate in a large amount of money now going into the printing industry being used to meet the taxation and will then result in a large number of our people being out of employment.

The printing industry is in a very bad way at the present time, as you probably know, on account of the high cost of paper and all other material, including labor, which goes into the final cost of all the finished products, so that there has been retrenchment in nearly all lines of the industry that have affected the printing industry seriously, and we hope that your committee will not permit a tax on moving picture shows, which would further injure the welfare of our members and the printing industry generally, which is the second largest in this State.

2. In addition to the above, we also have another reason as to why the moving pictures should not be taxed, and that is the great benefit that this industry has been to the working people generally. You will find from investigation, if you and the other members of your committee will visit the moving picture shows and proprietors that can stand taxation the least—that is those in the residential and outlying districts that the workingman and his family go to—that the moving picture industry is doing wonderful work in keeping the family together in both their educational development and their seeking of pleasure. You will find the father and mother and children all attending these shows, and it would be a crime for the State to tax an industry which is performing the great work that the moving picture is today in the educational development of our people. As a matter of fact, it should be considered a regular branch of education, and, if anything, should be subsidized and encouraged by the State, instead of curtailed by taxation.

PETER J. BRADY,
President, Allied Printing Trades Council of N. Y.

Fairbanks Enjoys Wild Brooklyn Night

Dined and Toasted by Press Club—"Spotted" in Theater and Is Compelled to Take Stage.

DOUGLAS FAIRBANKS is developing into one of the best little guest of honor candidates in the country. On Wednesday evening, January 24, the athletic star was entertained by the Brooklyn Press Club, as an invited guest of William H. Kemble, who controls the local Triangle theater and exchange.

Of course, smiling "Doug" made an interesting speech. He told of his studio trials and tribulations, answered several inquiries, and concluded his address with the remark that he'd "rather climb the side of your club house than try and entertain you with a speech. Since leaving the speaking drama for the screen, I find that my voice is getting somewhat shaky." Fairbanks was applauded enthusiastically.

President Eric H. Palmer complimented the player on his graceful athletic ability and remarkable personality. There were many speeches by well-known men.

Later in the evening, through the courtesy of William H. Kemble, "The Americano," the latest Fairbanks vehicle, was shown in the press club's projection room. Many of the stunts Doug described in his address were recognized and applauded by the members.

On his return to New York, Douglas Fairbanks stopped at the Brooklyn Triangle Theater to see how "The Americano" was being received in comparison with his other pictures. It so happened that the lights were on at this time, and he was recognized by a fan who yelled, "There's Douglas Fairbanks." The only way out of it for him was to appear on the stage and tell the audience, which was capacity, some of his amusing film incidents.

"MISS PREPAREDNESS" TO BE UNIVERSAL STAR.

Two hundred applicants from Manhattan and fifty from Brooklyn have already been received for the contest to select "Miss Preparedness," Uncle Sam's prettiest and most popular daughter, to be designated as America's future industrial goddess and to become the star in a "Miss Preparedness" series of motion pictures to be issued by the Universal Film Company.

"Miss Preparedness" will be finally selected in Madison Square Garden, February 6 to 8, leading the grand march in a Preparedness ball, to be held there February 9, as part of the program of the Industrial Preparedness Conference and joint convention and exhibition of the New York State Retail Hardware Association and the Pennsylvania and Atlantic Seaboard Hardware Association.

CORRECTION.

Through a typographical error there appeared in the second paragraph of the article under the heading "President Ochs vs. Universal Company," on page 663 of the February 3 issue of The Moving Picture World, the sentence: "See article on page 1918 of our issue of Dec. 11, 1915." The sentence should have read: "See article on page 1981 of our issue of Dec. 11, 1915."

Ince and Sennett Continue in Triangle

No Change in Releasing Agency, Declares W. W. Hodkinson and Ad. Kessel—Two-Reel Keystone Special To Be Issued.

IN response to inquiries concerning the possible release of Thomas H. Ince-Kay Bee features and Mark Sennett-Keystone comedies in any way other than through the Triangle branch exchanges, the following statement was issued by president William W. Hodkinson, of the Triangle Distributing organizaton:

"Up to this time the announcements we have made have been conservative, and have perhaps said less than we would have liked them to say, simply because we do not wish to make any statement without the fullest possible foundation of fact. It has been my invariable custom, ever since I have been in the motion picture business, to make no promise to exhibitors that I was not in a position to fulfill to the letter. It is for this reason that seemingly conflicting reports regarding the release of Thomas H. Ince-Kay Bee and Mack Sennett-Keystone pictures have not until now been fully answered.

"I am now in position to say to exhibitors that Triangle and its producing companies are locked together positively and definitely. Up to this time our final and complete plans have not been announced in detail because we have waited till we could be certain of fulfilling every detail of every promise. We are now certain of our ability to do so, and I will say this—that the Triangle program, consisting of one five-reel Ince-Kay Bee feature, one five-reel Fine Arts feature, and two one-reel Triangle comedies, will be supplied to exhibitors each week through Triangle exchanges, and in no other way.

"The special weekly release of a two-reel Mack Sennett-Keystone comedy will also be available solely through Triangle exchanges. We shall have other announcements to make that will be of interest, but this, I believe, answers the questions that have been most asked."

In confirmation of President Hodkinson's statement regarding the seemingly conflicting reports that have been abroad as to the relations of the Triangle Distributing Corporation and the Thomas H. Ince-Kay Bee and Mack Sennett-Keystone producing companies the following was given out by President A. Kessel, of the New York Motion Picture Corporation:

"The Thomas H. Ince-Kay Bee five-reel features and the Mack Sennett-Keystone comedies are to be released only through the exchanges of the Triangle Distributing Corporation."

Sunday Closing Issue in Three States

Illinois and Texas Are Now Added to New York Through Proposed Legislative Action.

THE Sunday closing issue is geing to be a live one all over the country. Besides New York, Illinois exhibitors are having a lively fight in the Legislature over this issue, and Texas has just moved into the danger zone through a bill introduced at Austin.

The issue, however, is not very popular anywhere, and in some communities, at any rate, it is not understood at all. One of these pleasant spots is New Orleans, where according to Harold D. Newman, commissioner of safety, there will never be anything to worry about on that score.

Commissioner Newman, who left New York a few days ago after a short visit, which included two or three calls at the offices of the National Association of the Motion Picture Industry, said that he knew whereof he spoke.

"You can count on it," he said, "that wherever the Catholics dominate a community there will be no opposition to Sunday motion pictures. The church has never been able to read into the Bible anything about not playing on Sunday, even though it may have found a lot about not working on Sunday. It does not seem to be afraid of its influence with the people being spoiled by their enjoying themselves after they have been to church.

"I know that all other public officials who have dealt with Catholic priests will agree with me that they are uniformly the most broad-minded and sane class of men in the community. They are genuinely interested in everything which adds to the innocent happiness and comfort of the people of the community, and their solid support of public welfare movements, even though they encroach on the Sunday, is known in every city in the country. I think that the New York exhibitors will do well to count on that influence in favor of their efforts to give the people entertainment on the day of rest. And I may add that I myself am not a Catholic."

NEW YORK FILM MEN ACTIVE.

New York state was blanketed with another edition of the Sunday closing campaign slides last week. The committee of the National Association of the Motion Picture Industry, working in conjunction with the Exhibitors' League of America, sent out two slides last week, one for New York City, carrying Mayor Mitchel's photograph, and another, of a more general nature, for up-state cities and towns.

The Mitchel slide, which was personally approved by the mayor, who got a special presentation copy if it, has been exhibited freely throughout the greater city, and reports of thousands of new signatures to the petition for motion pictures on Sunday have been received. No official count has been asked for, and will not be until next week.

In addition to the slide, a special committee of the New York local of the Exhibitors' League has been carrying blank individual petitions all over the city and supplying theaters with as many as they could use, 500, 1,000, 2,000. Several hundred thousand of these petitions have been distributed and are being signed nightly in the greater city.

Both slides are being distributed by the National Association under the direction of the Sunday closing committee, which is made up of William A. Brady, Walter W. Irwin, Adolph Zukor, Lee A. Ochs and Samuel H. Trigger.

Operators to Meet in Cleveland

Will Attend the Biennial Session of the International Alliance of Stage Employes.

CLEVELAND is preparing for one of the biggest picture industry events in her history. It will be the convention of the International Alliance of Stage Employes, which will be held at the Statler Hotel the week of February 26.

The International Alliance of Stage Employes includes the moving picture machine operators union, the stage hands union and the billposters' union. It is the parent organization of these labor unions and embraces local organizations throughout the United States and Canada.

These conventions are held every two years. The last one was in Chicago and more than 1,300 delegates attended, over one half of them being moving picture machine operators. The convention will last nearly two weeks. All of the various problems affecting these unions, which came up during the last two years will be thrashed out.

The arrangements for the convention are under the direction of Oscar Scheck, of Cleveland, international first vice president. The Cleveland operators union has appointed a committee composed of Harry Holmden and Ben Brown to assist in details.

Incidentally an effort is being made to have the state convention of the Exhibitors' League, which is scheduled for Cleveland in February, held at the same time that the operators are in convention. The exhibitors will have a trade exposition, and with so many operators in the city the supply men will be more anxious to have their goods shown.

H. H. VAN LOAN TO REMAIN IN NEW YORK.

The many friends of Herbert H. Van Loan, director of publicity of the Universal Film Manufacturing Company, will be glad to learn that "Van" will not sail for London, as he had made preparations for doing on January 25. "Van" has decided to stay in these here United States for awhile, and all his friends who have scratched out his address in their notebooks and put in the London address had better put the old address back. "Van" will be with us for some time yet.

He had contemplated taking a place as head of the advertising and publicity departments of the Trans-Atlantic Film Company, of London. He writes us: "Supposin' you hed all your trunks packed" (the rest of the letter had been deleted by the censor).

TOM GIBSON NOW WITH UNIVERSAL.

The latest addition to Eugene B. Lewis' staff of scenario writers at Universal City is Tom Gibson. Co-incident with this announcement comes the one that he is the proud father of an eight and a quarter pound boy. This makes about the seventh baby to come to "Universal" people in the past two weeks. " Tom, Jr.," and his "Mamma" are doing nicely, and the fact of having a third mouth to feed in these days of the high cost of living does not wipe the broad smile from Gibson's face.

Industry Menaced by Proposed Taxation

By Benj. B. Hampton

General Film President in Straight-Out Talk Outlines Some Present Real Dangers

SPECIAL taxation, censorship and Sunday closing are enough in themselves to wreck the motion picture industry. Any one of these items alone is sufficient to seriously cripple the industry and cause it to change entirely from its present status to a condition entirely different from anything known at the present time. It is difficult to specify which one of the three points contains the largest element of danger, but special taxation in New York State is the most recent attack in the industry.

Honest men who advocate taxation in the motion picture industry do not understand the facts, other men are moved by various selfish desires, among others the desire is to get money for preventing legislation. So long as the industry continues to conduct itself honestly it can ignore the grafters, but it must make sure that the facts relative to its present condition are placed fully before the honest but uninformed advocates of this special taxation.

One great obstacle concerning the picture men is that their business as a business has been too well "press-agented." The average citizen, high or low, believes that fortunes flow promptly from any contact with the movies. He hears prodigious stories of the vast salaries paid actors and actresses and of the wealth piled up by producers, distributors and exhibitors. Perhaps he even knows personally someone connected with the industry, and from that friend he has secured a cargo of the gaseous dope that permeates every nook and corner of this optimistic industry. The average citizen has no method, nor time, nor inclination to ascertain the facts. He simply assumes that where there is so much smoke there must be some fire.

There is a lot of smoke and there is a little fire, but the hard, cold facts relative to the motion picture industry at the present time are that the business is going through a reorganization, because the facts are not satisfactory to the men engaged in it. If you will make inquiry in Wall street you will be surprised to find how many bankers have lost money or have had unsatisfactory experiences with motion picture ventures. The popular opinion seems to be that Wall street has not invested extensively in picture securities. While this is probably true, the facts are that many Wall street bankers and banking houses have in one way or another put money into various forms of picture propositions. Nearly all resulted unsatisfactorily. A few of the great picture concerns have pleasant, satisfactory Wall street connections, but for every one of these I venture the assertion that you can find fifty deals that have been unsatisfactory.

While the flotation of picture shares has in the past been accomplished quietly it has been none the less extensive, and many thousand of investors are now holding picture stocks that are paying them either nothing or that are paying them very unsatisfactory returns.

As a result of this, it is difficult to secure capital for picture enterprises. Thoughtful men agree that the picture business is fundamentally as solid as a rock, and that it will continue to grow stronger and better, but this optimistic point of view will never be realized if State Legislatures continue to attack the industry by censorship, Sunday closing and special taxation.

The business cannot stand these strains, and if anyone doubts this let him examine any community in America and learn how many motion picture theaters were in existence a few years ago, and see how many are operating to-day. Then let him look into the financial condition of those that are in existence at the present time. I venture the assertion that he will find many exhibitors that are ready to go out of business. Increase in the cost of operating such as would be imposed by special taxation or censorship, or the reduction in revenue such as would follow Sunday closing, would close up many theaters.

The theaters that would suffer would be the little ones, the ones that provide good shows for 5 and 10 cents to millions of people who cannot afford to pay more. Consequently, these attacks on the motion picture industry would affect most seriously the small man in the industry and his customers, the people of small means.

Let no one deceive himself about the condition of motion picture producers. It is all very well to read in the newspapers of this star receiving $100,000 a year, and this other star receiving a half a million a year, and to assume that the producers back of these stars are making money in proportion to the risk and investment they are making. Frankly, I do not believe that the facts will bear out this rosy point of view.

I have some knowledge of the conditions that surround about perhaps twenty or twenty-five of the leading producers of the country, and I must say frankly that these men are not making profits justified by their investment of money, time, energy and responsibility. They are doing their work all right, but the star system together with the tremendous increase in all other costs and the lack of increases in the possibilities of rentals is reducing their net returns to a pretty fine point.

On the distributing side some of the houses are making fair profits and other are not. So that any way you look into the industry, exhibitor, distributor and producer, you will find that the day of swollen profits is a thing of the past. I firmly believe that a lot of money will be made out of the motion picture business in the future, if it can live through these attacks of cholera morbus and other diseases of childhood. I believe that because the business is now largely in the hands of careful responsible men, who have eliminated from it the pyrotechnics and hot air of their predecessors. The only swollen profits of the picture business to-day are the profits received by some of the stars. If the State Legislatures want to pass a special tax on the picture industry, this is where it should be levied. The exhibitors, distributor and the manufacturer cannot stand it. These three classes will be compelled to pass on the tax to the people. The result would be that the five-cent theater would have to go out of existence. The effect of that would be that hundreds of thousands of people in New York State alone would be compelled to quit going to the movies.

The trouble is that our legislatures legislate without any understanding of the facts. For a long time in this country business men had entirely too much to do with our government, and ran it for their own selfish purposes. In recent years the tendency fortunately has been in the other direction. A proper system of operation would be to have a perfect union between the business men and the politician. If the business people will try to tell the lawmakers the facts relative to their business, and if the lawmakers will try to get at these facts we will be relieved of legislation as dangerous as this special taxation.

ALL AMUSEMENTS THREATENED IN NEW YORK.

Provided a bill introduced in the New York Legislature by Assemblyman William S. Coffey, of Westchester, becomes a law, all amusements both indoors and outdoors will be subject to a tax. It is figured that more than $10,000,000 a year will be added to the state's revenues as a result.

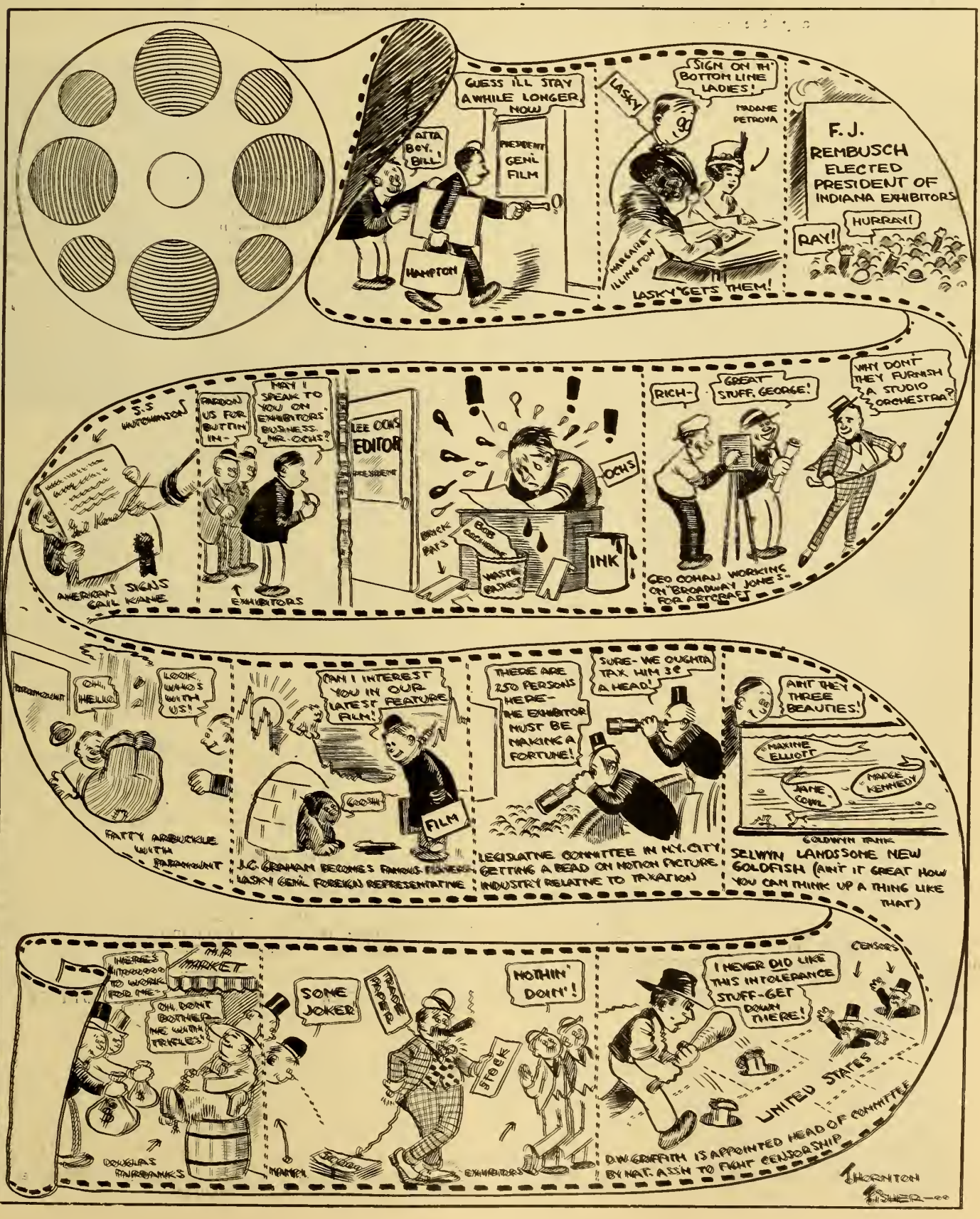
Every amusement for which a ticket of admission is sold is to be taxed a quarter of a cent for tickets costing 25 cents each; one-half cent for tickets costing 50 cents and one cent for tickets selling at $1, and so on in ever increasing multiples. Stamps of various denominations are to be affixed to the tickets.

In New York, where it is said that 80 per cent of the amusement attending public spends its money, it is estimated that at least $9,000,000 will come to the state from the proposed taxation. Church bazaars, baseball, football, polo, theatre and in fact all amusements come in line for taxation. The stamp tax is to be made in denominations small enough to apply to even motion picture houses.

NEW MANAGER FOR KLEINE BRANCH OFFICE.

J. P. Gruwell has been appointed manager of the Kleine-Edison-Selig-Essanay branch office at Cincinnati, Ohio. Mr. Gruwell has been identified with the Kansas City branch of the "Keys" service for some time, and is well equipped in experience and ability to give splendid service to the exhibitors of the Cincinnati territory. Mr. Gruwell succeeds Harry Bugie, former Kleine branch manager at Cincinnati, who has been transferred to the Philadelphia office, which will henceforth be under his direction. Mr. Bugie was stationed at Philadelphia before assuming the management of the Ohio office, and is well acquainted with exhibitors and conditions in the Quaker City territory.

MOVING PICTURE WORLD NEWS REEL for JANUARY


GUESS ILL STAY A WHILE LONGER NOW
ATTA BOY, BILL
PRESIDENT GEN'L FILM
HAMPTON
SIGN ON TH' BOTTOM LINE LADIES!
LASKY
MADAME PETROVA
MARGARET ILLINGTON
LASKY GETS THEM!
F. J. REMBUSCH ELECTED PRESIDENT OF INDIANA EXHIBITORS
HURRAY!
RAY!
S.S HUTCHINSON
AMERICAN SIGNS CAIL KANE
PARDON US FOR BUTTIN IN-
MAY I SPEAK TO YOU ON EXHIBITORS BUSINESS MR. OCHS?
EXHIBITORS
LEE OCHS EDITOR
OCHS
BRICK BATS
BOOK BRICKBAT
WASTE BASKET
INK
RICH-
GREAT STUFF, GEORGE!
WHY DON'T THEY FURNISH A STUDIO ORCHESTRA?
GEO COHAN WORKING ON "BROADWAY JONES" FOR ARTCRAFT
PARAMOUNT
OH, HELLO
LOOK WHO'S WITH US!
FATTY ARBUCKLE WITH PARAMOUNT
CAN I INTEREST YOU IN OUR LATEST FEATURE FILM!
GOOSH
FILM
J.C. GRAHAM BECOMES FAMOUS PLAYERS-LASKY GEN'L FOREIGN REPRESENTATIVE
THERE ARE 250 PERSONS HERE- ONE EXHIBITOR MUST BE MAKING A FORTUNE!
SURE- WE OUGHTA TAX HIM 3¢ A HEAD!
LEGISLATIVE COMMITTEE IN N.Y. CITY GETTING A HEAD ON MOTION PICTURE INDUSTRY RELATIVE TO TAXATION
AINT THEY THREE BEAUTIES!
MAXINE ELLIOTT
JANE COWL
MADGE KENNEDY
GOLDWYN TANK
SELWYN LANDSOME NEW GOLDFISH (AINT IT GREAT HOW YOU CAN THINK UP A THING LIKE THAT)
HERE'S INTRODUCED TO WORK FOR ME-
MARKET
OH, DON'T BOTHER ME WITH FIGURES!
DOUGLAS FAIRBANKS
SOME JOKER
TRADE PAPER
STOCK
MANAGER
NOTHIN' DOIN'!
EXHIBITORS
I NEVER DID LIKE THIS INTOLERANCE STUFF-GET DOWN THERE!
CENSORS
UNITED STATES
D.W. GRIFFITH IS APPOINTED HEAD OF COMMITTEE BY NAT. ASSN TO FIGHT CENSORSHIP
THORNTON FISHER

Two New Kalems Under Way

Marin Sais to Be Featured in "The American Girl"; Helen Gibson in "The Daughter of Daring."

AT THE Kalem Glendale studios two new series pictures are under way. The first will be heralded as "The American Girl" series, with a splendid cast supporting Marin Sais, a Kalem favorite. Frederick R. Bechdolt, a recent addition to Kalem's staff of contributing authors and already prominent in the world of fiction for his masterful tales of the golden west, is preparing the stories. The episodes will be in two parts—each telling a complete story, but retaining virtually the same players throughout the series.

The other series, to be issued in one thousand foot lengths, will feature Helen Gibson, heroine of many dramas of the rails. In "The Daughter of Daring" the Kalem Company believes it has selected a selling title that will stand the test of competition and one that is eminently suited to the high grade character of the stories to be presented. A number of prominent writers will prepare the material upon which these short length features will be built up, and Miss Gibson will have an opportunity to make scores of new friends with demonstrations of her fearless characterizations. Like "The American Girl" series, each episode of "A Daughter of Daring" will tell a complete story, making it possible for an exhibitor to book the released episodes in any order that he chooses.

Miss Sais is an ideal star for a series like "The American Girl." Equally at home in the saddle or in evening clothes, she has the personalty to imbue her parts with just the right tempo and feeling. Her company numbers such excellent people as Frank Jonasson, character lead; Edward Clisbee, characters; Ronald Bradbury, heavy lead; Edward Hearn, juvenile lead; Hart Hoxie, characters and cowboy parts. Her director will be James W. Horne, who has done some notable work and is perhaps best known for his successful direction of Kalem's first "Stingaree" series.

Of the author, Frederick R. Bechdolt, much might be said did space permit. A typical Western newspaper man, he has roughed it in Alaska, mined in the West, and generally lived the experiences he is putting into "The American Girl."

Helen Gibson, whose daring has startled the civilized world, will have in her supporting cast G. A. Williams, George Routh for the heavy parts, and L. T. Whitlock in the juvenile parts.

Copies of both "The American Girl" and "The Daughter of Daring" will shortly be in the hands of all the General Film exchanges and exhibitors will then have an opportunity to judge for themselves the seat-filling power of Kalem's newest series pictures.

"CIVILIZATION" REACHING OVER THE WORLD.

Six months ago "Civilization" was first shown at the Criterion Theater, Broadway, New York City. It was well received; it was a success; it ranked as a great production. Then the problem was: How to induce the rest of the world to indorse Broadway's verdict? How to bring the picture to the eyes of mankind?

It took six months to do this job, and the man who did it was J. Parker Read, Jr., general manager of the Harper Film Corporation. In six months "Civilization," the picture, has been routed all over all the world, that is, those parts of it which are not fighting.

The United States territory has been sold to twelve corporations. The picture is making its way under another series of well-capitalized organizations through all the countries of South America, for which special prints titled in Spanish were prepared, as well as also special paper, slides, advertising matter, heralds, etc.

Australia has its own prints, so has Canada. Both of these big territories are at this writing having the picture revealed to them for the first time. Simultaneously Africa, Spain, Portugal, Great Britain and Ireland are also having their premieres. Asia is being covered by special representatives now crossing the Pacific.

J. K. BURGER THROUGH WITH INTERNATIONAL.

The work of consolidation of business of the International with Pathe having been completed, J. K. Burger no longer remains with the International Film Service at the head of their exchange organization. Just what his future movements will be, Mr. Burger, who is known as "Simon Legree" Burger to exchangemen and exhibitors alike, refuses to state definitely, but he says this much: "I am going to remain in the film business and in a position bigger than ever."

Madge Kennedy Signs With Goldwyn

MADGE KENNEDY, the inimitable comedienne, has signed with Goldwyn Pictures and will be exploited in a series of notable productions by that organization. Announcement of Miss Kennedy's engagement follows close on the heels of the Goldwyn acquisition of Mae Marsh, Jane Cowl and Maxine Elliott, in the order named. Miss Kennedy has never before appeared in pictures, and her entry into the films brings one of the youngest and freshest of stage favorites to the cinema.

Hundreds of thousands of persons who have seen her in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer" will be delighted with her decision to become a picture star. In four years she has attained a position in the theater that has never been equaled by any girl of her age. She was the "discovery" of Grace George, but under the management of Selwyn & Company became a nation-wide favorite at an age when most girls are away in boarding school.

Madge Kennedy.

Photographically Madge Kennedy will be a welcome arrival in screenland. She is young and lovely and has ideal comedy features—in other words, a screen face capable of every possible range of camera exploitation.

Four years ago Madge Kennedy was playing ingenue roles in the Colonial stock company in Cleveland. She had worked diligently with that organization for two seasons. Philip Bartholomae had written "Over Night," and he selected Miss Kennedy for its principal role. She scored instantly. Then she was featured in another Bartholomae farce, "Little Miss Brown," which throughout the West and Middle West aroused a degree of interest in her fresh and likeable personality that has not been equaled since by any other player.

Madge Kennedy's greatest success was in Margaret Mayo's wonder-farce "Twin Beds," that played a solid year on Broadway, to be followed by an equally great triumph in "Fair and Warmer" by Avery Hopwood. She is still playing in this farce.

Miss Kennedy was married September 30 last to Harold Bolster, business manager of the Vitagraph. The news became public on January 29 and received much attention from the New York newspapers.

DREW SAVING COLLARS FOR PITTSBURGHERS.

In behalf of charity, Mr. and Mrs. Sidney Drew appeared in person at the Linden theater, Brooklyn, recently, when their one-act comedy, "Handy Henry," was shown. They made a present of their share of the receipts to two Brooklyn funds from which milk and eggs are supplied to crippled children and luncheons to school children. Mr. Drew made a short talk in which he said:

"The cleanliness of our little playlets seems to be appreciated most in the towns where soft coal is used. This has lately been illustrated by the case of a man in Pittsburgh. Formerly, he wrote me, he had to change his collar three or four times a day, in order to feel clean. But since attending the Drew comedies he feels so clean that he can keep the same collar on all day long. Besides, going to the theater is more enjoyable, and doesn't cost him any more. My only regret is that every city using soft coal has not yet discovered this simple remedy."

EDGAR LEWIS BEGINS ANOTHER SUBJECT.

Edgar Lewis, who scored with his screen portrayal of Rex Beach's "The Barrier," left New York last week for the south to make a picture which he claims will surpass anything he has ever attempted. Mr. Lewis is said to have unlimited capital at his command.

Mr. Lewis selected an exceptional cast and will again carry out his belief that the essential of the motion picture is the story, not the star.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ruff Stuff.

RALPH RUFFNER, of the Liberty, Spokane, Wash., asserts his claim to the distinction of using more newspaper space than any other theater in the United States and wants to know who is second. We give it up. Don't all speak at once, please. Assuredly Mr. Ruffner does use a lot of space, as his exhibits prove, for he runs all the way from one seven to a full page. One of the full pages he shows here, that for Clara Kimball Young. Note how little type he uses though

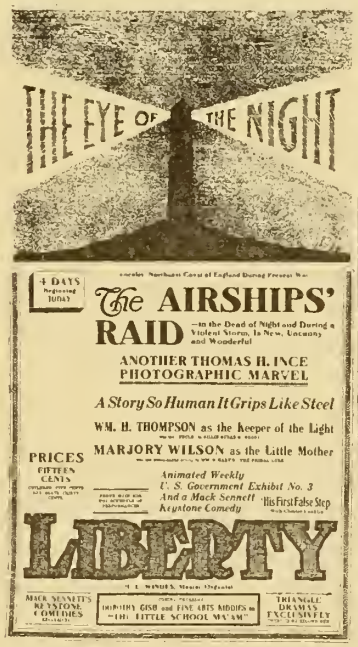
TUESDAY NOVEMBER 21, 1916
SPOKANE DAILY CHRONICLE
PAGE ELEVEN
The World's Most Beautiful Woman
PREMIER APPEARANCE OF
CLARA KIMBALL YOUNG
THE SCREEN STAR SUPREME at the head of her own organization in the gigantic seven-reel super feature
Undoubtedly the greatest achievements in dramatic photoplay the 1916 season has recorded
The Common Law
TODAY and Rest of Week
From the tremendously popular novel by Robt. W. Chambers
THE LIBERTY

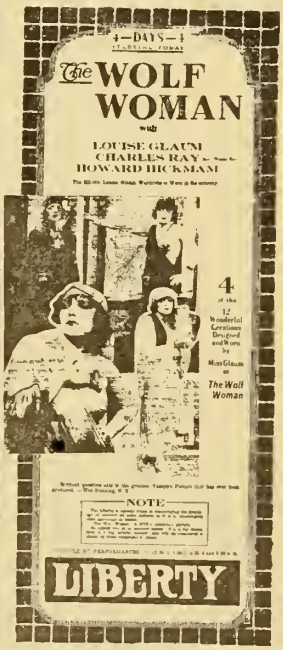
he is paying for an entire page of space. He gets a far more striking advertisement than would have resulted from tho use of several hundred words of argument. He shows Miss Young, tells what she will be seen in and leaves most of the rest to the imagination. To many it would seem that this is a clear waste of about four-fifths of the space, but we think it is one of the best displays we have seen in a long time. Miss Young is too well known to most patrons to need elaborate explanation and where she is not known the cut will do more than type to rouse curiosity. The small boxes in the lower corners are the times of performance and schedule of prices. Naturally the advertisement loses much by so heavy a reduction in size, but it will give an idea of what was done. It cleaned up business. Hundreds of readers might have passed over the page had it been filled with type, no matter how large that display might have been, but no one will pass over a striking picture, and most will read the few words and want to see the picture.

Another form that Mr. Ruffner fancies is the column length and three or four columns wide. We show two of these, one a four and the other a five column layout. In both effective use is made up cuts. For the Eye of the Night a special drawing was made, the silhouette effect being backed by a benday stipple. It stands out on the page with almost a full page effect and swamps the rest of the stuff on that page, dominating the space completely. In the advertisement for The Wolf Woman Mr. Ruffner shows- in the boxed note what was recently commented upon editorially in these pages. He does not say that no children will be admitted, nor does he announce that it is too vivid for them. The exact text is:

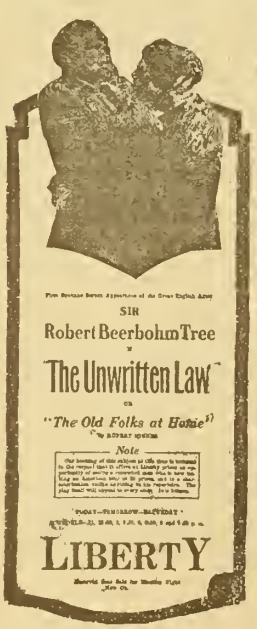
> The Liberty is equally frank in discouraging the patronage of children on some pictures as it is in encouraging their patronage on others.
>
> The Wolf Woman is NOT a children's picture.
>
> Its appeal will be to matured minds. It is a big theme, done in a big, artistic manner, and will be considered a classic by those competent to judge.

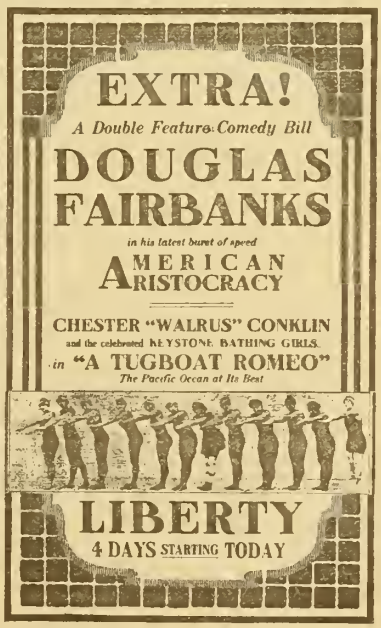
There is nothing of the "men only" appeal in an announcement such as that. It simply tells the kiddies that the picture is not for them


THE EYE OF THE NIGHT
4 DAYS Beginning TODAY
The AIRSHIPS' RAID
—in the Dead of Night and During a Violent Storm, Is New, Uncanny and Wonderful
ANOTHER THOMAS H. INCE PHOTOGRAPHIC MARVEL
A Story So Human It Grips Like Steel
WM. H. THOMPSON as the Keeper of the Light
MARJORY WILSON as the Little Mother
PRICES FIFTEEN CENTS
Animated Weekly
U. S. Government Exhibit No. 3
And a Mack Sennett Keystone Comedy
"His First False Step"
LIBERTY
MACK SENNETT'S KEYSTONE COMEDIES
IMPORTANT GRAND and FINE ARTS MODELS in "THE LITTLE SCHOOL MA'AM"
TRIANGLE DRAMAS EXCLUSIVELY



and they know that if they come anyhow they will not be permitted to enter unless their parents insist. If parents seek to brign their children they are told at the door that the picture is not for children. If they are of the type who believe in letting children find out things early, there is no objection made to the entrance of the child. It is up to the parent. The statement is not made that the picture is too unclean for the kiddies. It is merely told that the theme is not such as will appeal to children. This is vastly better.





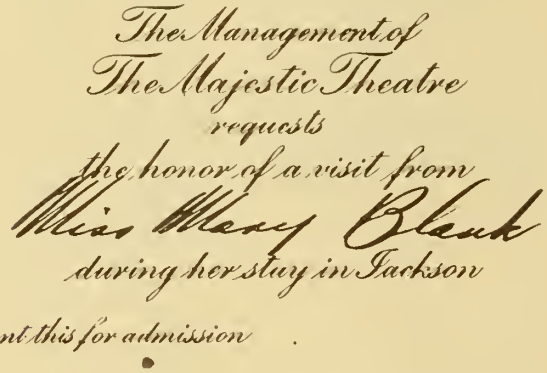
The third exhibit is some fifteen inch spaces. That to the left, for The Unwritten Law is three columns wide and the other is four. In the former the note is not the kid note already referred to but com-

ments upon the opportunity offered to see Sir Herbert at a small admission. The advertisement calls him Robert, though Mr. Ruffner probably knows better. The Fairbanks advertisement is rather more full of type than the average, but the Keystone comedy had to be played up to permit the use of the cut. The line "The Pacific Ocean at its Best" is distinctly good and the general layout, though rather black, is excellent.

Some of this heavy advertising appears in issues where the other houses run mostly to single column widtbs, three to six inches. Some exhibitor argued recently that no picture house profited by its newspaper advertising, but Mr. Ruffner knows different. He has made more money with printer's ink than he has with films, though of course he had to have the films to advertise in the first place. Advertising does not pay if you do not do it properly, but you cannot convince men like Ruffner and Bagley that pages and half pages are wasted, because they know from experience that such is not the case.

How About This.

The Majestic Theater Co., Jackson, Miss., sends in an engraved card about four by five inches, which is sent to all strangers in town. If tbey are visiting friends, naturally the friends come too, and if the recipient is a stranger in town, the courtesy is still more appreciated. It does not call for many admissions, but it does make a host of friends. The idca is by no means new, for it is suggested in Picture Theater Advertising, but this is the first use we have seen made of the stunt, and the Majestic has gone to some pains to get some-



thing that is just right. The card is beavy engraver's stock, die sunk, the text is copper cut and not type and the envelopes match the enclosure. It is the sort of thing that appeals to persons of good taste and speaks for the character of the theater.

Tho samo house sends in its weekly program a 3½ by 6 incb four pager, cream stock and brown ink. It is well laid out, two days to the pago with a well set front and about the only suggestion we can offer is to take the top line away from the house title. This can be done by taking out that reverse cut and using a fancy dash, then moving down the theater name about eighteen points, so that the top line does not obscure the more important house line. Apart from this it conforms to the best usage.

Pretty.

Paramount Pointers, the Pbiladelphia excbange organ, comes out for Christmas with a blue and brown issue that is a treat to look at. They use a very dark blue and a warm brown, and they do not use too much brown, which is one of tbe reasons the sheet looks so good. This is one great fault in using two colors. Just because you are running througb the press twice, do not suppose you have to divide the work between the two forms. Get one strong color and a contrast and then use just enougb of the contrast to touch up (but not to balance) the other. If you aro running red and green use only about ten per cent red impression and you get a vivid green. If you use red and yellow, touch up the red with the yellow. And there is a bit of sound philosophy from the same source:

> In endeavoring to keep up with the times, it is only natural that some of us should forget the good things that have been. We heard an exhibitor say the other night, "Every time I get a good picture, it snows or rains." Would it not be the sensible thing to repeat the picture? That's why we bring to your attention the Pickford subjects in general, and "Hulda from Holland" in particular. It is peculiarly adaptable for Christmas week. Why not use it?

You can save money while you make moncy by bringing good stuff back for a repeat, particularly if, as Mr. Morgan suggests, you had the weather against you the first time.

Didn't Match.

Ryland Sizer, former editor of tho V-L-S-E Pals, writes of a house out on the coast that advertised "A Son of Erin" by dressing up a man to suggest a newly arrived emigrant, but the son of Erin was so palpably a Swede that it did not have quite the effect intended. Having gone to the trouble of a ballyhoo the house should have seen that it was properly done.

Changed.

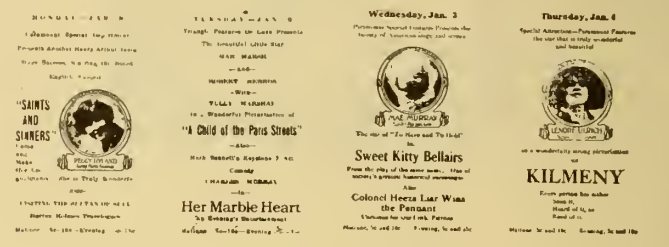
Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., has changed her make-up—not meaning face paint, but the form of her snappy house organ. She has dropped the book form for the small newspaper size, which saves the cost of folding and stitching and permits her to get more space and use larger cuts. The smaller book form was tasteful, but it was started before the present rises in the cost of paper and in changing over she has followed the lead of other alert exhibitors. It is a better scheme these days and she will find that so long as she keeps it bright and snappy, the size does not make much difference except in the smaller printing bills. She is still making a game fight for the Sunday show. Now that she has gone over to newspaper form, she should copy the editorial page and have some real editorials. She can write them and write them well, and they carry greater weight when presented in their proper form.

Folders and Stitching.

L. J. Burkitt, of the Lyric, Morrison, Ill., sends in about twenty of his programs and writes:

> Enclosed you will find several issues of my program. What do you think of tbem as a whole? Or let's just take the last two issues.
>
> What do you think of them? Where can I improve over the last one? Which of the last two do you think best, in every sense of tbe word? Please take it from beginning to end, and tear it to pieces. You will notice that I change from a booklet to a folder. The folder seems to please better. Patrons expressed their wishes to that extent, and comment on the neatness of it.
>
> I put out a thousand of these each week. I have a town of 2,500, and use five bill boys to do the distributing. Four of them do the work and the other one, a little bit older, is tbe boss. He sees that the programs are put out right.
>
> Here is a stunt I use to reduce the cost of my program. I have it printed at the same office that puts out one of the papers. Then I use the same composition for my paper advertising. In this way all the composition is cbarged to the paper itself, and not to me. Then I pay the regular rates for the paper advertising.
>
> Wbat do you think of this plan? Do you think having the same in both, will decrease the efficient percentage of the advertising?

Most of the programs are wire stitched eight pagers, three by five inches, and some of them are made up half advertising, half program, the program at the top of the right hand pages and at the bottom of the left band pages, about the rottenest make up that the mind of man has ever conceived. It is hard to tell which is program and which is trade advertising and only those really interested will take the trouble to puzzle it out. Some of the pages from the more recent issues are shown here. The two on the left are badly dated and the



top of the page looks too white. Those for the preceding week are better done in this respect. In both cases the display is not good. One is a ten-page and the other twelve, all house stuff. There would be no objection to an advertisement on the lower quarter of each page. The display is very poor, but we do not think this would be bettered by having the stuff specially set for the program. The compositor would get just as poor a job and would only show an added cost. We do not, as a rule, approve of the use of the same type for circular and newspaper work. The sameness is apt to dull the appeal, but in this case there is so little appeal that no gain would be made. We do not think that Mr. Burkitt can do much better until tbe paper gets a new compositor. He sends in an advertisement all but a dozen display lines in full face caps. This is criminal and even a boob printer should know better. If we could not get an eight point face for the body type we think that we would have had it set in Roman, upper and lower case and witb the lines thus gained have underlined the matter with one point rule. As it stands it is half a day's job to read the thing and we hope that Mr. Burkitt told the boss what he thought of the compositor. In a small town he probably bas to take what he can get, but we surely would go see the boss and ask him to beat out what little brains the compositor has. He could do better work than this witb no brains at all.

If possible Mr. Burkitt should get a set of proofs showing the various faces the printer has and mark each line for its proper type. He should also sketch the layout of the advertisement instead of trusting to the printer to get results. Tbat will help a little. Most of the pages would look better if pulled in a little. A shorter page might help, or text or underline could be carried under the program announcements, cut off with a double rule.

Just Starting.

W. H. Fowler, of the Gem, Rogers, Ark., sends in samples of his first programs. For the second he had to use news stock, but says he has arranged to get book grade. The first is rather pretentious with a red and black Santa Claus getting ready to dive down a nice red

chimney, but that and a verse are all that shows on the front that the program is for Christmas week. Just below the cut carrying the bouse title he should run a line giving the date as:

Vol 1. Rogers, Ark., December 25th.—30th. No. 1

Then people will know what it is. This should carry below it a light double rule and then such advertising or house matter as he decides to use. As though to offset the lack of date, the program starts off with eighteen point dates and eight point titles. In the second issue both date and title are iu the eight point. This looks better because the eighteen point lines are out of proportion to the five by eight page. It would he better still to have a formal program on page three and the readers on two and four. This works better and should cost no more. The present form starts the Monday story at the top of the second page, then goes on through the week, each new story carrying a date. With a formal program the entire week can he seen at a glance and then the separate stories add to the interest. Each story can wind up with a "to be shown here Saturday, Dec. 30th." or whatever the date may be. The news stock is rather too light, but a good news is plenty good enough for a program with coarse screen cuts, and this printer does better than average with his cut work. Where there is any chance for composition he does good work, for which reason he should bc permitted to get a trifle more ambition.

With Flags and Things.

F. B. Davis, of the White Way Theater, Belleville, Kau., sends in a picture of his lobby decorated for The Fall of a Nation, and says the showing helped to bring big receipts. The picture is rather too small to give the details, but the essentials are a red cross tent, a sentry, a boy scout hugler and a submarine. The latter is hanging in

the lobby just above the heads of the group of men. Back of the regular banner is another that says something about the South Side Squad, so wc fancy that Mr. Davis rang in the Boy Scouts. The auto over to the right is bunting draped and probably did its share, but Mr. Davis does not give details.

Good Dope.

The Pilot, the organ of the Seattle Paramount exchange, suggests that the exhibitor run a slide telling in which papers he advertises. In small towns the exhibitor is apt to use all the papers, but where only one or two are used, tbe slide scheme is an excellent one and it works well in the city neighborhood houses. And it does not get tbe paper mentioned the least little hit angry, either.

He Is.

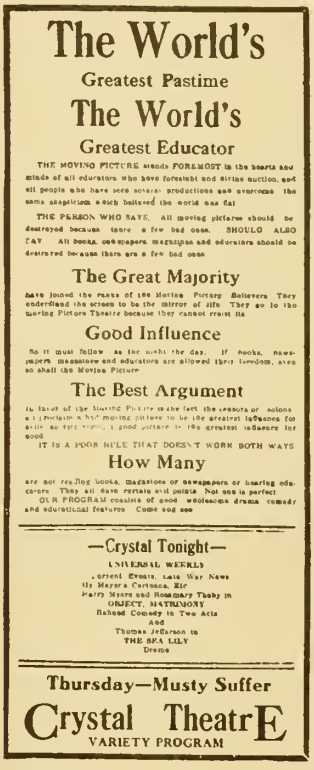
An anonymous correspondent sends in a program of the Royal, Calumet, Mich., in whicb the management frankly admits that a supposedly star program proved to be a lemon and no more of that brand, it was promised, would be shown. The correspondent prints above the paragraph "He is supposed to be a mgr." We think he is. On good dope it would seem tbat the pictures under discussion should be far above the ordinary. In point of fact they are so poor that the releasing organization should withdraw them. The manager played on form and found that form was paddcd, so he admitted error and promised reform. That is our idea of what real management is. We are not real fond of anonymous letters as a rule, and this is a pretty poor specimen even for an unsigned communication. Wo think it good management to admit error when error has been made—better management than bluffing.

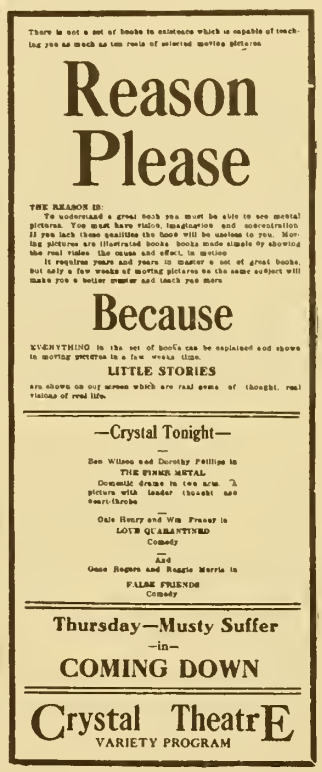
Date 'em.

The People's theater, Sunbury, Pa., sends in some attractive window cards in three colors, blue, red and black, whito stock, 14 by 20 inches. The blue is used only for the title and it would seem that this third printing is a needless expense since black would do as well. The side date is used, but the days are not dated. Tbis should be done, for wbile the week date might be supposed to be sufficient, there is always the chance that a person sees the day announcement and does not look at the top to see the week. Always "Friday, the fifth," is more definite than merely "Friday" and sbould be used. This is particularly true of window cards which are seldom studied. In other points the cards are well laid out, the titles are large and distinct and not overshadowed by too much descriptive text, and the brand marks are run in the date box to emphasize the particular days. Some window cards are ineffective because there is too much descriptive matter or because the various titles are set too closely together. A window card is something to be read in a hurry. It is to be taken in at a glance, and even where the title is so displayed that it can be seen readily, if there is a trailer of four or five lines of smaller type it will be passed over because the average passer-by does not stop to think that the titlo is sufficient. These cards do not offer morc than two lines and most of the titles have but a single line. This is as it should be. The place for descriptive matter is the program and not the wall or window display. Here if the title is grasped it is all that should be asked for it is all that will he obtained in most cases.

Udells.

Here are a couple of educational advertisements from Dave Udell, of tbe Majestic and Crystal, Paxton, Ill. Dave realizes that it pays to boom the pictures just as much as it pays to boom some particular


The World's
Greatest Pastime
The World's
Greatest Educator
THE MOVING PICTURE stands FOREMOST in the hearts and minds of all educators who have foresight and virtue auction, and all people who have seen several productions and overcome the same skepticism which believed the world was flat
THE PERSON WHO SAYS, All moving pictures should be destroyed because there a few bad ones, SHOULD ALSO SAY All books, newspapers, magazines and educators should be destroyed because there are a few bad ones
The Great Majority
have joined the ranks of the Motion Picture Believers They understand the screen to be the mirror of life They go to the Moving Pictures Theatre because they cannot resist its
Good Influence
So it must follow as the night the day, If books, newspapers, magazines and educators are allowed their freedom, even so shall the Motion Picture
The Best Argument
IT IS A POOR RULE THAT DOESN'T WORK BOTH WAYS
How Many
—Crystal Tonight—
UNIVERSAL WEEKLY
Mayer's Cartoons, Etc
Harry Myers and Rosemary Theby in
OBJECT, MATRIMONY
And
Thomas Jefferson in
THE SEA LILY
Drama
Thursday—Musty Suffer
Crystal TheatrE
VARIETY PROGRAM


There is not a set of books in existence which is capable of teaching you as much as ten reels of selected moving pictures
Reason
Please
THE REASON IS:
To understand a great book you must be able to see mental pictures. You must have vision, imagination and concentration. If you lack these qualities the book will be useless to you. Moving pictures are illustrated books, books made simple by showing the real video the cause and effect, in motion
It requires years and years to master a set of great books, but only a few weeks of moving pictures on the same subject will make you a better reader and teach you more
Because
EVERYTHING in the set of books can be explained and shown in moving pictures in a few weeks time.
LITTLE STORIES
are shown on our screen which are real gems of thought, real visions of real life.
—Crystal Tonight—
Ben Wilson and Dorothy Phillips in
THE FINER METAL
And
Dale Henry and Wm Fraser in
LOVE QUARANTINED
Comedy
And
Gene Rogers and Reggie Morris in
FALSE FRIENDS
Comedy
Thursday—Musty Suffer
—in—
COMING DOWN
Crystal TheatrE
VARIETY PROGRAM

picture, but it is a lesson that few learn. It is just as important to establish the status of the house and the business you are engaged in as it is to convince people that the show on any particular night is a good one. Do a little educational work for yourself. It will pay.

Mr. Upstill's Back.

Eugene A. Upstill, of tbe Palace, Long Pine, Neb., has been out of the department for a long time. Evidently from the text of the program he sends in he has been using heralds, as he announces that presently the program will be his sole advertiser. In his greeting he remarks that he thinks his as neat a program as any theater puts out. He wins. It is not as elaborate as the average, but neat is the proper word. There is no heavy display, just the announcement of the subjects and a brief house chat. The front is well displayed, but here is given the only date. The program pages should carry a date for eacb day. Apart from this there is nothing to criticise. Good paper is used, it is well printed and hy using italic for titles instead of full face he gets emphasis without smearing the page all up. It is characteristic, effective and inexpensive, all three of which are desirable. It is not what you spend but what you get and the effect it makes that really counts. In passing it is worthy of note that tbe program seems to be the real thing after all. Others than Mr. Upstill have returned to programs after various experiments.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Synopsis Writing.

PRACTICALLY all companies now demand synopsis only and many writers seem to be more or less in the dark as to what a synopsis should be. We have printed one full synopsis for the guidance of the uncertain, hut perhaps it might help to elaborate on the idea.

The editor wants a synopsis for tbree reasons. In the first place he pays less for it. In the second he has less to read and in the third he has a belief that his staff can work better from the synopsis alone. The synopsis as it was originally used, and as it properly is, is no more than a sketch of the story. In the days when an editor bought full scripts he did not want to have to read all of each script. A synopsis gave a hrief recapitulation of the story. It told what it was about. If the editor wanted that style of story, he read it and then he read the action for the full details. He read in the synopsis that "John lures Edna to the old mill and there demands that she marry him." If that sounds good to him, he turns to the action and finds tbis:

34—*Porch*—Edna sitting on steps—boy enters—hands her a note—Edna reads note—

On screen—John's handwriting—

Dear Edna,

Harry has heen badly hurt. Tell no one but come to the old mill at once. I will explain the reason for secrecy when you come. Bring some bandages. John

Edna greatly shocked—questions boy—boy knows nothing—exits—Edna hurries into house.

35—*Old Mill—exterior*—John pacing up and down—smoking cigarette looks at watch—time she was here—impatient.

36—*Porch as in No.* 34—Edna hurries from house—carries small basket—looks about cautiously—out of scene.

37—*Road*—Edna hurries through.

38—*Exterior of Old Mill*—John watches—sees Edna coming—hurries inside—Edna enters—much distressed—John comes out—greets her—takes hasket—leads her inside.

39—*Interior Old Mill*—Edna enters—John follows—shuts and locks door—Edna looks about—sees Harry is not there—turns on John—asks—he laughs—says—

Cut-in—"Now me proud beauty, I have you in me power. Marry me or you shall not leave this place alive!"

Edna terrified—struggles with John—he quickly overpowers her—ties her to chair—gloats.

All of this is covered hy the fourteen words in the synopsis, because a mere hint suffices there. If the editor wants more he can turn to the script. But if merely a full synopsis is sent (this should properly be called a scenario) then there is no script of action to refer to. The editor and his reconstructor must be given more information since the single recapitulation of the story is now the sole source of information. It cannot be told in story form, for in story form it would be necessary to tell how it was a pleasant, sunshiny afternoon and Edna was sitting on the steps reading a novel and stopping now and then to think of Harry. It would tell how the hoy came with tbe note, what was in the note and give a little dialogue to cover Edna's questions. All of this is unnecessary. All that is essential is the action shown by scenes, and it is not necessary to tell that in detail. The scenario should read more like this:

> John sends a note to Edna telling her that Harry is at the old mill, hadly hurt. He tells her to bring handages but to tell no one where she is going. He promises to explain the need for secrecy when he sees her. Edna vainly questions the small hoy who hrings the note, but he knows nothing. She hurriedly ohtains handages and goes to the old mill where she is received by John who tells her Harry is inside. She enters and he follows. Before Edna can realize that she is trapped, he has locked the door and tells her that unless she marries him, he will kill ber. She struggles with him hut he easily overpowers her and hinds her to a chair.

It will he noted that this does not follow the exact details. It does not tell that John is seen in a break scene or that she hurries along the road. The reconstructor may send her into the house for bandages and follow her in. He wants the main points not the exact line of action. He will get practically the same story, but he will develop it in the manner in which the studio approves. This makes for sameness in treatment, and is one reason why the stories of some companies seem so much alike, but it is what is wanted, and what you must give if you want to bother your bank with checks.

In fiction good comedy business may be more carefully described, for in comedy the business is almost as important as the action, hut even in a comedy it is necessary to guard against overwriting. Give the main points and bits of smart business, but do not attempt to get every laugh down on the screen that comes from business alone. Tell the really new business and let the reconstructor do the rest.

Pleasing the Editor.

About twice a week some beginner writes to the effect that he cannot do tbis or that thing required hy general practice—and what shall he do? One writer may find it impossihle to tell his story in two or tbree pages of synopsis; another complains that it takes him three or four hundred words for the introduction alone, and many complain that they have no typewriters and cannot afford to have their work copied when so much of it is returned. In a word they cannot comply with the rules and seek advice on how to hreak the rules. It cannot be done. General practice is determined by the needs of the studios. The rules are made because it is found that business may best be conducted in this manner. No one is *compelled* to follow the rules any more than they can be forced to write stories at all. In this land of the free any person can send the studio a pen-written script. It is a right given them by the Declaration of Independence and the Postmaster General. They can send one pen script or one hundred, but if they want to sell their product they must type the manuscript in order to have it read, for this is the land of the free and there is no law compelling an editor to read longhand submissions. It works both ways and it gets down to this plain condition. You can write what you want. You can sell only what the purchaser wants. You must, if you would sell, seek to please the purchaser. If he requires a hrief script and you write in a rambling style, you must learn to condense properly if you would sell. If he wants a typed manuscript, because it takes too long to puzzle over handwriting, you must have your stuff typed. You can hire a machine for three months for four dollars if you live near a city or you can buy one, on installments, for as little as $25. You can learn the keyboard in a few weeks. Don't say you "cannot" typewrite. Learn how. Do not say you cannot concentrate. You can learn how. Do so.

Burying Caesar.

In a recent article William Lord Wright preaches a funeral oration over the "Old Guard" who flourished some years ago. He points out that the present system either makes them staff writers or corpses as the younger men; the less experienced writers are supplying the new ideas that the staff men whip into shape.

There is much truth in what he says, but we are not wholly in agreement with him. It is true that most of the old guard are now staff men, but the others are not dead yet, nor are they in the trance from which Bill predicts they will presently be called to life. The Old Guard are not making as much noise as they were, but most of them are selling regularly, and they are far from dead. And not many stories are being taken from the new writers. That is where the trouble comes. There is too little encouragement heing given tbe rising generation. Back in 1909 editors used to write one and two and even three page letters to the men who are now the Old Guard. Men like Hoadley and Warren and Sturgeon used to help authors through force of necessity as well as because they were white people. Now the editors affect a fine scorn for all newscomers (though many of them are upstarts themselves), and will give no encouragement to the men who, by and bye they are going to need so badly it will hurt. Some of the Old Guard grew disgusted with the present day editors and quit, but most of them are still on the job. The studio writers, just now, are on the inside. Take Monte Katterjohn, for instance, who used to run a criticism bureau in Booneville, Ind. Now he has a California bungalow and a six-cylinder car and he does reconstruction for Ince, but he is the same old Monte. As Bill says, a lot of them are marking time until the fourflushers are found out, but most are marching on.

Check Catchers.

Two points determine the value of a story. It must not only he a good story, hut it must suit the company to which it is offered. Mere excellence will not sell.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 173.

What do you think ought to be the attitude of the Operators' Organization toward the manager who is willing to pay above the union scale, but demands a higher class operator than the local union is able to supply?

Roll of Honor on Question No. 165.

The Roll of Honor on Question 165 consists of C. E. Linstruth, Carthage, N. Y.; John W. Creamer, Chillicothe, Mo.; M. M. Moon, Sherman, Texas; V. M. Kidd, Victoria, B. C.; A. M. Malley, Edmonton, Canada; L. Pagenhardt, Westernport, Md.; F. R. Klink, Canton, Ohio; G. Nichols, Muncie, Ind.; T. Gughelmo, Union Hill, N. J.; H. Good, Reading, Pa.; E. C. Flood, Chicago, Ill.

There were a number of excellent replies to question 165, but the one perhaps which covers the question most fully is by C. E. Linstruth, Carthage, N. Y.

Reply to Question No. 165.

By C. E. Linstruth, Carthage, N. Y.

The Question:

If you brought your carbons together and they would only spark, although your fuses and resistance devices are in good order, what would be the trouble?

The Answer:

When carbons are brought together and only a spark results it would indicate there is lack of power (E.M.F.) to force the current across an air gap. With fuses and resistance in good order this lack of power could be explained as follows: First, shutting down or just starting the power house generator, or in other words, generator armature not up to speed, hence low voltage on the line. If, however, I were using a generator set and it was turning up to speed, then I would examine the voltmeter, and if the voltage was not up to normal I would seek for the trouble in the generator itself. It might be any one of a number of things, among which are: dirty commutator, dirty brushes, loose connections, or fault in the magnetic circuit of the generator. If the voltage was up to normal, I would know that the trouble lay in the operating room circuit, and it might be any one of the following things: (A) Loose, or dirty connection. (B) A heavy ground on the arc side of the resistance, possibly, though not necessarily, caused by carbon dust across the insulation of the carbon arms of the lamp. (C) Corroded carbon arms or dirty carbon arms which allows only a poor contact between the carbon and the jaws. (D) Badly burned wire terminals, or a wire burned entirely in two, but some of its strands making slight contact. (E) Upper carbon not tight in the holder. If the upper carbon is loose enough it will ride the bottom carbon, which produces sparking but does not allow of any separation of the carbons.

If I were using a mercury arc rectifier, I would proceed the same as I would with the motor generator, except that I would, of course, look for the trouble in the rectifier, first testing out the rectifier to see that it was "dellvering the goods."

Union Fees, Etc.

Edward Byard, Korbel, Cal., says:

> I would like to find out about the Operators' Union; how much it is to join, necessary qualifications of candidate for admission, etc.

This is a sample of very many letters received. I cannot answer questions of this kind intelligently because of the fact that the amount of initiation fee is a matter for the local union to settle, and different unions charge different fees. Here in New York City 't is $50.00; in Boston, if I remember rightly, $[illegible]0, while in some towns it is as low as $5.00. As to the qualifications, why that too is a matter which is determined entirely by the local union. In Detroit, for example, you have got to satisfy a competent examining committee that you understand both the technical and practical end of the profession of projection. In some places, however, I am sorry to say, the union examination is in the nature of a farce. Just what union you would be eligible to, and what kind of examination that particular union gives, I don't know. I would suggest that you first ascertain what union you are in the jurisdiction of, then make application and you will find out all the rest in due course. If you know your business you need not fear any fair examination; if you don't know it, however, and you go up against a real examination you will stand just about as much show as would a wooden legged man in the midst of a forest fire.

New York Operators' Ball.

On the evening of January 14th Grand Central Opera House on 67th street was the scene of one of the most really enjoyable affairs this particular editor has attended in a long time. I refer to the annual grand ball given by Moving Picture Machine Operators' Local Union 306, I. A. T. S. E. The Grand Central Opera House is a big place, but it was nevertheless very comfortably filled, and at times the floor was so crowded that dancing was not altogether a pleasure.

The affair was graced by the presence of Miss Anita Stewart, Miss Florence Turner, and other stars in the firmament of filmdom, who provided the editor with an opportunity to get into the spot light while introducing them to the assembled multitude. State Senator Walker, who has long since proven himself to be a friend to the operator, was present, and to him was given an honorary membership card in Local Union 306.

Brother Edwards, President of Local Union 306, was called to the stage and presented with a handsome silver loving cup as a token of the esteem in which he is held by the membership. The presentation was made by Will C. Smith, whose name and smiling countenance is familiar to practically every operator in New York City, and to many of the boys in other towns.

The light effects were in charge of F. H. Richardson, your humble servant, Will C. Smith, and Mr. Kaplin, the plans for the same being drawn by the first named. I make no bones about claiming the credit for that particular thing, because I have long wanted to see what the effect would be if a carefully planned lighting scheme were carried out as it was planned, and to that end the light plan was drafted by myself, approved by Brothers Smith and Kaplin, and then the whole thing was left to Kleigl Brothers, under contract, which meant that it was up to the men at the lights to be on the job and follow the plans mapped out, else the contractor would come up shy on pay day. Of course there was some interference, as there always is at a ball, but in the main the lighting effects were put over as planned and the consensus of opinion was that they were very beautiful. Personally, I think I have never seen anything to beat them.

The reason the lighting effects at most operators' balls amount to nothing is that they simply get three, four or half a dozen spot lights, hire men from a sister local to run them without any previous worked out plan to guide them. Each man is left to use his own judgment, and as you all know what is everybody's business is usually "nobody's business." The result of that kind of arrangement is never anything better than mediocre, and usually is not even fairly good.

There were some color combination, particularly on the Grand March, which I would defy any man to criticise. It certainly was very beautiful.

The Precision Machine Company, and the Nicholas Power were well represented, as were several of the large film producing companies.

The officers and many of the members were in evening dress, and on the whole I think the affair was one of which Local Union 306 may very justly feel proud.

Testing Edison Three Wire System.

F. R. Klink, Canton, Ohio, an old-time department correspondent says:

> You have not heard from me in a long time. Thought it about time to break in again. I take note of your request for methods of testing for ground in the Edison three-wire system, in which the neutral is always permanently grounded. The method of testing is very simple. It is as follows: First, remove the neutral fuse and see that all lamps and other apparatus are switched off. Then use voltmeter, test lamp,

or magneto, and test from either outside wire to the neutral. If there is a ground you will get a reading if you use a voltmeter, or the lamp will burn, or at least there will be a spark when you make and break contact, or if you use a magneto the bell will ring. I always use a lamp of low voltage when making tests, since when the ground is slight it will not show on a high voltage lamp as well as it will on a low wattage one. (True, Brother Klink, but you will nevertheless get a spark as you make and break contact with the wire, provided, of course, there is a ground.—Ed.) In making the test with the voltmeter or lamp, it is, of course, necessary that the switch be closed. The neutral fuse to be removed is the one at the main fuse block.

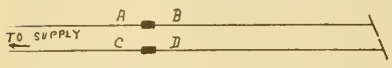


Fig. 1.

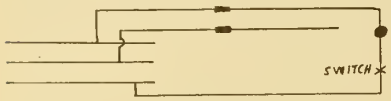


Fig. 2

As to one question you asked some time ago, I have not the same at hand, or its number; neither have I seen a satisfactory answer. As nearly as I can remember the question was: "What light should be controlled from the operating room?" My idea of this is that the main house lights should be controlled by three-way switches, one in the operating room and the other at some convenient place in the house. If installed in that way the lights are always under control at either switch.

And now for my buggaboo. I recently hooked up a room that had been wired for several years. Was obliged to run I had 220 volts. I tried the test lamp on outside the room and it showed 110 volts. I reversed my connections where I hooked on the operating room circuit, and the lamps inside burned 110 volts. The wiring in the room is concealed, and the service is D. C. In case this is not clear, look at enclosed sketch. This sounds fishy I know, but if anyone wants to see it I will be on the job to show them.

We are 100 per cent organized here in Canton, and believe that better projection is hard to find. We only have seven theatres with one now in course of construction. The population is between 65,000 and 70,000. I certainly would like to see you at this place on your next trip, but guess we will be out of luck this time.

Glad to have you back with us, Brother Klink. No, I am afraid it would not be practical to include Canton in the coming trip. It lies too far off the main route.

As to the 110-220 volt mixup, why, you had me stumped. I submitted the matter to George R. Brown, electrical inspector in charge of the moving picture examinations of the City of New York, and to Mr. Wynkoop, chief electrical engineer of the Department of Water Supply, Gas and Electricity. Mr. Wynkoop was (as he usually is) very busy, and could not go into details on the matter, but said it probably would be found to be a case of grounding. Mr. Brown replied, in writing, as follows:

> Much is left unsaid in Mr. Klink's letter, but I take the liberty of presuming that the wiring done by him from the panel board to the room in question is in perfect condition; that the wiring inside the room, which he says is concealed, has been done in iron conduit or steel armored cable, and that he has made his splices to two wires which he presumed fed the lights in the room. If there are no grounds in the wiring, it is possible that the lights in this room are fed through a single-pole switch attached to the other side of the three-wire system, as per sketch, and that one of the wires to which he connected is open or dead-ended at the outlet in the room.

I submit Brother Brown's sketch which, of course, offers one possible explanation. I would invite operators or others to send in other the wires from the house switchboard. I took off the neutral and one side, but after turning on the lights in the room found sketches illustrating how this condition could be brought about through grounding or otherwise.

Not a Knocker.

J. W. Creamer, Chillicothe, Mo., says:

> Here is a description of the operating room of the Empire theater, which opened on August 2. The size is 8x10; the walls and ceiling are of metal and the floor of concrete. I am running two latest models Simplex and had the machines set back two feet from the fall, with the objective lens centers five feet apart. The lens systems are matched up, and we certainly do get some picture. However, I am not of the self-satisfied type, therefore am always seeking to put on better projection, I usually manage to learn something new every day. We have a Fairbanks-Morse, 50 ampere motor generator set, with a compound wound motor generator. The length of throw is 92 feet, with a drop of about 2 feet. I have incandescents in the lamphouse, with current taken from line side of motor switch under lamphouse. The size of the picture is 14 feet. In the ceiling of the operating room is a 12-inch vent flue.
>
> The other theater in our city is the Majestic, in which projection is in charge of Arthur Houston and Thomas Nelson. One Powers Six and one Edison B, hand-driven, taking 60 amperes A. C. They have about a 15-foot drop in a 40-foot throw. Results—well about as good as possible under such conditions.
>
> Recently, I visited the Orpheum and Royal theaters in Atchison, Kansas. Operator Mike Spellman at the Orpheum was getting good results out of two seven-year-old Kinodromes. The operating room was of concrete, 8x8 feet in size, with about a 20-foot ceiling. There were two doors in the sides and a large vent in each of the four walls at the top of the ceiling. Some class, believe me. But why do managers (?) have such antiquated projectors in such fine, large theaters? The Orpheum was the handsomest house it has ever been my pleasure to visit.
>
> At the Royal, a small store room type of theater, there was a Baird in a 6x6x6 room, but the operator was sure delivering the goods.
>
> I also visited the Royal in St. Joseph, Mo. It was a mighty nice little house. Brother A. S. Sollars, secretary Local 438, had two Simplex machines in the neatest room I have ever seen. By the way, Brother Sollars, if you see this, will you please send me an application blank for membership in 438.
>
> Keep up those questions, Bother Richardson, whatever you do. Why don't the operators, or yourself, give some descriptions of operating rooms in New York and other large cities? It would be very interesting to we men out here.

This is an interesting letter. Evidently Brother Creamer does not belong to the knocker brigade. If he ever had a hammer it is lost. I would certainly advise the manager of the Majestic to investigate the merits of modern projectors. Why hamper your operator with an Edison B, which, though very good at the time it was put out, is a back number now? Also a 15-foot drop in a 40-foot throw is literally awful. It is very, very bad indeed. I would either get that operating room further back, or know the reason why, and it would have to be a mighty good reason, too. I would even place it on the main floor of the auditorium.

Kinedrome machines! Great Scott! They were the first high class projector we had, but so far as I know the last ones were manufactured almost six years ago, and most emphatically those in the Orpheum, Atchison, Kansas, ought to be superannuated and given an old age pension. Then too, there is that 6x6x6 coop in the Royal. As a matter of fact, I guess that while it might have looked like 6x6x6 it cannot be that, because the Baird measures 5 feet 2 inches from front to rear when it is standing level, with the lamphouse back where it probably would be, which would only leave 10 inches between the wall and the lamp control; also I do not see how you could get two Baird machines side by side in a room 6 feet wide. I would respectfully suggest to the manager of that theater that he has no right to expect his operator to deliver high class work in a cracker box of that kind.

The 12-inch vent flue is not large enough, even with a fan. With a good fan it might supply plenty of *ventilation*, but in case of a bad fire it absolutely would not take out the smoke and gases.

As to giving a description of the operating rooms of New York City, why when the supposed-to-be very best theaters in this town have operating rooms which are in the nature of a joke, it would not be creditable to describe them. One theater, which claims to be about the last word in elegance, which was built particularly and especially for motion pictures, at a cost running into the hundreds of thousands of dollars, has an operating room too small—its own operator says the room lacks 2 feet of having sufficient depth, notwithstanding there was ample room in which to make it larger. There are nevertheless some very good operating rooms in New York City, but I do not think they are any better, or even as good, taken as a whole, as operating rooms in smaller towns. It is a very difficult matter to get the average theater manager to understand the proposition that *the operating room, while not spectacular, is, after all, the one most important thing in the entire theater;* THAT IT IS IN FACT THE VERY HEART OF THE THEATER AND OUGHT TO BE OF AMPLE SIZE, WELL VENTILATED, AND SCIENTIFICALLY CONSTRUCTED, WITH ITS WALLS PAINTED BLACK AND ALL POSSIBLE LIGHT EXCLUDED WHILE THE PICTURES ARE BEING PROJECTED. Imagine placing a photoplay which costs $50,000 to produce in that chicken coop in the Royal in Atchison!

Good Work.

Bert Meester, Hobart, Ind., says:

> Enclosed find sample of the inspection slip which comes on every Mutual reel, and every reel is properly inspected; also one of the Universal. That style of inspection slip comes all the time. My experience is that the Bluebird exchange, Chicago, sends out their films in wretched condition, so far as inspection and repair be concerned. Suppose you heard of the Laemmle Film Service, Chicago, burning down. Well, every cloud has its silvery lining, so 'tis said. But I doubt if John, the junkman, can see the lining on this particular cloud. I am using Columbia silver tip carbons below, and find them to be excellent. Brother Crose asked me to send you his best regards.

Form 2 SM 10-17 16

NOTICE! If you find this Film is not properly inspected, we will consider it a favor if you will report such, by returning this "Inspection Slip" immediately.

NEW STAR PRODUCTIONS
Regular Program

Reel No. 4998-B
Inspected by No. 21
Date 11/17/16

LASS OF THE LUMBERLANDS
CHARLES CHAPLIN SPECIALS

MUTUAL FILM CORPORATION
(EXCHANGE)
Consumers Bldg. *MACHINES AND SUPPLIES* CHICAGO

All right I have the regards, Brother Meester. Kindly convey a trunkful of my own in exchange. THE MUTUAL FILM CORPORA-

TION SLIP IS A THING WHICH OUGHT TO ACCOMPANY EVERY REEL. With this slip on a reel, if there is any kick as to its mechanical condition, all the operator need do is set forth the facts, attach the slip to the letter and send it to the exchange manager. The manager can then "go after" the responsible inspector, because his or her number appears on the slip, together with the date of inspection and repair. Another slip which Brother Meester sent reads:

"This reel not inspected. Mr. Operator, please be kind enough to inspect this reel carefully before running. Owing to late night pick-up we could not make inspection before train time. Anti-Trust Film Company, 128 W. Lake Street, Chicago, Ill."

The "not inspected" is in big black letters. This is also a good stunt, though they ought not to come too often. It protects the operator, however, when there is a bona fide reason for sending out an uninspected reel. EXCHANGES WOULD DO WELL TO EMULATE THE EXAMPLES HEREIN SET FORTH.

Where Are We At?

This department has spent a lot of money and tons of hard work on the lens system of the projector, in which study the editor has been more than ably assisted by Brothers Griffiths, Martin, Deutsch, Armstrong and others. We feel that great advancement in the understanding of the optical system of the projector has been made, and that we have accomplished tangible things, making possible a more intelligent and efficient use of present apparatus; also we believe we have discovered wherein present apparatus is defective and inefficient.

It seems to this particular editor, however, that, while we can and doubtless will make further progress, still the problem now ought to be taken up by one or more of our optical manufacturers, and a really scientific lens system evolved, which will take care of the varying conditions met with in theatrical practice without the present huge waste of electrical energy.

The editor is now firmly convinced that the lens system of the projector needs rebuilding throughout. I have said, and I still say, that under present conditions, where high amperage is used, the waste of power is simply shameful. So far as I am able to see, it is quite possible to shorten distance X and lengthen distance Y in a very satisfactory way, provided machine manufacturers will give us the proper distance between the condenser and the film, and further provided that we be allowed a greater operating room front and back dimension. If this condition can be had efficiently, without loss of efficiency, that is to say, if we can locate the arc within, say, not more than three inches of the flat side of a condensing lens, and have a distance of not less than twenty inches, and in some cases very much more than twenty inches, between condenser and film, the matter becomes very simple. But it is either this or the aperture lens, and the aperture lens presents difficulties in that it will in some instances make it impossible to reach the dissolving point of the light ray with the dissolving shutter.

I believe an intelligent application of Griffith's tables is at this time helping matters considerably, but these tables are hampered by the fact that they are designed to work with admittedly inefficient, wrongly designed apparatus.

Martin proposes a new condenser, the factors of which will be a considerable distance apart, but I am afraid it would make the machine impractical, due to its extreme length.

Meanwhile, I repeat, we have made decided progress, though we have not yet reached perfection. That, I think, would be too much to expect at this particular stage of the game.

From An Exchange.

Recently I had occasion to write the manager of a certain exchange in a certain city concerning the complaint of an exhibitor. The exchange manager "comes back" with the following letter:

> I have your letter of the 21st. There is one thing I can tell you, and that is this: If there is any exhibitor in this state who tells you he has complained to this office about poor condition of film and has not received due consideration, you can tell him from me that he is very careless in the handling of truth. One of the main and chief duties which I have assigned to myself since I became manager here, has been to have each and every film thoroughly and properly examined and cleaned before being sent out. It is very likely that the exhibitor who gave you the information contained in your letter of the 21st is sore at me, for reasons best known to himself. I have at all times fought hard to have things done that would not only benefit the corporation I represent and myself, but the general industry in which I am employed. We have had a number of cases where new films have gone out to exhibitors and, on account of improper handling, been returned to us with sprocket holes not only cracked, but completely torn away. I am sure that the exhibitors doing this have not written to you on this point. If they have, let me know who they are, if you see fit to do so.
>
> For your information let me cite you a case which happened last week. I sent a first run film to one of our accounts in the state. It had only been screened once in our projection room. When it came back both reels were scratched as though some one had taken a miniature rake and run it along the film from the opening title to the last foot. Have you ever considered it a good thing to call the exhibitor's attention to the fact that it is extremely important that the films they receive should be handled by them in the same manner as they would handle their own property?

The foregoing letter is very interesting, and I am sorry that, for obvious reasons, I cannot give names. In considering the letter, however, I notice it starts out with the statement that the exhibitor does not tell the truth. Now it is a peculiar fact that in all the almost numberless letters that have been addressed to me by theater managers and exchange managers in answer to letters of mine concerning complaints of abuse, almost every one of them have intimated that the "other fellow" monkeyed with the truth, and there was, as a matter of fact, absolutely no ground-work for any complaint whatsoever.

If the theater manager writes complaining, and I take the matter up with the exchange manager, the first thing the exchange manager almost invariably does is to inform me that the exhibitor is a liar. He does not always use the short and ugly word, but that is what it means. If, on the other hand, the exchange manager complains, and I take the matter up with the theater manager, he promptly informs me that the exchange man is a liar. He does not always use the word liar, but that is what it means allee samee.

Now the fact of the matter is there is just ground for complaint on both sides. In all too many instances the theater manager is guilty of (a) employing an incompetent operator; (b) not seeing to it that his machines are kept in perfect repair; (c) compelling his operator to not only project a picture, but do the rewinding and repair work as well and at the same time; (d) compelling his operator to overspeed the films.

In all too many instances the exchange is guilty of improper or at least extremely poor inspection and repair. It is no uncommon thing for the exchange manager to employ incompetent help at six or seven dollars a week, and then require that help to do twice as much inspecting as a competent man or woman could possibly do and do right. As a matter of fact it seems to me the whole thing could be best settled by thorough and complete organization of both exchanges and exhibitors. The exhibitor should organize thoroughly and completely, and where any exchange manager persists in sending out reels in bad condition they should gather concrete evidence of that fact and present it to the headquarters of the programs he is handling, insisting upon a change of exchange managers, and if this fails then simply cut out that exchange entirely. All this is practical, provided there be the *right kind* of organization among the exhibitors.

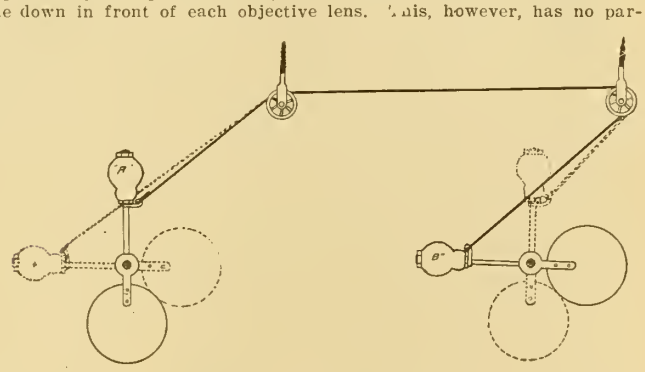
The exchange managers should be thoroughly organized, and the organization should employ a THOROUGHLY COMPETENT inspector whose personality should be unknown to the theater managers in the district. This man should only visit theaters as a paying patron. He should note carefully the speed at which films are run, and such other facts as it is possible for a man working under those conditions to obtain. In addition to this there should be a thoroughly competent inspector who would make at least monthly trips over the territory, inspecting the condition of projection machines and other apparatus coming into direct contact with the film, including a report upon the competency of and methods employed by the operator. This would entail some expense, true, but remember, gentlemen, that film is worth lots of money. I venture the assertion that if these suggestions were faithfully and impartially carried out they would amount to huge good to the moving picture industry, and great good to both the theaters and exchanges.

How It Is Done.

John R. Jameson, East St. Louis, Mo., writes as follows:

> Will you kindly advise me as to the best method of connecting the two dowser handles by a cord or chain in order to dissolve one picture into the next?

The attached sketch makes the matter very plain. Just get two small pulleys, similar to the one shown, which may be had from any hardware store, and screw them into the ceiling. If the ceiling is of concrete, first drill a ¼-inch hole 2 inches deep and drive in a soft pine plug loosely. You can then screw the pulleys into the plug. A flat brass chain, such as is used in a toilet flush, is best for the purpose. You can, of course, use a cord, but a chain is better, and is comparatively inexpensive. If you prefer you can rig a dowser to come down in front of each objective lens. This, however, has no particular advantage. In fact, the condenser dowser is the better, because when it is used you accomplish the dissolving of one picture into the next very well, and at the same time you shut off the light from the machine which is going out of business.



Vaseline Lubricant.

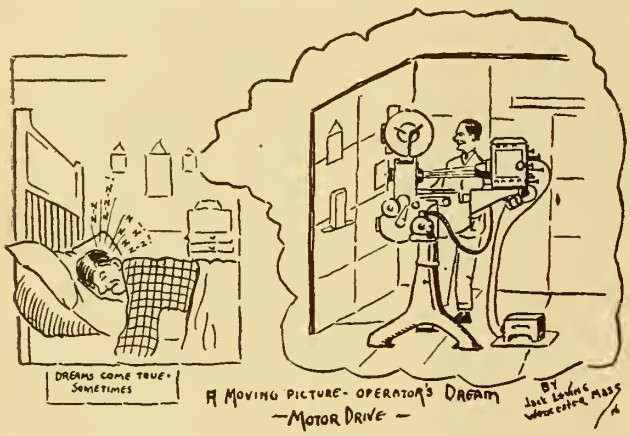
H. A. Putman, Trenton, Mo., wants to know how much vaseline he ought to put in a Power intermittent. Says when he gets too much

there is trouble about it working out through the bearings, and getting smeared on things.

To start with, Brother Putman, don't use vaseline. It is not a good lubricant. It is a petroleum product, and has no very high lubricating properties. Use a good grade of heavy machine oil, and, *when the machine is not running,* fill the casing up to the top of the oil well. In other words, fill the cup as full as you can get it *while the machine is standing still.* If you undertake to oil the intermittent while the machine is running, the intermittent will suck up oil until the casing is practically full and then when the machine stops it will run out again. The fact that the vaseline works out along the bearings would seem to indicate that you need new bearings. I think you will find that a medium grade of automobile cylinder oil will be very satisfactory for your intermittent movement.

Dreams Come True—Sometimes.

In the accompanying sketch, by Jack Levine, Worcester, Mass., the operator is seen at the left engaged in that pleasant pastime known as "hitting the hay," and the number of Zs indicate that he is



hitting it with some force; also note the glad-time design of the pajamas.

To the right we are entertained with a view of the subject of the aforesaid operator's dream—a new motor driven machine. I wonder if this sketch sets forth that which happened to Friend Levine himself.

High Voltage.

Savannah, Ga., writes:

> I have been an operator for many years and am familiar with both A.C. and D.C., but have used the former more than the latter, and as a rule have secured good light by using two 104 volt rheostats connected in multiple. For the past three months, however, the line voltage has been increased, which gives me 118 instead of 104 volts, and under this condition my troubles have been many, consisting of hot wires and hissing at the arc. I cannot keep a light on the screen, no matter how hard I try, and I have had a 50 ampere fuse blow. I reported the matter to our chief electrician who informed me that at one time I had 117 volts and at another time 118 volts at the machine, and that it was up to me to reduce the current with my two rheostats. I have the second edition of the Handbook and am a reader of the department, but cannot find any remedy for the trouble. I claim the voltage should be reduced through the transformer, and not through the rheostats, which are only made for 104 volts. Have experimented with the rheostats in many ways, but cannot improve matters. Please inform me which of the two is the bigger ignoramus—the chief or I, or, are we both worthy of the title? And please give me a remedy for the trouble, if you have one, and I am sure you have.

The remedy, Savannah, is simple, but unfortunately I haven't a second edition of the Handbook before me. However, if you can get hold of the third edition (copy of which you ought to own. It costs $4.00, but it will be worth several times its price to you) look on page 327 and at A you will see the solution. If you have 104 volt rheostats you need a little extra resistance in series with them. Just how much I could not say, but I think two extra coils in series with each rheostat will do the work. I would suggest the following: Secure four 50 ampere rheostat coils or grids (maybe you had better get six while you are about it) and mount them in insulators on the wall of the operating room, as near the rheostats as you can, placing sheet asbestos behind them, with air spaces back of the asbestos unless it is a concrete, brick or hollow tile wall, in which case the air space won't be necessary, and connect two or three of these coils in series with each one of the rheostats. In order to reduce the voltage through the transformer, it, the transformer, would have to be changed, and this is something the light company does not want to do owing to the expense involved. The addition of this resistance should bring your amperage down to normal, but the precise amount of extra resistance you will need will be a matter which you will have to determine by experiment. The thing is illustrated in the second edition of the Handbook, but I don't remember upon what page. The chief is right, but it does not follow that you are an "ignoramus." You simply failed to study the rheostat department of your Handbook to the best possible advantage. You see, my brother, when you get a Handbook you can only get the greatest amount of good out of it by studying it. Merely reading it through does not serve the purpose. You have to get busy and dig in order to get the good out of it. As you are using A.C. I would suggest using larger fuses, and increasing carbon size if found necessary.

Quite Some Financier.

H. F. Usher, Hamilton, Ont., says:

> I bought one of the second edition of your Handbooks in 1913, took good care of it, and the other day sold it for $2.00. I have seen the new book, and of course that means an order. I am sure it will be a great help to me. I have a Power Six A and a Six B, with one motor drive; a 68 level throw, with a 14 foot picture on a Radium Gold Fibre screen. I have a motor-generator set which gives 50 amperes at 70 volts; also there is a voltmeter and ammeter, and with the aid of the Handbook there is no reason on earth why I should not get good results. With regard to meal ticket operators, why we have some here in Canada, one using a shamrock punch. A sample of his work is enclosed.

This brother is quite some financier. He bought a Handbook, used it for three years and then sold it for within 50 cents as much as it cost him. All of which, I think, the ordinary man will consider is "going some." If Brother Usher was in New York it probably would not be long before he would graduate into a financier—maybe of the "high" variety, though let us hope not. But anyhow, he is, I have been told, an excellent operator. The pieces of film showing the shamrock punch are short, but I find four punch marks, each fully ⅛ of an inch in diameter, in one picture. I would suggest to the owner of this particular punch that he swap it for a yellow dog and kill the dog, and the quicker he does it the better it will be for the film placed in his charge.

School Projection.

New York City makes the following query:

> Would you kindly send me the address of a reliable school in which to learn motion picture projection, and, if possible, motion picture photography. Also kindly inform me whether or not there is a demand for operators.

Yes, New York, there is a demand for real, genuine operators, who understand both the technical and practical side of their profession, but *there is no demand for the school product.* In fact the market is not only flooded, but actually swamped with that particular brand of "operator."

No, I cannot recommend any "reliable" school, except the *school of experience, plus hard work and study. If you wish to become a moving picture machine operator, the only and best advice I can give you is to proceed the same as you would proceed if you wished to be a plumber, a locomotive engineer, a brick-layer, an architect, or any other craftsman. Serve an apprenticeship, and during that apprenticeship study good and hard, thus combining the technical with the practical.* The trouble with the school product is that he undertakes to learn an exceedingly difficult profession in from two to six months, and then places himself on the market as an operator without having had one iota of practical experience in practical projection, or any real bona fide experience in any kind of projection. If you undertook to learn to be a lawyer, or a doctor, you would expect to serve an apprenticeship of not less than three or four years. If you wanted to be a locomotive engineer you would certainly expect to serve an apprenticeship of at least five, six, seven or eight years. Why, even to become a brick-layer would require at least two years. And none of these professions or trades are more complicated or difficult than is the profession of projection. To learn to be a brick-layer you have got to learn to lay brick; to learn to become an electrician you have only to learn electrics; to be a lawyer you must only learn law, but to be an operator—that is to say, a *real* operator, you are compelled to learn electrics, optics, mechanics and several other things.

Now don't imagine I have said all this in order to discourage you. Far from it. I am simply giving you straight facts. You can, of course, learn to be an imitation operator by going to a school, and for this purpose one school is about as good as another. The only trouble is that after you are through with your school you are *not* an operator, but just a rank imitation who has learned to answer examination questions without knowing or understanding the true meaning of the answers you yourself give, and *there is no market for that sort of operator.* You might secure a job, yes, but you could only secure it by working cheap, cheap, cheap, thus being unfair to other operators, and to everyone connected with the moving picture industry, including the industry itself.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specifications (Continued).

MOVEMENT.—The movement is that part of the camera mechanism which draws the film down between each successive exposure. There are many types of movement, but the best of these is probably the harmonic cam. This is often called the Lumiere, or the Lumiere-Carpentier movement, as it was first used in a camera of that name. The harmonic cam is a triangular cam with curved sides, working between two guides which it moves up and down as it revolves. As it accomplishes the downward movement of the fingers in a quarter of a revolution it permits of a larger shutter opening than any other movement in general use. The Geneva, or Maltese Cross movement has been used in camera construction, and while it gives a quicker downward pull of the film than the harmonic cam, it has several disadvantages which preclude its use. In the Geneva movement the downward draw of the film is accomplished in about an eighth of a revolution, but, as this movement bas four bearing surfaces which are liable to wear unevenly it has not found much favor as a camera movement. Should one side, for instance, wear a trifle more than the other three sides, every fourth picture in the negative would be slightly out of register with the other three. In addition to this, slight variations in the thickness of tbe negative film, or its pliability, cause it to ride the intermittent sprocket more or less snugly, causing a variation in the frame line, or an up and down movement of the picture. The harmonic cam, on the other hand, revolves once for each frame taken and any small amount of wear, being the same for each successive picture, is not appreciable. This wear may be readily taken up in most constructions by loosening two screws which would hold one of the guides between which the cam runs, and the guides may be adjusted firmly against the cam, thus taking up the wear. The shutter opening with the Lumiere movement may be greater than 180 degrees, which is much more than any other movement in common use. The shutter blade could be reduced to 90 degrees were it not for the fact that it must have an additional width sufficient to cover the aperture opening, so that the smallest shutter blade that can be used in any movement is that fraction of a revolution during wbich the film moves downward plus a segment wide enough to completely cover the aperture opening from corner to corner. The Pathe, Prevost, the Universal, the Gillon, and many other makes of cameras, use the harmonic cam. Almost all otber movements are some variation of the rod and crank principle. That is, a rod or other connection fitted to a crank pin on the shutter shaft actuates the up and down movement of the claws. Since the downward movement of the crank is one-half of a revolution, no rod and crank motion can have as wide a shutter opening as the harmonic cam, although some of them decrease the time in which the film is moved down by having a crank whose throw is greater than tbe distance from picture to picture, and use only a portion of the crank throw for drawing the film down, the engagement of tbe pins or claws with the film taking place after the crank has commenced to move downward and releasing before the crank reaches the bottom of its throw. There are many variations of the rod and crank movement. In the Pittman model the fingers are upon springs actuated by a crank. The fingers move in a circular path except when drawing down the film, where they are forced to subtend a chord of the circle by a friction plate in tbe plane through which the film moves. This friction plate being struck 16 times per second by the revolving spring claws makes this movement a very noisy one. In the Williamson movement a small arc-shaped slot guides the pins in an approximately straight line during the period of their engagement with the film. In other movements a double crank is used, giving both the in and out and up and down movement to tbe claws. A third variety of movement which was much used a few years ago was called the Slip Claw movement. In this movement the claws were ratchet-shaped and in their upward travel slipped along the perforation as a pawl slips over a ratchet. The Pathe Freres formerly made an amateur model which used the slip claw movement. The slip claw movement has almost entirely gone out of use because it could not be reversed. No matter in which direction the crank of the camera was turned the slip claws would pull the film down in the same direction, and an inadvertent throwing back of the crank for even a fraction of a revolution would cause the film to lose its upper loop, and unless there was a great nicety of adjustment between the friction at the gate and tbe pressure of the spring claws they were liable to push the film backward on their upward travel, causing the frames to overlap, tbereby making what is called a creep in the film. The in and out movement, or the movement of the pins in and out of the perforations, is accomplished in various cameras by many different methods. A positive in and out movement is much to be preferred over one which is accomplisbed by some sort of spring pressure. A positive in and out movement is one in which the pins are pressed in and withdrawn by a mechanical movement, such as a cam or drunken screw. In the Pathe and Gillon types the in and out movement is accomplished by a drunken screw. A drunken screw is a thread having an irregular pitch, the thread used for the in and out movement being a continuous one with the contours so placed as to force the pins into the perforations at the beginning of the downward throw of the cam and withdraw them at the bottom of the throw. In the Prevost movement the in and out throw of the pins is accomplished by small harmonic cams of the same design as the larger cam which produces the up and down movement. Most of the rod and crank types of movement have a cam working against a spring to push the fingers in and out, the cam pressing the fingers in and the spring pushing them out when released by the cam. It is possible to operate a movement of this type so fast that the spring does not have an opportunity to withdraw the fingers quickly enough, thereby causing creeping and losing of the loop. The Ernemann camera has a rod and crank movement with cam and spring for the in and out finger movement. There are many types of movement beside those mentioned, none of which, however, are enough in general use to justify discussion here. In purchasing a camera, therefore, make sure that the movement is some modification of the harmonic cam with a positive in and out movement of the claws, with a second choice on one of the better types of rod and crank movement; the DeBrie camera being a camera of the highest type of rod and crank movement. As nearly all parts of a camera movement shift backward and forward 16 times per second they are subjected to a great deal of wear. All of these parts subject to wear must, of course, be kept constantly but lightly lubricated, and should be provided with means for adjustment so that there is the least possible amount of play between bearing surfaces. The finger shuttle, that is a frame bearing the fingers, which moves up and down, is carried in some sort of guides which should be provided with adjustable gibs for taking up wear.

Shutter.—The shutter is the revolving blade which cuts off the light from the lens while the film is being moved downward for the next picture, or exposure. The circular revolving shutter is so universally used in motion picture cameras that it is almost unnecessary to take any other type into consideration in this article. The shutter should consist of two blades, one of which is set immovably with a minimum area for keeping tbe aperture closed during the downward movement of the film. Another blade should be provided which may be adjusted so as to decrease the opening in the shutter by revolving it past the fixed blade, so that the opening may be entirely closed if necessary. While it is preferable to use the maximum opening of the shutter in most instances, there are many times when it is desirable, for various reasons, to cut down the exposure by means of the shutter opening instead of a smaller diaphragm opening. A means for decreasing the shutter opening while the camera is in operation is called a shutter dissolve. By its employment are obtained such effects as fade-outs, fade-ins, dissolves, etc. There are two types of shutter dissolve, the automatic and the hand operated. In the automatic dissolve the pressure of a button on the camera throws a clutch into operation that closes tbe movable shutter blade gradually in a predetermined number of feet of film. With the hand operated dissolve the shutter may be closed gradually by hand in any length of film desired. Neither one of these features is provided generally by camera manufacturers, one of the few exceptions being the Bell & Howell camera, which has an automatic dissolve incorporated in the camera mechanism. So desirable is this form of dissolve that most professional cameramen have had them independently installed in their cameras by some mechanic who makes a specialty of cinematographic machinery. It is to be expected that most manufacturers will meet the demand for this device in their later models of cameras.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any questions concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered thorough this department.

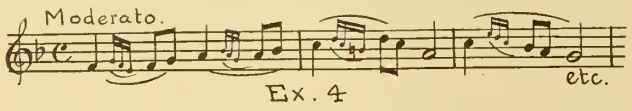
Improvising. (Part II.)

By Clarence E. Sinn.

ARTICLE II.

THE grace note the turn and like embellishments may, with very slight modification, be changed to "passing notes," and the phrase resulting may suggest other variations. Note the groups of triple grace notes in Ex. 4.

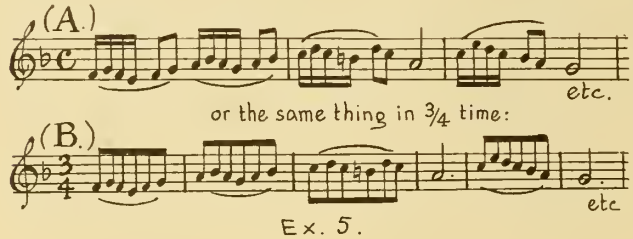
Using this as a starting point the most likely thing to suggest itself



Ex. 4

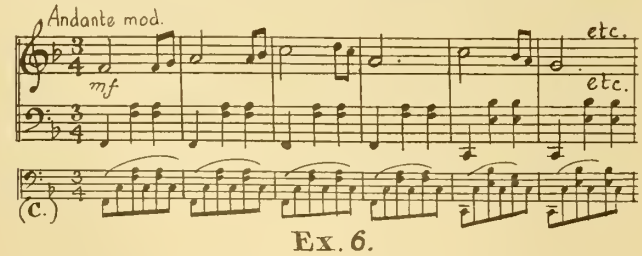
would be the variant as shown in the top line of Ex. 5. (A.) Nothing very characteristic about it, neither is it particularly attractive, but by changing the tempo to ¾ we get a phrase which is a little better. (B.) This could be used in lively passages similar to Ex. 2, which was given in the previous letter. (Article I.)

The examples given above are not to be considered as finished products



Ex. 5.

nor themes worked out to completion. They are given merely as illustrations of a mechanical means of making one theme suggest another. The new theme resulting may resemble the original closely or remotely, just as you wish. As a general rule, when using a theme to represent your pictured character, you want that theme to be recognized by your hearers whenever you play it. And if you ever do feel that variety demands a change—or at least a modification—and you do not care to let your descriptive theme be lost sight of (I should have said sound instead of sight, only I don't know how to ring in the word), you can satisfy yourself and the hearers by modifying and elaborating the theme.



Ex. 6.

If your invention is good, you need no hints as to how to use it. If you haven't had much experience along this line, you will find in these articles much help as to the modifying and elaborating melodies in a mechanical way.

The last article touched upon changing the tempo and reversing the keys from major to minor, etc. This bears upon the introduction of "passing notes."

Look again at the small notes in Ex. 4. You can see what relationship they bear to the original melody, and yet how they can suggest (when changed to passing notes) an entirely different theme.

By changing the two themes suggested in Ex. 4. (A. and B.) to minor keys (make the signature four flats) we carry the idea still further.

Ex. 6 gives still another form of the original theme. This time we have simply lengthened the first notes of the group—making it a ¾ Andante mod. The character is much the same as that of the theme in its original form. (Ex. 1. Article I.)

A "running" accompaniment is also shown in an extra staff. (C.)

Tubular Organs.

By Clarence E. Sinn.

SOME time ago in describing an instrument in this department I quoted an organist as saying "a tubular organ is not a pipe organ." I was trying to get some information at the time regarding organ mechanics—something outside of the technical expressions of the factory. I am in receipt of two communications from Mr. F. F. Pitts, president of the "Pitts Pipe Organ Co," Omaha, Neb. Mr. Pitts has partly promised to write an article for this department concerning pipe-organs and I am sure he could give us something of interest. Indeed, I should like to use the two letters I now have from him, but he asks me to defer quoting him at present. I'll confess here and now that I am using this means to try and pry a letter out of him. However, I cannot refrain from using a couple of passages from his letters—and I hope he will forgive me for it. He says in one place:

> "In your article you convey the impression that a tubular organ is not a pipe-organ. Such ignorance stamps the writer as incompetent to deal with the subject intelligently and comprehensively."

In another place he says:

> "Please let me make this plain, that a Tubular Organ has no reference to the pipes whatsoever, but is only applicable to the mechanism. It denotes the method employed in the operation of the mechanical parts of the instrument."

Here follows a short but interesting description of organ mechanism which I will not print at present—not until I see whether Brother Pitts is going to come across with an article.

As to the term "tubular organ," I have heard it used on a few occasions to differentiate instruments containing pipes of a certain kind from other instruments containing only another kind of organ pipes. Now the organist quoted in the previous article certainly used the expression in this sense—a wrong sense it seems. I am not an organ builder and in seeking details about these instruments I gather information where I can, and take every precaution I can think of to verify it before sending it to the printer. Now the combination instruments which have entered the field are a comparatively new thing. By reason of their makers' direct appeal to moving picture exhibitors, these machines have a news value to me. I believe their inventors and builders are trying honestly and conscientiously to fill what they believe to be a want. And judging from the growth of their business one would be justified in presuming the exhibitors were of the same opinion. Now anything about these instruments will interest a certain number of Moving Picture World readers, and so when a manufacturer sends me word that he has something new I go and take a look at it. If it looks good I will say so. I can only vouch (personal knowledge) from what I see and hear and understand. As much of the description is usually technical, I sometimes try to simplify it and submit it to the demonstrator before using it in a letter. Sometimes I get some good tips from instrumentalists working in the theaters. But one must allow for two things, namely: The attitude of the maker or of the demonstrator who are so wrapped up in their project as to be over-enthusiastic quite often. Second: The attitude of the average organist, who is often bitterly prejudiced against innovations.

And this brings me back to my starting point. When I quoted the party as saying "a tubular organ is not a pipe-organ," he did not refer to the action but to the kind of pipes used. That was the impression I tried to convey and I know some of my readers understood it in that way, for at least one of them thinks I favored one "tone-quality" of organ pipes above the tone quality of another. On re-reading my article (Dec. 16) I can see how it might be made to read that way, but I shouldn't have let it. The tone-quality of one kind of pipes is different from that of another. Both wood and metal pipes (including "reed pipes") are used in the large and pretentious church organs. It would be absurd to say the tone quality of one was better than that of another. But they are vastly different. The instrument I saw at the "Harmo-Electric" factory was as I described it. Some of my information was the result of my own observations, some of it (necessarily) given by the superintendent and demonstrator; and all verified insofar as I was able to do so.

As to relative merits of any of the combination instuments. I would

not presume to discuss the matter even if I had an opinion. It is largely a matter of personal opinion, and not a proper subject of this department.

I understand the "Harmo" people will fit their instruments with any or all kinds of organ pipes, to suit the buyers' pleasure or fancy.

I believe Seeburg and some others are prepared to do the same thing. I expect to visit his factory (Seeburg's) soon and see what they have. They told me last summer they would have something new to talk about pretty soon, but I haven't heard from them since.

Musical Score of Joan the Woman.

Reviewed by Norman Stuckey.

FOR the Lasky production, "Joan, the Woman," featuring Geraldine Farrar, now playing at the Forty-fourth Street Theater, William Furst has composed a musical setting that now stands as the most noteworthy film score ever heard in New York theaters.

Mr. Furst was formerly musical director for David Belasco and the late Charles Frohman. His musical setting of "Kismet" and other productions attracted wide attention.

This is not the first time that Mr. Furst has composed a music score for a big "Joan of Arc" production as it was he who composed the music for the Joan of Arc pageant in the Harvard Stadium in 1907, when Charles Frohman there presented Maude Adams as the immortal Maid of Orleans.

When Miss Farrar was at the Lasky studios in Hollywood, California, last summer, appearing as Joan of Arc before the camera, Mr. Furst at the same time was working on the music score for the production. This association between the composer, star and producer, Cecil B. De Mille, established a new kind of relationship so far as the musical setting of pictures is concerned.

An incident of interest in this connection is that when Mr. De Mille came to New York and first showed "Joan, the Woman," privately to friends, he remarked when they congratulated him—"I am glad you are delighted, but wait until you see it at the same time you hear Mr. Furst's score." It was a word of prophecy more than realized at the public exhibition.

The history of "Joan" is known by nearly everybody and the screen version, written by Jeanie MacPherson follows history in its essentials. "Joan, the Woman" traces the story of the peasant girl in the little village of Domremy to her final martydrom by burning. We see the brooding of Joan, the coming of the spiritual call to deliver her country, her appearance at the shabby make-shift court of the weakling, Charles VII., her electrical appeal to her courtiers and the march of the newly created army, led by the girl in white armor, upon the British forces laying siege to the city of Orleans. The story moves swiftly from the crowning of Charles VII, at Rheims to the ultimate capture of Joan, her cruel persecution by the Bishop Pierre Cauchon and her death as a heretic, neglected by the king who owed his throne to the girl.

The story itself offers wonderful opportunities for a composer, and Mr. Furst has taken cognizance of these and the result is an exceptionally beautiful score, resonant in tone, finely balanced, and by turns delicate and powerful.

From a musical standpoint, the score itself is distinctive. It is exceedingly well orchestrated and this means much, especially where a great variety of tone painting is necessary to faithfully portray the many highly dramatic scenes.

The orchestra comprises forty capable musicians, an important point overlooked in many productions of such magnitude and quite necessary where much solo work is required, and there is plenty in Mr. Furst's score.

There is an orchestral prelude lasting about four minutes, with brass introduction, followed by a short Oboe solo. The prelude ends and the curtain is raised during the sounding of deep-toned chimes which are on the stage. There is no music during the showing of the descriptive titles.

Two themes are quite prominent throughout the entire score—the love theme—a beautiful andante movement, played during the love scenes between Joan and Eric Trent, and a misterioso whenever L'Oiseleur, a fanatical monk, appears.

The love theme is made highly effective as a cello solo, accompanied by harp and later with strings and harp.

Muted brass is used with excellent effect in many of the big scenes, but Mr. Furst does not hesitate to use the entire brass section in scenes of any magnitude. Particularly noticeable in the brass section is a Tuba, which is used effectively.

As the story concerns Englishmen fighting in France, Mr. Furst has cleverly arranged the Marseillaise, which he introduces in many scenes. He also uses the English song, Rule Britannia. Combining Rule Britannia with the Marseillaise in different parts of the picture, a novel and appropriate effect is secured.

When the Burgundians, led by Eric Trent, attacked the little French village of Domremy, there is a splendid and colorful *agitato*. This is followed by another *agitato* of entirely different *tempo*, when the soldiers put the peasants to rout and ransack the village.

When Eric discovers Joan, the love theme is heard for the first time, interrupted by a highly dramatic movement when Gaspard wounds Eric. The love theme is heard again when Joan sympathizes with Eric and continues quite softly until they part.

Later Joan seeks an interview with Charles VII. The guards laugh at Joan, and when Joan snatches a dagger from a nearby soldier's sheath and breaks the sword of the soldier who doubts her faith, there is a sudden crash and a brief pause in the music.

The scene changes to the court, where music of lively character is introduced. Charles VII is finally persuaded to see Joan. A beautiful *andante* is played, and during Joan's interview with Charles VII, the music blends perfectly with the varied action, reaching a *grandioso* climax when Joan assures Charles VII and his subjects that she will save France.

The scene suddenly changes. The English soldiers approach the city walls. Rule Britannia, arranged as a brilliant march, is used effectively.

Arrayed for battle, Joan enters the hall, announced by the fanfare of trumpets. Mr. Furst introduces a short hymn here as Charles VII blesses Joan, who is about to lead the soldiers of France into battle. A long drum roll calls the soldiers to the colors.

During a stirring march, the troops, led by Joan, depart for the city of Orleans. The music increases in *tempo* as Joan enters the city, and during the battle scenes, dramatic *agitatos* are used. This battle music is very descriptive, with its orchestral masses of tone and its wonderful harmonic colors.

Later, Joan is wounded, and when discovered by Eric Trent, the love theme is heard again, and it reaches a beautiful climax when Eric surrenders to the victorious Joan.

In the opening of Part II, Joan returns victorious. For this scene Mr. Furst has composed a splendid triumphal march. When Eric is brought before Joan and sentenced to imprisonment, the love theme is again made quite prominent.

Mr. Furst has composed a colorful coronation march for the scene when Charles VII is crowned. A short *religioso* movement is heard as the priest crowns Charles VII, and strains of the Marseillaise are again introduced.

Later, a peasant calls and begs Joan to return to her parents. Joan refuses and a pathetic *andante* makes this scene one of sadness.

In the chapel, Eric is brought before Joan and given his freedom. Eric confesses his love for Joan. The love theme is heard again when Joan tells Eric that her love is for France alone, and for him to go his way and forget her.

During the scene when L'Oiseleur, the fanatical monk, tells Charles VII that Joan is a witch, Mr. Furst introduces a minor theme, which is heard throughout the score whenever the monk appears.

Later, Eric returns to the English camp. He is ordered to capture Joan, which he does, much against his wishes, and when Joan learns that Eric is responsible for her capture, a beautiful and dramatic *andante* movement is introduced which is totally untrammelled in matter of expression.

When Joan is being ransomed, the music reaches a superb dramatic climax. Joan is led to trial for witchcraft, and a slow, minor march creates a scene of sadness and despair.

Eric tries to rescue Joan, and Mr. Furst, never at loss for a fitting dramatic movement, introduces another effective *agitato* in this scene.

There is lively music during the King's festival, followed by characteristic numbers while the girls are dancing.

The scene changes. Joan, in prison, has not lost faith, and Mr. Furst has composed some beautiful, religious music, powerful in harmonic treatment and rich in tonal beauty.

Music of sad and minor character is introduced when Joan is led to the stake, and when Eric approaches and hands Joan a small wooden cross, the love theme, with heart-breaking pathos, is heard again.

Mr. Furst has secured a wonderful orchestral effect during the fire scene, and aside from being entirely original in treatment, it is exceptionally descriptive and fine.

The picture ends with the Marseillaise, full brass. There is a brief pause and then three sustained chords.

The score of "Joan, the Woman" is a profoundly beautiful one, noble in conception, and wrought out in an infinity of subtle detail of *nuance*, dynamic contrast and orchestral color.

Mr. Furst can well be proud of his score, and all interested in the musical interpretation of moving pictures should not fail to see "Joan, the Woman," and hear Mr. William Furst's symphonic masterpiece.

New Popular Numbers.

One-Steps—"How's Every Thing in Dixie?" "I Want to Be Good, But My Eyes Won't Let Me" (Remick); "Put On Your Slippers and Fill Up Your Pipe," "Have to Pass the Apples" (Broadway Music Co.); "Two things to Do On a Rainy Night" (Shapiro-Bernstein); "Sweet Babetta," "Honest Injun" (Harry Von Tilzer); "Pink Pajamas" (Waterson, Berlin & Snyder); "Back to California" (Witmark); "Smile, Smile, Smile" (Chappell).

Fox Trots—"They've Got Me Doin' It, Too," "Buzzin' the Bee," "Yaddi Kaddi Koo," "Dance and Grow Thin" (Waterson, Berlin & Snyder); "Whose Pretty Baby Are You Now?" "Pozzo" (Remick); "Just the Kind of Girl" (Harry Von Tilzer); "Made to Order for Me," "Pray for the Lights to Go Out" (Stern); "Whole World Comes From Dixie" (Shapiro-Bernstein); "Teasing the Cat" (Forster); "Her Soldier Boy," "You're in Love," "Girl From Brazil" (Schirmer); "Havanola" (Ricordi); "Turn to the Right," "Mississippi" (Jerome); "Hicki Boola Boo" (Broadway Music Co.).

Waltzes—"Flora Bella," "I've Loved Only Once" (Feist); "Come Back, Sweet Dreams," "Bring Your Kisses to Me," "The Kiss Waltz" (Schirmer); "Erin Is Calling" (Jerome); "Fanny's First Waltz" (Ricordi); "Missouri Waltz" (Forster); "Since You Have Told Me You Love Me" (Waterson, Berling & Snyder).

New Russian Piano Music.

Four new Russian piano numbers, which should find a place in every pianist's library, are the following, from the house of Oliver Ditson Company, Boston: Glazounoff—"Valse in D major," Grodski—"Valse Capricieuse," Barmotine—"Berceuse," and "Orientale," by Armani.

Send Us Your Programs.

Musicians are requested to send us their musical programs used for feature pictures, and those of merit will be published in these columns.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Six Travel Subjects, Two Scientific, One Industrial, One Zoological, Two Topical and One Military Subject.

Reviewed by Margaret I. MacDonald.

"Winter Sports in America" (Paramount).

IN NO. 52 of the Paramount Pictographs will be found some delightful "snow stuff." These scenes have been taken in the neighborhood of Lake Placid, and encompass tobogaining, bob sleding, skating, hockey and curling. The photographic quality of these pictures is exceptionally good, and the comedy element which often pervades sporting scenes is emphasized.

"Bordeaux to Pauillac" (Gaumont-Mutual).

"Mutual Tours Around the World, No. 12," also presents views along the Gironde River on the west bank of which is situated the town of Bordeaux. It shows the Bordeaux bridge which divides the port into two parts, one side of which is used for small craft and the other for large vessels. Among the items of interest about Bordeaux which are presented is the Monument des Girondins erected in early days by a political party of that name. A trip down the river brings us to Pauillac, famous for its wines, where we are shown its quays, a promenade of the city, and other points of interest.

"In the Shadow of the North Pole" (Paramount).

A short subject appearing also in No. 52 of the Paramount Pictographs presents several interesting scenes photographed by Christian Leden during the Alaskan winter season. In it we see the Eskimo putting the finishing touches to the exterior of his winter home. Some scenes on the open sea are shown with whales floating about in abundance, also scenes exemplifying the skill of the Eskimo in his skin boat or "kiyak."

"Historic Virginia" (Gaumont-Mutual).

See America First, No. 71," contains a number of scenes of historic interest in old Virginia. The opening of the reel is devoted to Williamsburg and vicinity. Views are shown of the old Powder Horn, the Brunton Parish House, erected in 1710, the Court House, the William and Mary College, erected in 1693, and the first Custom House. At Hampton we are shown among other scenes St. John's Church, erected in 1628, the river which served as a picket line between the Union and Confederate armies during the Civil War, and Hampton Roads where the battle between the Merrimac and the Monitor was fought. Some views of Old Point Comfort are also included. The town of Norfolk is given considerable attention in this reel showing the old St. Paul's Church, erected in 1739, a panoramic view of the town, and two residential sections, the Hague and Ghent, also the light houses at Cape Henry. The reel finishes with an animated cartoon entitled "Absent Minded Willie."

"The Monastery of St. Thessalonica" (Gaumont-Mutual).

Interesting scenes at this monastery which lies just outside Salonika, and which give a good idea of monastery life in that part of Greece which has recently been redeemed from Turkish rule, are shown in "Mutual Tours Around the World, No. 12." The dilapidated appearance of buildings, etc., and the general aspect of stagnation is a sad and sorry sight to the eye of the progressive modern mind. We learn at the same time that much of the revenue of this monastery is derived from the breeding of pigs and the cultivation of olives.

"Gorges of the Nive" (Gaumont-Mutual).

Some attractive views on the Nive river as it pushes its way through the French Pyrenees are shown in "Mutual Tours Around the World, No. 12." This subject is short, but what there is of it is strictly interesting. As well as views of the gorges of the river there are presented picturesque scenes showing the mountaineers, women and men working side by side; also sheep grazing on the hillsides.

"The King of the Rails."

In this number the manufacture and evolution of the modern electric locomotive is shown. Starting with the savage walking in the forest it follows up the various modes of transportation from the wheelbarrow to the first locomotive, and the final and evolution to the electric locomotive. The main portion of the film is taken up with illustration of the manufacture of an electric locomotive, showing the making of the wheels, the placing of the wheels on the trucks, the manufacture of the cab, the assembling of the completed engine, the winding of the armatures, and the placing of them in the motors, each of which develop 430 h. p., and the cutting of steel plates by means of acetylene flame. A comprehensive illustration is also given of how the electric current passes into the engine, overhead wires and pantagraph trolley being used, and of how the current passes through the engine to the motor, ending with a view from underneath the moving engine showing how the power is transmitted to the wheels. The closing views show a completed locomotive in actual operation on the Chicago, Milwaukee & St. Paul Railway, of which about 400 miles is electrified, drawing attention to the ease of its operation on a mountain grade. Views are also shown of Rainbow Falls and Grand Falls, Montana, from which the electric power is derived.

"Discovery of the Shot Tower" (Paramount).

The origin of the present method of manufacturing shot is given a brief illustration in the Paramount "Pictograph, No. 52." We are shown how, by an accidental spilling of molten lead into a pail of cold water it was found that the lead in the sudden cooling process separated itself into small granules. This illustration could have been made much more effective by additional scenes revealing the practical methods now in vogue founded on this principle.

"Raising Silver Fox" (Universal).

An industry which has recently come into existence, and which has been shown to be extremely profitable is the rearing of silver foxes for the fur market. An instructive treatise on this industry will be found in the "Universal Screen Magazine, No. 7," showing scenes on a silver fox farm, the feeding, etc., of the foxes, the measures resorted to to prevent their escape, and other details leading to the final convertion of Mr. Fox's skin into a neckpiece for milady.

"Sea Lions" (Ditmar).

An attractive subject in which the habits of the sea lion are illustrated. An interesting closeup of unusual interest refers to an evolution which has produced huge flappers in place of feet, and which facilitate its movements through the water. The diving and swimming of these animals is nicely illustrated, and also the dexterous manner in which they catch fish which is thrown at them from a distance of as much as twenty feet. Attention is also called to the fact that fish is their only food.

"What We Eat" (Universal).

No. 7 of the Universal Screen Magazine shows instructive views of the inspection of meat, grapes and oranges by the New York Board of Health. The main details covered are the inspecting of fit and unfit carcasses, the destroying of diseased meat by pouring over it a powerful acid to prevent its sale to the consumer. We learn also that moisture on a barrel of grapes indicates that its contents are bad. In the examination of oranges we find that so careful is the watch kept by the Board of Health on the foods that enter the market that the discovery of a single crate of decayed oranges results in the inspection of an entire cargo.

"Bending the Human Twig" (Paramount).

This subject also contained in "Paramount Pictograph, No. 52," gives an insight into the work of vocational schools.

It is interesting to see boys at work learning to run a steam engine, delving into the mysteries of cabinet making and printing; and to some of us it is astonishing to see young boys designing women's garments, deftly draping materials on forms. Added to these are scores of what the subtitle terms "youthful Edisons" busily engaged with the wonders of electricity. A glimpse into the millinery department of a girl's vocational school is also shown.

"Afloat and Ashore" (Mutual).

The fourth number of "Uncle Sam's Defenders" gives scenes on board the battleship "Texas," showing the bringing aboard of provisions, the washing of the decks, the gun loading drills, target practice, rowing contests, and swimming in tropical waters. Other scenes show the sailors employed with domestic duties such as sewing. There are also religious exercises, boxing matches, etc., shown.

"Germany and Its Armies of Today"

Films that Vizualize Conditions in the Germany that Lies Behind the Trenches.

Reviewed by Ben H. Grimm.

CONSIDERABLE educational value is attached to the series of German official films released under the general title, "Germany and Its Armies of To-day," which are reviewed in another column. In these pictures are seen an indication that Germany believes that the chief historian of the future will be the motion picture. For these pictures are history—a history of internal conditions in Germany. They do not show war scenes, but are an interesting visual exposition on the Germany that lies back of the trenches. Although they at times show a tendency toward propaganda the films show what is going on in a country upon which a food blockade has been placed, and a country in which those not fighting have been compelled by circumstances to take the places of able-bodied men.

The human-interest element pervades the pictures. The woman's burden—her physical burden—is touched upon at considerable length. Buxom women have replaced men who dropped their ditch-shovels for rifles; women have replaced male letter carriers, conductors, signal men, and in many other ways are carrying on the work of men. We see all this on the screen, and, censored as they are, the films are the most informative intelligence regarding Germany that has reached this country for public consumption since the beginning of the war.

THE LITERARY DIGEST OF THE SCREEN.

The Topical pictures at the Rialto recently have more than sustained the reputation of the picture news purveyor. The New-Year customs are taking on a large proportion as judged by the "Mummer" procession in Philadelphia, with great street parades, with floats typical of all kinds of fun, and costumes both humorous and grotesque, causing the wearers to display the most absurd antics to please the crowds; doubtless by means of the screen these ideas will spread to other parts of the country. Winter sports in different parts of the country vary with the nature of the weather of which America is able to boast the two extremes, with a winter and a summer in vogue at the same time in different parts of the country. Where the winter weather prevails skating is the attraction of the crowds, with occasionally some professional giving exhibitions of fancy skating. Pictures of Ice-boat racing are attractive, the speed of sixty miles an hour seems none too fast under the circumstances, although a sudden stop or a spill is no small matter to the unfortunate racer.

A giant snow-plough on the railway cutting its way through thirty inches of snow is an evidence of a mighty power against a mighty foe, the great whirling mass of snow making a most picturesque wheel; a combination of beauty and power with progress.

The new great floating dry-dock five hundred feet long and eighty-five feet wide, will be to many an evidence of most modern conveniences which the Government is building to keep the Navy up to the times, the launching of this monster so successfully was an inspiring sight; surely all such pictures as these are of great help to school children and should be widely shown and seen.

The recent munitions explosions in New Jersey gave occasion for a most unusual set of pictures; fire pictures are exceedingly common, but such fire pictures as these may seldom occur. Of greatest interest, and one that does much credit to the camera man is a glowing picture of a burning building in which the shells and shrapnel are in active explosion, no picture of pyrotechnics ever had such realism as is seen here, and, while elsewhere pictures of the debris and after effects of the fire may be shown, here is seen the actual combined fire and explosion. Freak shots are given special attention, showing how many stray shots had, while fortunately doing no damage, landed in strange places, as the frame of a house window, the side of a railroad car, in the railroad bed, severing a rail and thus stopping traffic; fortunately this "freakishness" was the extent of the damage done directly by the shots, the greater damage being done by the fire and the effects of the explosion shocks. W. H. J.

GERMAN WAR PICTURES THIRD SERIES.

At the Strand theater the chief attraction for the Topical student is found in the third of the series of German War Pictures. Again these are on the Eastern front, and show General Mackensen following up his Roumanian campaign. The scene is that of the famous bridge, Chernavoda, connecting Bucharest, the Roumanian capital, with Constanza on the Black Sea. This bridge, some fifteen miles in length, is very picturesque, being at once both light and substantial in appearance; it spans a swampy ground of about fourteen miles in width, and was partly blown up by the Roumanians to block the pathway of the Teutonic invaders; activities as in progress at the bridge-head are seen.

The weakness of the Roumanian army is immediately seen, when after reading the sub-title that a Roumanian ammunition train is to follow, and one naturally expects a railroad train as in France or Germany only to be disappointed by a long line of slow plodding Ox teams, one therefore immediately discovers that as an Ox team is to a railroad train, so is the Roumanian equipment to that of their German conquerors. Many of these Ox teams are in evidence as they are in use, taking the terror stricken inhabitants to supposed places of safety. The scenery of Roumania, while attractive; suggests a very primitive land, with the inhabitants of an equally primitive appearance. These pictures have undoubtedly a great drawing power, as the house is always crowded. Topical pictures of the nature described above are as usual in fine order. A digression is made with some "Picture Oddities," these are selections of humorous conditions grouped together affording an opportunity to see them in their striking manners, even as a little while ago a number of picture thrills were grouped in the same way. "The White Raven" is the feature on this program, with Miss Barrymore as the star attraction. With such an actress this is an unusual picture; as it is reviewed elsewhere mention is made of it here because of its exceptional features which all should see. W. H. J.

REORGANIZING CHILDREN'S MATINEES.

There appeared in an issue of this magazine several months ago a detailed reference to the work of Mrs. Elisabeth Richey Dessez and Mrs. Philip Speed in establishing a system of children's moving picture entertainments in New York City. At the entre of the hot summer season, and the unfortunate development of Infantile Paralysis these performances were discontinued, and it is only recently that the work has been resumed. Mrs. Dessez has since that time been employed by the Educational Films Corporation of America in the organization of their juvenile department, and has also busied herself with the reorganization of the children's matinee idea in New York. In this work she is being assisted by various women's clubs throughout the city, who have offered to send committees from among their members to the theaters which are holding the matinees to act in the capacity of chaperons. Among these clubs are the Woman's Municipal League, the Harlem Council of Women, the Parents' Association of the Horace Mann School, the New York Mothers' Club and the William Lloyd Garrison Equal Rights Association.

The first of these matinees was held on Saturday afternoon, Jan. 20, at the Palace theater, 176th street and St. Nicholas avenue, and the University theater, Fordham Road, near Jerome avenue, from two to six. The report from the University theater states that 450 children attended the performance and were delighted with their entertainment. The program consisted of a Triangle feature, "Let Katy Do It," a part of the Educational Film Corporation of America's "American Game Trails," a number of the Gaumont "See America First" series, and a comedy number.

At the Palace theater the program consisted of one Paramount-Holmes travelogue, a comedy, a Pathe educational and animated cartoon, with "Snow White" as the feature. The attendance at the Palace is reported also as being well attended, and the managers of both theaters have declared themselves willing to continue the children's Saturday matinees as long as they prove satisfactory.

MAKING THE PUBLIC ACQUAINTED WITH THE SCHOOLS.

The latest educational use of the moving picture is that whereby the public is made acquainted with the educational methods used in the schools of the community. It is a fact that many people are not aware of the great advances made along educational lines in these days, many suppose that the school of their own day is the school of to-day; this lack of knowledge leads to much ignorant criticism and the fault finding with supposed "Fads."

The Educational Board of Minneapolis has had prepared a series of pictures whereby they hope to make the public acquainted with the educational methods used in teaching the young of that city. A specially written scenario has been secured with the outline somewhat as follows:

An irate taxpayer is depicted as attending a meeting of the board to protest against the spending of more money for new school building purposes; the pictures show the complaining man as being escorted by the superintendent through the schoolrooms, where every possible enlightenment is shown to him.

The buildings are first explained with their narrow stairways, the lack of fire escapes, the crowded class rooms, the lack of playgrounds and the necessary hygenic conveniences. By contrast a modern school building is then seen with large well lighted and ventilated rooms, very wide stairways with children marching out in fire drill, six abreast, in ease, comfort and safety. Playgrounds with health promoting exercises, kindergartens and general drills which inculcate self control, poise and deportment.

Auditorium work is pictured with singing lessons and large chorus teaching and orchestral accompaniments by the now well trained scholars; moving picture exhibitions are also shown as a means of lecture courses according to the advanced methods now used in all large school auditoriums.

Manual Training. Mr. Taxpayer is taken through these departments where boys are taught the beginning of trades and the girls the fundamental principles of housework and housekeeping. A model store is also seen in full working order, cashiers, buyers and sellers, which is really a thorough course in arithmetic, bookkeeping, etc. Our Country—Under this heading, geography is taught with history and scenic travel, making this branch of study especially attractive. The school doctor and nurses are seen at work examining the children, giving them instruction in those first aids and precautions so helpful at the juvenile age.

For the boy that hates school there is the guiding hand of the truant officer seeking vocational adaptation which finally secures for the boy just that groove in which he will best willingly fit. "All work and no play makes Jack a dull boy." Jack is therefore seen swimming, playing football, basketball, and at track running. "The Community Evening School" and general evening entertainments for the purpose of proving the adaptability of school-buildings for community purposes, is made a feature of importance. Americanism is emphasized in national feature as are also the customs of other countries making loyalty and good citizenship a supreme thing. Social ideals are worked out for communal purposes; even at times, well organized and chaperoned dances are made a part of the program; the sum total of the whole moving picture propaganda being "Make your city more prosperous by making your schools better." As a result of this journey Mr. Taxpayer is convinced and comes to the conclusion that no amount of money so spent is wasted, but rather invested, no longer a "Knocker," he becomes a "Booster," and goes away not only to vote for the new school building, but also to work for it. This is a splendid means of revealing the education of the times, but also the value of the new school with its splendid possibilities when the moving picture is part of its most necessary outfit.

W. H. J.

ITEMS OF INTEREST.

A film showing the making of a dynamo was recently made by the Amazon Film Co., of Chicago. It also illustrates the working of a unit electric light and power plant used for farms and other isolated places. The film will be shown at theaters in the smaller towns, at farmers' granges and institutes, and in other ways which will bring it to the notice of the rural public.

* * *

"Manufacturing and Circulating a Magazine" is the title of a film that has been engrossing the attention of the Louisville, Ky., High School students. Through the efforts of the Louisville Ben Franklin Club, an organization of master printers and paper dealers, this film has been shown on several occasions in the Louisville Boys High School and in the Louisville Girls High School. The pictures are accompanied by a lecture by Charles S. Crossman.

* * *

An interesting bit of news for those interested in things culinary concerns the employment of Mrs. A. Louis Andrea by the Universal Film Manufacturing Company for the demonstration of the proper preparation of foods, including pastry and candy, in the Universal Screen Magazine which is now a weekly release. Mrs. Andreas was awarded the Gold Medal at the culinary contest held at the Panama-Pacific Exposition. The first subject in which she appeared was "Make Your Own Candy."

Leon Schlesinger With Radium

LEON SCHLESINGER, widely known in the moving picture industry as well as in the general amusement field, has just assumed the general management of Radium Gold Fibre Screen, Inc., at No. 220 West Forty-second street, New York City, succeeding Jacob L. Kempner, who is now directing the destinies of Signet Films.

Mr. Schlesinger was born in Philadelphia, Pa., and his early experience in the show business was with Charles E. Blaney, the "Melodrama King," for whom he first ushered in the Blaney theaters, sold song books on the road, played parts in Blaney productions, and finally managed Mr. Blaney's Arch Street theater in the Quaker City. Later Mr. Schlesinger was with Klaw & Erlanger's Colonial theater in Chicago, then under the management of George W. Lederer. Throughout Canada, from the Atlantic to the Pacific Coast, Mr. Schlesinger was later employed by the Allen Brothers, who made a business of reviving business at motion picture theaters which were showing signs of "going back," and it was the exhibiting experience which he gained in this manner that brought about his selection by the Mark Brock enterprises to manage their Strand Theater in Toronto, a house of such high standing that it is called the "Strand of Canada."

Leon Schlesinger.

To his new duties as general manager of the big Radium Gold Fibre screen business Mr. Schlesinger was brought from Bay City, Mich., where he had been managing the Bijou theater, one of the prosperous vaudeville theaters on the Butterfield Circuit.

In the few weeks during which he has been connected with the Radium company Mr. Schlesinger has injected a great deal of life into the concern's sales campaign and may be said to be "cashing in" handsomely on the wide experience in the show business which he has acquired by association with things theatrical ever since he was a mere boy. Gus Schlesinger, of the Inter-Ocean Film Corp., is a brother of the new Radium manager, and four other Schlesinger boys besides the two already mentioned have been actively engaged in the show business for years.

THOMAS JEFFERSON RETURNS TO FINE ARTS.

Thomas Jefferson, formerly a member of the Triangle-Fine Arts playing force, has returned to the studio after an absence of more than a year. Jefferson is a character actor of distinction and the son of the late Joseph Jefferson, the celebrated interpreter of the part of Rip Van Winkle and one of America's greatest actors.

MABEL TALIAFERRO GOES TO HUNT SCENARIOS.

Mabel Taliaferro, Metro star, has gone to northern New York to "hunt game." In other words, to read many scenarios, in the hope of finding one that will be suitable for her next Metro screen production.

Australian Notes

THE exhibiting end of the picture business throughout Australia is seriously dislocated by the strike of the coal miners, and the consequent shortage of coal. Matters are most acute in Sydney, where all power has been cut off from the theaters since Tuesday last. The proprietors were given only two days' warning, and in that time many installed private plants. Others, however, did not do so, and were obliged to close. Even the shows that are open have a very "dead" appearance, not having any exterior lighting.

In Melbourne the Council has enough coal to produce electricity for another week, and picture showmen have been given till December 2 to install private oil or motor plants. The attendances have been much affected all over the country, as fewer trains and tram-cars are running.

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Owing to the increased Income and War Profits Taxes, John F. Gavin is seriously considering producing his big feature picture, "The Birth of Australia," in California. Mr. Gavin says that under the present state of affairs he can only clear eight per cent. profit on his total outlay.

Unless some arrangement can be made with the Government Mr. Gavin intends to take a trip to America early in the new year to study conditions there.

* * *

Mr. Fuller, the new Chief Secretary for New South Wales, has taken in hand the problem of film censorship, and will submit the question for Cabinet determination at an early date. It was several months ago that a large deputation representing the religious organizations waited upon Mr. Black, who was then Chief Secretary, to urge a more rigid censorship of moving pictures. Mr. Black took the matter to Cabinet, and a sub-committee was appointed to investigate and report. The Ministers forming this sub-committee have now disappeared, as a result of the Conscription Referendum and the rearrangement of the portfolios, but they have left a report embodying suggestions for dealing with the subject. Mr. Fuller will seek authority of his colleagues to give effect to the most valuable suggestions of the Cabinet committee.

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"Where Are My Children?" has had the phenomenal run of a month in Sydney, during which time nearly 100,000 people have seen the picture. It is now having a very successful suburban season, and will be presented in the various state capitals very shortly.

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Harry Julius, who has been contributing topical cartoons to the Australian Gazette for the past year, is leaving for the United States shortly to obtain a similar position there. Mr. Julius is one of the foremost cartoonists in this country, and has drawn for every publication of note.

* * *

"The Life of Adam Lindsay Gordon," a five-part feature, made in Melbourne, was released in Sydney two weeks ago. It is a very good picture for an Australian production, and is of great value from an educational point of view.

"The Bondage of the Bush," produced four years ago by Charles Woods, was reissued this month. When first released this picture was considered a masterpiece and, although it cannot be considered such now, is of fair dramatic interest.

The series of educational and interest subjects made by Alfred Rolfe for Australasian Films, Ltd., are now being released. These are the best films of their kind yet made here; they will be shown in America in due course.

* * *

A late arrival from the U. S. A. was Lloyd D. Willis, assistant general manager of the Fox Film Corporation, who is here to superintend the presentation of the Kellermann feature, "The Daughter of the Gods," in addition to making a general survey of conditions. The big picture is expected to have its premiere in Sydney during Christmas week, probably at the Theater Royal.

* * *

The death in London of T. J. West, after an operation for appendicitis, caused much regret in the picture trade throughout Australasia.

The late Mr. West may be well described as a pioneer of the moving picture business in this part of the world. He arrived in Dunedin, New Zealand, about twelve years ago, with a combination called "The Brescians." After touring New Zealand for twelve months, where a phenomenal success was achieved, he came across to Australia. In those days "pictures" were not altogether a great proposition, but Mr. West's faith was strong, so he opened a show at the Lyceum, Sydney, and later at the Glaciarum also. At this stage big halls were built throughout Australia, and after retiring from the business about six years ago, left for London.

Mr. West in private life was a very reliable, unassuming and refined man, gifted with considerable charm of manner. He revisited Sydney two years ago to meet old friends, and at a luncheon given in his honor described, with unaffected emotion, the romance which had crowned the later years of a hard-working life.

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Mr. Findlayson, speaking in the House of Representatives this week, declared his abhorrence of the modern picture theater as typified by the American drama. "American drama," he said, "with its runaway marriages and obvious fakes, is to me simply repulsive." He thought the pictures, which were now being largely shown, had such an effect on the young mind as to be responsible for many of the departures from moral rectitude which were almost daily reported in the newspapers. He hoped the government would take the question up with the object of purifying the picture theaters.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, November 28, 1916.

NEW LIGHTING SYSTEM FOR METRO STUDIO.

At a cost of more than $50,000, one of the most elaborate and expensive lighting systems in the East has been completed in the Metro-Rolfe-Columbia studios, 3 West Sixty-first street. The interior scenes of the screen adaptation of Edward Sheldon's play, "Egypt," were the first made under the new lights and the photography obtained with them is said to be of the highest grade.

The installation was made under the supervision of Chief Electrician Frank Detering of the Metro-Rolfe-Columbia studios. The overhead system is so arranged that each unit is in an indicated automatic contact.

There are twenty-five overhead "banks" of Cooper-Hewitt lights of 3,000 watts each. Each of these banks weighs 400 pounds. They are on five tracks and on each track are eleven contact spaces. These contacts are indicated by white paint. By shifting the light a few inches either way, light is obtained for the deepest sets used in the studio.

BUCK LEAVES WHARTON, INC.

J. Whitworth Buck, for the past two years general manager, secretary and treasurer of Wharton, Inc., and associated with the Wharton moving picture interests of this city since the firm began operations here several years ago, has disposed of his stock in the concern to Leo D. and Theodore W. Wharton. Mr. and Mrs. Buck will leave Ithaca this week for New York City, where Mr. Buck will engage in business.

The annual meeting of Wharton, Inc., was held in Ithaca, N. Y., Monday, Jan. 15, at which time the transaction transferring Mr. Buck's interests to the Wharton brothers was consummated. Leo D. and Theodore W. Wharton will henceforth conduct the business alone.

Mr. Buck said that he was as yet unable to make any definite announcement regarding his future plans, save that he would locate in New York City, and has several business propositions under consideration at the present time.

PATHE MANAGER GIVEN A SURPRISE.

Manager Abeles, of Pathe's New York booking office, and his assistant, Mr. Hammel, were tendered a surprise party by the employees of that office the other day. Seats had been secured at the Palace theater, and after the show the party adjourned to a well known restaurant where an excellent supper was enjoyed. At the supper table Mr. Abeles was presented with a gold pen knife inscribed with the emblems of the Elks and Masons, of which organizations he is a member. Mr. Hammel was given a handsome cigarette case. The usual speeches were made in which every one pledged himself to do his best to make 1917 a record year for the rooster.

JAPAN TO HAVE "CIVILIZATION."

"Civilization," the Thomas H. Ince $1,000,000 cinema spectacle, is on its way to Japan in charge of E. R. Champion, who has recently been exploiting the picture in the Southern States.

Picture Houses in Roseville and Orange, N. J.

By Hanford C. Judson

Member of World Staff Makes Trip from Roseville Station Up Orange Street to Brick Church—Good Business and Live Exhibitors

THE margin between running expenses and gross receipts is what interests exhibitors wherever we go. They look at the problem through their own home environment and reflect the conditions in their own locality when they talk about it. The price of film, for which the manufacturing group, or to be more exact its past policies, are responsible, and the price of admissions, for which the competing theaters are responsible, are the horns of the present day manager's perplexity. The size of his house seems to be at present the thing that most influences the exhibitor's way of looking at the business.

At Roseville and in the Oranges, different communities closely knit together, the business has simmered down to pretty clear terms. The cheap men have been crowded out and those exhibitors now there are showmen of the open-eyed kind. Most of the houses, perhaps all, have been through a period of slackness and discouragement and are now making money; but, if the truth were known, we suspect that most of them have a long way to go before the balance sheet—footed up to include the first day's run and yesterday's—can show a favorable report.

In Roseville there are three houses. The first of these on Orange street proper is the Scenario, which is a copyrighted name for a picture house and was suggested to Exhibitor S. Anspach, the owner, by the founder of this journal. Mr. Anspach is one of the old timers in the exhibiting business and did some worthy yeoman service for the business by introducing the pictures at Ocean Grove to the Methodists gathered from all over the country. The Scenario is a 700-seat house charging ten cents for the usual show. On one day a week, Mr. Anspach is apt to have some special feature like "The Common Law," and he then charges 15 cents. His business is normal and he is making money. From June, 1915, till August, 1916, the house ran at considerable loss, due at first to the inadequacy of the old price of admission to cover the new cost of film and inability of the neighborhood houses to reach a working agreement; but this was capped by the infantile paralysis plague of last summer. Mr. Anspach is an interesting man to meet and talk with, as in fact good exhibitors almost without exception are. The business is so big that it broadens all who follow it. This is one of the most hopeful facts for the future.

A few blocks west along Orange street is the Regent theater, with 850 seats, charging 5 cents in the afternoon and 10 at night. Manager Frank Crawford, brother of the league secretary of the state branch, had just left the house when we looked in at the end of the second afternoon show. It is a pleasant house and we found a courteous young doorman, Frank Fox, in charge.

The City theater is on Seventh street, nearer to the Roseville station than the two other houses. It seats 1,400 and charges ten cents in the afternoons, fifteen at night except when a special feature has been booked, when the admission is twenty-five cents. Manager S. P. Whiting, whom we found in his office, recalled to us as we sat down that The Moving Picture World was just about ten years old and spoke of the pleasure the first numbers gave him. It was the sole medium in those days that brought any knowledge of what other exhibitors were doing. It gave a sense of comradeship with other film men and provided the basis of coherency to the business. He also mentioned the sense of value that the opening of F. H. Richardson's projection department gave him and others.

When asked what he saw in the immediate future, he said that the business reminded him of two automobilists who were so anxious to see where the other man was going that, with watching each other, neither got ahead as fast as he should. He finds that the people want stars. He likes to see stars himself when they are good—he seems especially fond of Douglas Fairbanks—but some wonderful stage stars, he said, are—wonderful stage stars. He fears they do the film business little lasting good. He said that the exhibitor with the small house had to go, but modified his statement by saying that the small exhibitors' future rests with the manufacturers. If reasonable priced programs are put out, he'll stay. If things stay as they are the admission price will have to go up and the smaller the house the harder the problem, especially in competition where advertising and overhead are high. He finds that advertising is a necessity and is putting lots of money in it.

Theaters in the Oranges.

The five picture houses on Main street west of the Brick Church station in East Orange play to patrons from all the Oranges. The first we come to going west is the Lyceum, a beautiful house set, like a church, back from the sidewalk. It seats 1,000 and is managed by Barney Klotz. Mr. Klotz shook hands with me, but asked to be excused from an interview on the score of especially pressing business that had come up a moment before I arrived.

A couple of blocks further west and on the other side of the street is the United States Palace, a 1,200-seat house, conducted by D. F. Shepherd. This house has been merged with the Colonial still further west on the same street, and conducted by G. W. Cuff, who is president of the company. The Colonial seats 1,000 and follows a like policy with the Palace, viz., ten and fifteen in the afternoon and fifteen and twenty-five at night for a double feature show with good music. The Palace has a seven-piece orchestra, the Colonial has a photoplayer with a good musician to play it.

Mr. Shepherd believes that the business is likely to go back to something like the basis of the program as it was three years ago, if I understood him clearly. He said that just at present in Orange the people wanted not a good story first, but a famous star, and he remarked that many a picture has a bigger social value than entertainment value, and he meant that it is necessary for some people to see a brand new picture by some great star merely because other people are talking about it and one has to belong. Mr. Cuff, of the Colonial, supplemented this when I talked with him. He said the people have been educated by the manufacturers to look for and want the great stars. He was not sure that that policy had proved good business and gave me the impression that he doubted its wisdom. This company is making the best of the situation and is putting out on the average of $125 a week in advertising.

At the Bijou, a Feiber & Shea house, with 900 seats and with five, ten and fifteen cents admission, I had a very interesting talk with Manager W. M. Hoffman, a showman with experience who came to Orange from the company's Youngstown, Ohio, house. He is not following the double feature program and thinks that that policy is hurting the business; for there is a chance in booking two five-reel features of getting one that lacks the lively interest of the other and the patron feels wearied while that film is running and wants to get over it to the good one. The two-feature people say, on the other hand, that the long show filling the entire evening is popular.

All the exhibitors in Orange look back to a time of "battles long ago," before competition had settled it as to which patron was to come to which house. Mr. Hoffman recalled a time when Chaplin was shown in three of the near-by houses. Now he is seen in only one and no one sees him who can not afford a quarter (he is at the Colonial). And Mr. Hoffman sees a suggestion of a coming grading process in this. Chaplin's fame was due to the multitudes who enjoyed his work. Those same multitudes are in the process of forgetting Chaplin and pretty soon he will no longer be a drawing attraction except in the more expensive houses. And he thinks that unless Max Linder pictures can be shown at five and ten cents while the public's attention is being attracted to one particular picture or another, he too will be destined to merely an aristocratic popularity, which is not real popularity and a much less valuable thing.

The Strand theater, which has not quite lost the fading outline of its former name Lyric, and which is being conducted by L. V. Mumford, has 1,000 seats and charges ten and fifteen cents. Manager Mumford believes in the story first and says his patrons want that before other things. He finds little common sense in going to see a star merely because he or she is being talked about. Yet he says that a good story with a good star and both famous is the best attraction possible. Take any Broadway production and screen it with the original cast, it will go. He thinks it foolish to plug stars and let the story go wholly. The people are getting tired of padded features, he thinks. Speaking of the exhibiting end, he says that the theater that wants to get along on little expenditure is doomed. One has not only to use brains in the business today, but has to have capital.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

KELLY, Dorothy Dupree. Born in Philadelphia. Irish-American parentage. Is 5 feet, 3 inches, weighs 119 pounds and has brown hair and eyes, dark complexion. She has had no stage experience, coming into the picture from the school room, and has had but one studio connection, for she started with the Vitagraph and has remained with that company, working up to stellar roles. She has played a wide range of characters, from ingenue to heavies, and seems to be equally happy at either extreme of the gamut of emotions. Her first picture was On the Ground of the Eye, with Maurice Costello, and other productions in which she has appeared have been The Unwritten Chapter, The Passing of Diana, The Drudge, The Law Decides, and the serial, The Secret Kingdom. She is sometimes known as "The girl with the eyes" because of the expressiveness of those orbs and just can't make those eyes behave.

Dorothy S. Kelly

FAWCETT, George Deneale. Born in Virginia, of American parentage. Is 5 feet, 9½ inches tall and weighs 183 pounds. He made his dramatic debut in August, 1889, and rapidly advanced himself to a position of unusual prominence. He has appeared in the support of many of the leading American stars and is known as a sound character actor. He made his picture debut in May, 1915, in The Majesty of the Law, and has been connected with the Pallas, (Bosworth), Triangle and Universal companies prior to his present connection with the Selig company. His work in The Crisis, as Judge Whipple, is too recent to need comment, and his excellent characterization of the old leper in the Fairbanks The Habit of Happiness is another part that stands out prominently on the long list. Mr. Fawcett gives his spare time to writing and is an author of no mean ability and an authority on many phases of the drama.

George Fawcett

LLOYD, Harold C. Born in Buchard, Nebraska. His parents were American born, but of Welsh and Scotch-English ancestry. He is 5 feet, 9 inches tall, has black hair and dark blue eyes. In 1909, when but 15 years of age, he engaged in stock work in Omaha, alternating between the stage and school. On his graduation two years later, he had an additional year in stock and two years on the road. In 1914 he turned his attention to pictures, playing parts so small that he does not recall the name of his initial release. Even then he did character work, and his strongly marked personality brought him to the fore. From Universal, his original connection, he went to Keystone and is now the star of the Lonesome Luke comedies made by the Rollin Film Company. He is a lover of athletics, but when it comes to one particular fad it is fancy dancing.

Harold C. Lloyd

SWAIN, Mack M. Born in Salt Lake City, of English-Norwegian ancestry. Is 6 feet, 2 inches tall and weighs 280 pounds. Light complexion, blond hair, gray eyes. He made his stage debut in October, 1891, and for twenty-two years he worked in almost every line except grand opera, the drama, vaudeville, comedy and minstrelsy looking pretty much alike to him. September 2, 1913, he became a Keystoner and appeared in A Muddy Romeo with Mabel Normand and Ford Sterling. Other well known parts were Drollinsky, in Mazeppa; Martin, in A Bachelor's Romance, and Tom Bolton, in California, but Mr. Swain is "Ambrose," and that covers a lot of explanation, for the Ambrose comedies have spoken for themselves. When the camera is not watching him Mr. Swain dons overalls and on his ranch near Riverside he strives to put Burbank in the shade with plant experiments. He has already grown many hybrids.

Mack Swain

HANLON, Daniel E. Born in San Francisco, of Irish parentage. Is 5 feet, 6 inches tall and weighs 150 pounds. Light hair, blue eyes and fair complexion. Making his stage debut in 1894, Mr. Hanlon, who comes of a theatrical family, has done considerable stock work with the Crescent Players, Brooklyn, with Ralph Stuart and others, and for three years was a member of the cast of Ben Hur. He made his picture debut in July, 1915, and found out in his first part just how strenuous picture making can be, for his first role was that of Professor Arronax, the French scientist, in Universal's Twenty Thousand Leagues Under the Sea, and he knows just how sharp the honeycomb rocks of the Bahamas are when you are washed against them by the surf. He was also cast for The River of Doubt, a Metro production, following his Universal engagement.

Daniel E. Hanlon

DE FOREST, Patsey. Born in Port Penn, Delaware. Her father was French and her mother a Quaker. Light complexion, auburn hair and black eyes. Is 5 feet, 1 inch in height and weighs 110 pounds. She has been on the stage since a child, playing engagements in stock. She is also well known to vaudeville patrons, for she has appeared in a number of sketches. She made her debut in pictures at the Lubin studio in 1912 and made her first marked success in Patsy Bollivar, a series picture. Later she was selected to play ingenues with Billie Reeves and supported him during his Lubin engagement. When the Lubin studio closed she went to Vitagraph, playing principally with Hughie Mack, though she was with Rose Coghlan in The Climbers. She is an outdoor girl and can hunt, swim, fish and do fancy diving. Owns three dogs and would have more did she have room for them for she has owned as many as fourteen at once.

Patsey De Forest

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

California Exhibitors Elect Officers

State Convention Names the Same Executives as Are Serving Alameda County Organization.

THE annual meeting of Alameda County Local No. 1, of the Motion Picture Exhibitors' Association of California, was held at the Hotel St. Marks, Berkeley, on January 18. The most important feature of the proceedings was the election of officers for the ensuing term, which resulted as follows: President, H. L. Beach; vice-president, J. Hellman; secretary-treasurer, W. S. Krahn; directors, S. S. Range, A. E. King, E. W. Scott, Charles Mehrten and W. S. Smith. The proposition of co-operative buying was discussed at some length, and it was the general opinion that arrangements could be made whereby it would be possible to effect a substantial saving in the cost of supplies. Upon a motion it was decided to defer action on this until members furnished a list of their estimated yearly requirements.

Following the meeting of the local the first gathering of the Motion Picture Exhibitors' Association of California since the formation of this organization earlier in the month was called to order. The election of officers which followed resulted in the selection of the same ones elected by the local, with the same directors. The by-laws of the State organization were amended, however, to increase the board of directors to nine members and four more will be chosen at the mass meeting to be held at San Francisco on January 25. The Alameda County organization has remained intact when there has been no State League, or even a national organization, and has been so successful in its work that by general acclaim it has been made the nucleus for the new State association. By organized effort it has secured reductions in theater license fees, secured concessions from film exchanges and defeated censorship movements, saving hundreds of dollars to its members annually.

President Beach outlined the plans for the big mass meeting to be held in Photoplayer Hall on January 25, stating that letters were being sent to every exhibitor in the San Francisco territory, comprising two-thirds of California, requesting his attendance. He stated that the American Photoplayer Company had donated the use of a hall for the meeting and had offered to give the event wide publicity, while Sol L. Lesser had offered to give a review of "Civilization" immediately following the mass meeting.

A vote of thanks was tendered to the American Photoplayer Company and Mr. Lesser for valuable assistance in making the gathering a success. Mr. Beach also told of the plans of a certain element in the Rotary Club that was attempting to get a state-wide censorship measure through the Legislature and how steps were already being taken to defeat the measure.

Maryland Effects Permanent Organization

Begins Business With Membership of Forty-six—Will Affiliate With National Body.

THERE is no question about it. The Baltimore exhibitors, at least a great many of them, are waking up to the fact that organization is the best policy, for even though Sunday, January 21, was a cold, raw, snowy, rainy day, twenty-one stalwart souls faced the inclement conditions in order to attend what has proved to be the most enthusiastic meeting of the series at the New theater, 210 West Lexington street. Sam Spedon of the Moving Picture World gave a stirring address on organization and co-operation and the benefits to be derived from them.

The League has now passed out of the "temporary" stage and has become a permanent organization with a membership of forty-six exhibitors from all sections of the city. Later on this body will become affiliated with the Motion Picture Exhibitors' League of America. The deposit system and the matter of paying return expressage on films—which is understood to be the only business where this is done—were spoken upon by Louis Schlichter and Thomas D. Goldberg. Their talk, however, was not one of condemnation of the producers for these acts, but rather an argument to have the exchange managers and the exhibitors get together on the subject and discuss it amicably.

Another matter which came up and was discussed was the giving of a ball by the League later in the season.

The dues for the League have been fixed at $6 a year, payable quarterly. According to the present schedule monthly meetings will be held, the last Sunday in each month being the set date. If, however, the Board of Directors has anything of importance to bring before the League a special meeting can be called at the discretion of the President.

The code of by-laws which had been drawn up by a committee of which J. Louis Rome was the chairman was unanimously adopted and is now in force.

These officers were elected: J. A. Hoernig, president; Lewis A. DeHoff, first vice-president; Eugene B. McCurdy, second vice-president; Thomas D. Goldberg, secretary; William E. Stumpf, treasurer, and J. Louis Rome, attorney. With the exception of one district a delegate from which has not been elected, the Board of Directors follow: J. Rosenbauer, G. O. Williams, W. O. Baker and John Goodman. There will be six delegates to the National Convention. Frederick Clement Weber will be chairman of the delegation.

Among those present were G. Horton Gaffney, L. A. DeHoff, J. Louis Rome, F. C. Weber, Louis Schlichter, T. D. Goldberg, Wm. Leight, E. C. Sandell, N. Burns, M. Bassin, G. O. Williams, W. E. Stumpf, W. Freichtag, J. Selkman, E. J. Rossiter, Miss T Marks, E. B. McCurdy, Frank A. Hoernig, V. A. Valintini, M. A. Barger and Joseph Brodie.

BLACK HILLS EXHIBITORS TO GIVE BALL.

Preliminary plans for the holding of a Grand Ball were laid by the Black Hills Exhibitors' League at its last meeting at Deadwood, S. D., January 15. A committee headed by H. B. Hearst, who is a prominent exhibitor of Deadwood and president of the Exhibitors' League, was named to complete arrangements for the event.

This committee now is endeavoring to make arrangements with one or more screen stars for their appearance in Deadwood to be the guests of honor of the Exhibitors' League and lead the Grand March. President Hearst, through the Moving Picture World, desires to extend an invitation to the leading men and women of the Screen to honor South Dakota and her moving picture devotees with a visit.

Although far removed from any of the film centers, the Black Hills district is fast becoming one of the best moving picture fields in the West. New theaters are being built and

old ones are being enlarged to accommodate the constantly growing number of converts to the silent drama, and the producer who is first to send his star into the district is sure of gaining a prestige that will result in big returns.

None of the prominent actors or actresses of the screen world has ever visited the Black Hills country, and for this reason the announcement of the proposed Exhibitors' League ball and the plans to bring one or more stars here has aroused tremendous interest.

Indiana Exhibitors Post Joint Fund

Place $600 in Bank to Guarantee Fulfillment of Contracts With Exchanges by Members.

THE motion picture exhibitors of Indiana, recently in convention at the Hotel Severin, Indianapolis, adopted a plan which they declare will save to Indiana banks thousands of dollars annually that has been on deposit in banks of other states and will make the closing of contracts by Indiana exhibitors much easier with less outlay, and will provide ample protection for the producing and distributing companies. They say that the move, which was made in the convention, will also bring to Indiana many producing company offices which are not now located in this district as well as new offices of distributors.

C. C. Pettijohn, attorney for the exhibitors, explained that many of the members of the Indiana Motion Picture Exhibitors' Association complained against being forced to make deposits on film for which they had contracted. He said many of the smaller exhibitors of the state were not in a position to put up a deposit of $100 or more to guarantee fulfillment of their contracts without curtailing to some extent the business which they operated and that they wished to devise a plan whereby the making of deposits could be eliminated. The exhibitors also said that because of this clause in the contracts they are unable to get the class of pictures they desire.

The plan to meet this objection is unique. The association which was formed during the session made a binding agreement between its members not to purchase the rights for pictures from companies which enforced the rule concerning protection deposits. This agreement was entered into by the entire membership of the association.

The association then created a fund of $600, which was deposited in a local bank, to the credit of the association. This fund is to be used as a guarantee that if any exhibitor fail to live up to the contract signed with a distributing company the loss to the company shall be made up by the association from this fund, which will be augmented as may be necessary.

The Indiana exhibitors think this method of meeting the deposit requirement will be received with general satisfaction. Some of the radicals thought the distributors of the films would not try to enforce the deposit clause in their contracts if they were afforded the protection thus given them.

Jerseymen on Edge for Coming Ball

Many Interesting Features Promised for First Annual Event, to Be Held on February 1.

NOW that the date of the first annual ball of the New Jersey State Exhibitors' League, February 1, is drawing near, the exhibitors are all on an edge to see the outcome of the months of preparations and arrangements. The ball will be held at the Kreuger Auditorium. F. E. Samuels, the secretary, states all is in readiness for the big event.

The program, which is an exceedingly pretentious affair, has received full support from the industry. Copies of the program will be distributed at the ball, and others will be mailed to the exhibitors of the state.

Some of the stars have engaged boxes in which they will hold receptions. Film manufacturers have purchased boxes to hold exhibits and novelty stunts.

The contest for young women to enter pictures has brought forth a host of contestants. This feature promises to eclipse the other events of the evening, as interest is running high in Newark as to who the lucky girl will be.

Another entertainment idea brought up at the last meeting of the ball committee was to have a song writers' contest. This event will be of interest to everyone.

Although it is not known yet what kind of stunt the Universal will pull off here, it is positively assured that a big crowd of Universalites will be present. According to a notice sent Mr. Samuels, the employes of the Twenty-third street branch of the Universal have set aside the evening of February 1, when they will attend the ball in a body.

Ontario Picture Men Organize

Arthur Cohen of Toronto is Elected President—Two Hundred Exhibitors Attend.

A DEFINITE step in the direction of a Dominion-wide organization of the film business in Canada was made at Toronto on January 23 and 24, when more than two hundred exhibitors and exchange managers launched a real Ontario Moving Picture Protective Association. The film men came from all parts of the Province, many traveling four hundred miles from the west, east and north, in order to attend the conference, which easily developed into the most important moving picture congress ever held in the whole country. Simultaneously with the staging of the convention came the demise of the association, which had been a Provincial organization in name only. The latter had been in existence for several years, but not until this time had a real effort been made to call together representatives of the "moving picture art" from all corners of the Province.

The congress, which was held in Cooper's Hall, Spadina avenue and Queen street, was called to order by Mayor Church, of Toronto, who officially welcomed the many out-of-town visitors. Then the exhibitors immediately jumped into the various business matters.

To facilitate the reorganization of the Ontario Association, the 1916 executives resigned in a body, and F. R. Lennon, Toronto Universal manager, took the chair, with W. A. Bach, the Canadian Universal's advertising manager, acting as secretary. Lennon advised the gathering that the very next move would be the formation of a Dominion Federation of the picture trade, with the Ontario Association as its backbone.

W. Baillie, the retiring president, made an enthusing speech, in which he drew attention to the immediate necessity for action on the part of exhibitors, while Phil Kauffman, of the Famous Players' Film Service, denounced government methods in this and other provinces, particularly with relation to censorship. In the opinion of Kauffman and others, the necessity of the hour was the establishment of a competent Federal Board of Censorship to pass upon all films for exhibition throughout the Dominion. This board would replace the various provincial boards whose respective verdicts were frequently at variance.

W. A. Bach urged that the moving picture interests should take such steps, by united influence, that the Ontario Government would not adopt any measure affecting their business until it had consulted the officials, at least, of the Ontario Protective Association. He asked the gathering to make arrangements for a large deputation to wait upon the Government in the near future. P. J. Nolan, of Ottawa, and W. F. Barrett, manager of the Toronto Mutual office, discussed organization features at length and offered considerable advice.

Arthur Cohen, manager of the Globe theater, Toronto, who was subsequenty chosen chief executive of the re-born association for the ensuing year, made a plea for the unification of the whole industry from coast to coast, and he promised to take an active part in the movement. He also spoke strongly in favor of a Dominion censorship board, and declared that the present disconnected system of Government control was all wrong.

The convention was the means of bringing together many distant exhibitors who had heard a great deal about each other through the Moving Picture World and other channels, but who had never actually shaken each other by the hand. A most cordial feeling was in evidence throughout the two-day session.

The social features of the rally included a performance at Shea's theater, Toronto, two hundred of the exhibitors and exchange men attending in a body. The film men also gathered at the St. Charles Hotel, where a banquet was held in the Belgian Room. M. J. Thaler, of the Garden theater and College Playhouse, Toronto, introduced a few speakers, including Phil Kauffmann, F. R. Lennon, Bert Applegate, Pop Phillips, of Kitchener, Ontario, W. F. Barrett, W Bailie, Clair Hague and Mr. Brownridge.

After the short speeches, a cabaret concert was enjoyed, and cartoon sketches of a number of those present were also made by Mr. Charles, the artist of the Strand theater, Toronto. Previous to the mass meeting on the second day, the assembled delegates "performed" before the moving picture camera.

In order to give the new organization a provincial standing both in character as well as in charter, the old executives resigned and the following new officers were elected: President, Arthur Cohen, of the Globe and Rialto theaters, Toronto; vice-president, P. J. Nolan, Ottawa; honorary treasurer, M. R. Manhennick, representing the A. J. Small interests, Lon-

don; honorary treasurer, J. Brady, of the Madison theater; secretary, W. A. Bach, of the Universal Film Company; executive, George Phillips, Kitchener; W. H. Roenig, Lindsay; P. Bardesson, Timmins; Frank Guest, Hamilton; J. H. Burk, Pembroke; G. Bernard, London; S. Burnside, Collingwood, and the following from Toronto—E. L. Ruddy, S. Bernstein, Dr. Richardson, M. Gelbirtig, John Griffin, Bert Applegath, Jerry Shea, C. Robin, C. Wellsman, W. F. Sexton.

Three exchange representatives will be added to the executive of the association at a later date.

Slimm Now Chief of Northwestern Ohio

Plans Under Way for the State Convention, to be Held in Cleveland.

A NEW man is at the helm of the Northwestern Ohio Exhibitors' League, with headquarters in Cleveland, is W. J. Slimm, manager of the Marquis theater. Mr. Slimm won out over B. J. Sawyer, who had been president for two years. The elections are held in January and July. Other officers elected were H. H. Lustig, vice president; A. Maher, treasurer; W. H. Horsey, recording secretary, and Sam Bullock, corresponding secetary.

Already these officers and the president are busy with the arrangements for the state convention, which is to be held in Cleveland in February. The exact dates will be decided within two weeks.

The officers are trying to make it the most successful convention held in the Forest City for the moving picture men. A trade exposition is planned.

In addition a gigantic effort will be made to get the cooperation of other local bodies of exhibitors, including those from Cincinnati, Dayton, Columbus and Toledo, as well as all of the organized exhibitors from smaller towns of the state.

EXHIBITORS' NOTES.

The Strand, in Ogdensburg, N. Y., will open for business early in February. It has a seating capacity of 1,500. Robert Landy is the proprietor.

Sol Bernstein, formerly of Elmira, will shortly open a theater in Amsterdam, N. Y., where he is now running the Lyceum. His new house will seat 1,500, with all modern equipment.

At Saranac Lake, N. Y., Louis Bernstein opened his theater, the Pontiac, on Monday, Jan. 22. The house was filled to capacity, over one thousand persons being unable to obtain admission. Mary Fuller, Lou-Tellegen, Carlyle Blackwell, Ethel Clayton, Irene Fenwick, Arthur Ashley and Reda Davis, who are producing pictures at Saranac Lake, appeared in person at this opening. The house seats over fifteen hundred, and is one of the prettiest in northern New York. It cost $100,000 to build, which is considerable in a town of twelve thousand population.

Louis Bernstein is the owner and Abe Seymour the publicity manager.

HALL ORGANIZES STATE RIGHTS CORPORATION.

Frank G. Hall, who controls the Strand theater, Market street, Newark, has organized the Civilization Film Corporation to buy and sell motion picture productions on the state rights plan. The new company is capitalized at $125,000. Associated with Mr. Hall are some of the most prominent business men of Newark. Among them are John C. Eisele, of the brokerage firm of Eisele & King; John J. MacGovern, George and Henry Alsopp and Peter Fox.

The company already has acquired the state rights for New Jersey to "Joan the Woman," and is negotiating for other big productions. It also controls the New Jersey rights to "Civilization" and "War's Women," both of which were produced by Thomas H. Ince.

Frank G. Hall, organizer of the new company, is one of the best known men in the New Jersey film field. He recently added the Strand theater to his chain of picture and vaudeville houses.

UNIVERSAL'S NEW SERIAL RELEASED MARCH 15.

The Universal Film Manufacturing Company announces that the new serial, "The Voice on the Wire," will be released on March 15. It will be in fifteen episodes of two reels each. The film is a screen version of the novel of the same title by Eustace Hale Ball, the well known author. The leading roles will be played by Ben Wilson and Neva Gerber. The picture was produced under the direction of Stuart Paton, director of the Universal submarine feature, "20,000 Leagues Under the Sea."

Elaine Hammerstein in "The Argyle Case"

A CHARMING addition to the list of leading women of the screen is Elaine Hammerstein, granddaughter of the famous Oscar Hammerstein, the operatic impresario, who is making her first important appearance as a film actress in the role opposite Robert Warwick in the Selznick-Picture production of the great detective drama, "The Argyle Case."

Miss Hammerstein is the daughter of Arthur Hammerstein, who, although engaged in theatrical production, did his utmost to restrain the impulse which urged his daughter toward the footlights. Hammerstein Pere and Hammerstein Grandpere did their best, but immediately upon being graduated from Armitage College in Pennsylvania Miss Elaine set her little foot down and declared herself.

Elaine Hammerstein.

Her first stage experience was in "The Trap," which she followed by playing the leading role in "High Jinks." Then for a while she hearkened to the urging of her father to renounce the stage, but becoming interested in motion pictures, she soon turned her footsteps toward the eastern studios. After playing a few minor parts she won recognition. Out of the available leading women in New York she was selected by Mr. Harry Rapf, president of Robert Warwick Film Corporation, to play the sympathetic part of Mary Mazuret in "The Argyle Case."

Miss Hammerstein is only twenty years old, tips the scales at about a hundred and twenty pounds, possesses a plenitude of brown hair, a pair of big gray eyes and a wonderful smile. In the vernacular of the studio she "photographs like a million dollars."

NEW PLAYERS FOR IVAN.

Guy Coombs has accepted an engagement with the Ivan Film Corporation, for which company he will portray the romantic leading parts which are intimately associated with his name. Mr. Coombs' long experience both on the stage and the screen will add greatly to the acting forces of the Ivan Film Corporation.

Christine Mayo, who helped make the expression "vamp" colloquial slang in our language, has again returned to the Ivan banner. The plays in which she first appeared in vampire leads, "A Mother's Confession" and "A Fool's Paradise," produced by the Ivan Film Productions, created for Miss Mayo a great vogue throughout the country.

FRANK McCORMACK JOINS POWELL.

Frank Powell has engaged Frank McCormack, who has to his credit the staging of many Broadway successes, to assist him in the direction of the series of feature pictures in which Marjorie Rambeau will be starred, now being made by the Frank Powell Producing Corporation, to be distributed through the Mutual Film Corporation exchanges. Mr. McCormack has long been known as one of the most successful men producing for the legitimate stage. To his credit are many of the substantial hits of recent seasons.

"THE CRISIS" OPENS IN KENTUCKY.

The Big Feature Rights Corporation, with Colonel Fred Levy at its head, opened with William N. Selig's "The Crisis" at the Mary Anderson theater, Louisville, Ky., on January 22. The theater was crowded to the doors and the S. R. O. sign has been out for every succeeding performance.

SIMMONS BUYS FOREIGN RIGHTS ON "GLORY."

The rights for the United Kingdom on "Glory," the latest release of the Unity Sales Corporation, have just been purchased by Joseph Simmons, the well known dealer of foreign rights.

Chicago News Letter

By JAS. S. McQUADE

Chicago Film Brevities.

MRS. DOUGLAS L. WEART, formerly Miss Gertrude Spoor, gave birth to her first-born (a daughter) on Monday, January 22, at the home of her parents, Mr. and Mrs. George K. Spoor, this city. Mrs. Weart and baby are in excellent health and joy reigns in the home of Essanay's popular president. The only thing lacking to make the happiness complete is the presence of the newly made father, Lieut. Douglas L. Weart, who is at present on the Mexican border with his regiment.

* * *

The moving picture rights to Virginia Brooks' novel and the play of the same name, "Little Lost Sister," were purchased about a year ago by the Selig Polyscope Company from the Mozart Amusement Company. Work on the production will be started early in the future by one of Selig's companies.

* * *

Miss Gail Kane made a short stop-over in this city Monday, January 22, during which she was the guest of honor at a luncheon given by the American Film Company and the Mutual Film Corporation, the officials of both these organizations and the photoplay representatives of the Chicago dailies being present. She left the same evening for the Santa Barbara studios. The first picture in which she will engage for the American will be "Whose Wife," by an English author. Miss Kane was accompanied by her mother, Mrs. Abbey Kane.

* * *

David Wark Griffith paid a flying visit to Chicago Monday morning, January 22, on his way from Milwaukee to New York. "Intolerance" is being shown in the Cream City, where it opened a run on Sunday, January 21, and Mr. Griffith on his rounds stopped over there to see how it was doing. The Canadian rights for "Intolerance" have been sold, and the first presentations of the spectacle were given in Montreal and Quebec recently. I saw Daniel L. Martin, manager of the company playing in Milwaukee, and who also managed the opening at Montreal, one day last week, and he informed me that fine business was being done at the Davison theater in Milwaukee, and that people were turned away at every presentation. The same conditions prevailed in Montreal, while he remained there. Chicago, however, is at the head of the roll of honor, as overflowing houses are still the rule. It is expected that about 20 traveling companies will be engaged in presenting "Intolerance" throughout the United States and Canada.

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Miss Doris Kenyon, an eastern beauty, arrived in Chicago Friday, January 19, to begin an engagement at the Essanay studios. The first picture in which she will appear is "On Trial."

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The Chicago Reel Fellows Club is to have a real studio ball. George K. Spoor, president of the Essanay Film Manufacturing Co., has made the event possible by giving over his big plant for the occasion, which has been set for the night of Saturday, February 10. Scenes from photoplays actually in the making will be one of the preliminary attractions for the crowd that is sure to assemble. It will be a public affair and a moderate admission will be charged to patrons. Such players are Henry B. Walthall, Richard Travers and other Essanay notables will take part in the scenes. The Reel Fellows will have charge of the event, and the proceeds will be applied to the fund for the furnishing of the newly leased quarters of the club, on the fifth floor at 207 South Wabash avenue.

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The Metropolitan theater, the newest of the Ascher chain of theaters and the fifteenth on the list, had a very successful opening Saturday, January 20. A Metro feature, "The White Raven," with Ethel Barrymore in the leading role, was the principal attraction. The service at this house is selected from Triangle, Paramount, Metro and Clara Kimball Young productions. The admission charge is 10 and 15 cents evenings, and 5 and 10 cents matinees. The lower prices named are charged for children.

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The Grace Amusement Company, of Belleville, Ill., recently acquired the Lyric theater in that city, in addition to the Washington, also controlled by it. The Lyric will be devoted to drama, furnished by the Klaw & Erlanger attractions, while the Washington will continue to offer programs of moving pictures and refined vaudeville. Louis Landau, Jr., manager of the Washington theater, and president of the company named, will also manage the Lyric. The latter seats 1,500 people.

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Charles Murray, of Keystone fame, accompanied by Mrs. Murray, spent a few days in the city last week, making the Hotel Sherman his headquarters. Mr. Murray is on a vacation, which will be spent in Indiana, Ohio and New York. Indiana is his native state, so Mr. Murray will spend most of the time there. To show the kind of a boss he is Mack Sennett is paying all the expenses of Mr. and Mrs. Murray during the trip.

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Wallie Decker, who received frequent mention in these columns for his live work as press agent of Paramount's Chicago office some time ago, is now assisting in the press work for the company which is showing "Intolerance" in Milwaukee. "Wallie" is doing excellent work in his new position, from all reports. The other day "Wallie" wrote the following letter from Milwaukee to Walter Lindlar, press agent for "Intolerance" at the Colonial, this city:

"Why have you not sent the Babylonian bull you promised? Town turned out to see the bull wheeled through the streets, and they were much disappointed that it did not come on the afternoon train. What shall we tell the city editors who have assigned reporters to cover the event?"

"Tell them you shot the bull," Mr. Lindlar replied.

* * *

Even Dwight Elmerdorf, the famous travelogue producer and lecturer, is not exempt from the prying eyes and sharp shears of the Chicago censors. It appears that one of the scenes taken from "Children and Flowers from Many Lands," the Bagendit dance, was slashed by the censors Wednesday, January 24. During his lecture that evening at Orchestra Hall Mr. Elmendorf referred to the incident as follows:

"The picture shows small children dancing, among them's a boy—and you can tell that it's a boy. I have shown the same picture before in Chicago and recently in New York and other large cities, but have never met with any opposition. It's a wonder, since the United States doesn't admit Chinamen, that the board lets me show pictures of the children of China."

* * *

Miss Enid Bennett and her sister Marjorie stopped over here one day last week on their journey from New York to Culver City, Cal., the home of the Ince studios. It is said the "Princess of the Dark" will be her first picture.

* * *

William N. Selig has begun the production of a number of short photoplays for the General Film Company, in which will be featured such well-known stars as George Fawcett and Jack Pickford, the latter appearing in one-reel comedy dramas. "For Reward of Service" and "Lost and Found," a one and a two-reel photodrama, in which George Fawcett appears, are reviewed elsewhere in this issue.

* * *

The Norton Amusement Company has announced the reopening of the Platte theater, North Platte, Neb., on February 9. This company also operates two small theaters in the South.

Samuel Zukor, owner of the New Centre Theater, Kansas City, Mo., made a pleasant call at the World office on Thursday, Jan. 25, and placed a year's subscription. Mr. Zukor's visit to Chicago was for the purpose of looking over the feature market. The New Centre theater has a seating capacity of 1,600, and at the present time a feature program is exhibited at admissions of 15 and 25 cents. Beginning Sunday, Feb. 4, the Selig production, "The Crisis," will begin a run at the New Centre for an indefinite engagement. Mr. Zukor states that the minimum admission price for "The Crisis" will be 25 cents. He is in the market for larger productions of this kind, and would be pleased to hear from any exchanges having subjects large enough for weekly bookings. The New Centre is the largest exclusive moving picture theater in Kansas City, and the musical accompaniment to the pictures is furnished by a seven-piece orchestra and a large pipe organ.

* * *

Harry Bugie, former branch manager of the George Kleine Cincinnati office, has been transferred to the Philadelphia branch, to succeed Harry Scott, who has been appointed assistant general manager, but who at present is serving as acting general manager, in the place of Mr. Phelps, resigned. J. P. Gruwell, of the Kansas City (Mo.) branch, has succeeded Mr. Bugie, who was stationed at Philadelphia before his appointment to the Cincinnati office.

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A special presentation of "A Modern Mother Goose," produced by the Fort Dearborn Photoplays Co., of this city, and in which many Chicago children take part, was given at the Strand theater, Wabash avenue, this city, Saturday afternoon, January 27, under the auspices of the Park Seminary Day Nursery. The film was donated by J. M. Leaverton, president of the Lea-Bel Feature Film Company, who owns the world rights to this picture. The proceeds were turned over to the Park Seminary Day Nursery.

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Director Al Green, George Fawcett, Miss Vivian Reed, Charles LeMoyne and other members of Selig's eastern company, left for Los Angeles Tuesday, January 23, where the production of "Little Lost Sister" will be continued at the Selig studios there.

* * *

Harry Weiss, managing director of the Lewis J. Selznick productions, this city, attended the recent exhibitors' convention at Indianapolis, and, incidentally, paid a visit to Louisville while on the trip. F. M. Brockell and Mr. Weiss are becoming popularly known as the Potash-Perlmutter of local film circles, due to the fact that the Lewis J. Selznick Productions are the first to have two men at the head of that organization.

* * *

J. L. Kempner, representing the Signet Film Corporation, New York, was a recent visitor at the Chicago office of the company, and while here made arrangements for the handling of the "Masque of Life" through the Lewis J. Selznick Productions, in the states of Illinois, Indiana, Kentucky and Michigan.

Matt B. Snyder Dead at Eighty

Veteran Soldier and Actor Passes Away at His Home in San Francisco.

RARE old Matt B. Snyder, sailor and soldier in his youth, sterling actor in his maturer years, veteran of the stage and for four years on the screen, passed away on January 16 at his home in San Francisco. Mr. Snyder was eighty years old.

He was educated at Annapolis, entered the mercantile marine and for a while was captain of a ship engaged in the slave trade. He was captured in Cuba, taken to Africa, and after thrilling adventures escaped and made his way to Liverpool. He served through the rebellion on the side of the south and at the conclusion, when he was mustered out as a major, was a member of the famous Kirby Smith Mexican expedition.

As an actor Mr. Snyder traveled all over the world, and for years played heavy parts with Edwin Booth and Mrs. Fiske and with the John Drew stock company. He entered pictures about four years ago, in New York, working for several companies, among them the Imp and Kalem. Two years ago he went to San Francisco, where he made his home with his daughter, the wife of one of the most famous restaurateurs of the city.

In later months Mr. Snyder had done much work with the California Motion Picture Company. He had also been specially engaged for the characterization of the General in "The Heart of Maryland," as Colonel Carvel in "The Crisis," and as Count Anteoni in "The Garden of Allah."

From Chicago comes word of the sorrow of Colonel William N. Selig and of the entire Selig personnel over the news of his death. Mr. Snyder was a most likable man. Of imposing physique, straight as an arrow, he looked far from his fourscore years. He had a host of friends all over the country who will feel a personal loss in his going.

Riley C. Chamberlin Dead

Much Admired Member of the Thanhouser Company Passed Away on January 24 at His New Rochelle Home.

The many friends and admirers of Riley C. Chamberlin will learn with deep regret of his death, which occurred Januay 24 at his home in New Rochelle. Mr. Chamberlin was one of the earliest actors in motion pictures, and it may be said in all truth he was one of the best. He was 62 years old, an Elk and had been seriously ill several times in the last few months.

Mr. Chamberlin was in the first two-reel pictures produced, and after a notable stage career had appeared steadily in Thanhouser productions for more than five years. He was born in Grand Rapids, Michigan, went west at an early age and was reared on a ranch. He was a cowboy in Colorado for several years, then traded in horses in the Dakotas.

Riley C. Chamberlin.

Mr. Chamberlin went east to Columbia University and after finishing an academic course decided his talents lay in acting. He had played with John McCollough, Booth and Barrett and with Charles Coghlan in "The Royal Box" before a long stock career. After engagements for several seasons with companies in Chicago and other cities in the middle west, Mr. Chamberlin was engaged by Edwin Thanhouser for the Thanhouser Stock Company in Milwaukee. He was comedian and character man for Mr. Thanhouser for seven years.

He later played with Mabel Barrison in "The Blue Mouse" and "Lulu's Husbands," with Marie Dressler in "Tillie's Nightmare" and in "Excuse Me," in Proctor's New York Stock Company and in stock in Nashville, Tenn.

Mr. Chamberlin has appeared in many Thanhouser productions and was Conductor 786 in the famous series of Thanhouser comedies. He played Longfellow in "The Children's Hour" and was the funny butler in Gladys Hulette's "Prudence, the Pirate."

Mr. Chamberlin is survived by two sisters, Mrs. H. M. Winslow, of New York, and Miss Belle Chamberlin, a contralto with the Boston Opera Company.

CARL GREGORY MARRIES MYRTA STRONG.

Carl Louis Gregory, Fellow of the Royal Geographic Society, chief photographer of the Technicolor Company, and cinematographer of international reputation, who conducts the Motion Picture Photography department of The Moving Picture World, was married to Miss Myrta Belle Strong in Jacksonville, Fla., on Saturday, January 20. The ceremony, which was witnessed by scores of the couple's friends, took place at noon in the sunshine parlor of the Hotel Burbridge. The bride, who arrived from her home in Cleveland a few hours before the ceremony, was given away by C. A. ("Doc") Willat, manager of production for the Technicolor Company.

The marriage of Mr. Gregory and Miss Strong brings to a happy climax a romance of twenty years standing. The beginning of the romance dates back to the time both bride and bridegroom were attending school in Cleveland.

RATHNER OF MINNEAPOLIS LOOKING 'EM OVER.

Harry Rathner of the Supreme Feature Film Company of Minneapolis is in town on a business trip and will remain for a few days. Mr. Rathner is making his headquarters with Mr. Cobe of the Unity Sales Corporation.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

At Universal City

Many Companies at Work in Spite of Inclement Weather—H. O. Davis Receives Unique Book of Appreciation.

AT UNIVERSAL CITY sixteen companies were at work this week, filming large feature productions, while ten other companies were shooting comedies, dramas, western and underworld stories, in one, two and three reels. Most of the work has been done on the interior stages and the big electric light studio has been occupied day and night.

H. O. Davis, General Manager of the Universal City, received a unique book of appreciation from the employes of the plant, this week. The book, which is entitled "One Wonderful Year with H. O. Davis," is handsomely bound in Russia leather. It is composed of 100 pages, each containing a different hand-colored drawing and each page carrying an expression of appreciation of the chief of the Pacific coast studios of the Universal Company by the head of a department or one of the directors.

H. O. Davis.

The introduction, signed "E. Pluribus Unum," is as follows: "The sentiments in this little book are not mere empty phrases. No one ever entered into a task with greater enthusiasm and more genuine feeling than the associate authors whose names are inscribed within.

"It is hard to imagine a leader who could have inspired a deeper friendship than that which was born on our travels with you through 'one wonderful year.'"

One of the directors writes, "What I appreciate most is your system of co-operative harmony." Another director—a grateful one, says: "The commercial genius who possesses enough of the artistic to recognize it in others and made me a director—many promised but one performed."

The head of one of the departments, enthusiastic over Mr. Davis' successful first year, writes, "Reel Two of the big feature—'Davis done it,' is to be projected. Judging from Reel One this is a high-class production. Watch it."

This is from the chief of the cameramen: "We crank turners may be cranky and apparently spoiled, but when one considers that the makers of negative are positively the pivotal centers of the whole blamed movie art—a business round which the movie world rotates, then they shouldn't be too much blamed for feeling their exalted position."

Realizing the difficulty of securing suitable stories for the screen, the scenario editor has this to say: "May the coming year bring you in addition to health and wealth a lot of good scenarios."

Other expressions are as follows: "To a steady hand, the cool head and the warm heart that guide our daily task;" "Brimful of sincere good wishes and appreciation;" "In grateful appreciation of a very pleasant and instructive association;" "Your twelve cylinders have certainly all been working during the past year, judging from the success of our organization."

Mr. Davis says no gift he has ever received has given him so much genuine pleasure and that this little book speaks volumes of the loyalty of the organization at Universal City. "Such a thing," he said as proudly he turned the pages of the book, "comes a man's way only once in a lifetime."

Dr. Karl Mantzius Visits Los Angeles

Famous Danish Actor, Author and Manager of the Royal Theater of Copenhagen Comes Here to Study the Photoplay.

DR. KARL MANTZIUS, one of the world's greatest authorities on theatrical art, arrived in Los Angeles this week, accompanied by his wife. Dr. Mantzius is the manager of the Royal Theater of Copenhagen, an institution maintained largely by the Danish government.

His greatest fame lies in his authoritative work, "The History of Theatrical Art," six volumes of which have been completed and are to be found translated into nearly every modern language. The seventh may soon be added, after Dr. Mantzius has made a comprehensive study of American drama, and particularly the photoplay. His work, to be found in nearly every public library in this country, has taken him twenty-two years to bring up to its present point.

Aside from being an author-manager, he has achieved much fame in his home country as the leading exponent of Shakespearean drama, playing the principal roles in the majority of the English playwright's works. His father before him was a great actor.

The "Little Theater" movement and the photoplay are matters of great interest to the visitor. "I think that the younger actors, who are developing largely through such institutions as the New York Little Theater, the Washington Square players and others, have great futures," Dr. Mantzius said to a representative of the press.

"America stands pre-eminent as a motion-picture-producing country. Before the war, Italy was doing wonderful things, but a spectacle such as 'Intolerance' is almost undreamed of by our European producers."

For three months past, the noted historian of the theatrical development has been traveling leisurely through the East, studying things as he found them there. He declared that some day the American government will further real stage uplift and development with subsidies such as are paid in nearly all European countries.

"Our theater received 160,000 kronen, or about $40,000 a year from the government, in addition to a guarantee to cover any additional deficit that may occur through the production of some unusual spectacle, opera or ballet. The theater was established in 1722 and has enjoyed such assistance for many years for the purpose of developing a finer spirit of art among our people."

Both Dr. and Mrs. Mantzius have been entranced with California. During the coming week, the visitors will be entertained at various moving-picture plants.

News From Santa Barbara

Rollin S. Sturgeon Joins "Flying A" Company to Direct Gail Kane.

FROM the American Film Company studios in Santa Barbara we learn that Rollin S. Sturgeon, for many years director-general of the Western Vitagraph studios, has joined the producing forces of the "Flying A" organization. Mr. Sturgeon's initial enterprise will be the production of a photoplay featuring Gail Kane, the new American star, who will arrive in Santa Barbara this week. Elaborate preparations for the coming of Miss Kane are being made and the selection of her supporting cast has been given unusual attention. She will be starred in dramatic vehicles of the type which have constituted her greatest successes. Gail Kane is considered to be one of the most beautiful women on the screen. Her career began under Charles Frohman, ten years ago. Among her stage successes were: "Decorating Clementine," "The Model," and "Anatol," "Macushla," with Chauncey Olcott; "Myre, the Adventuress," with George Cohan in his Broadway hit; "Seven Keys to Baldpate," and "The Miracle Man." In her recent engagement at the Globe Theater, New York, in "The Harp of

Life," Miss Kane enjoyed a great success. Her screen connection included All Star, Metro, Pathe and World Film Corporation.

Two large feature productions were completed this week at the American studios. "My Fighting Gentleman," in which William Russell is starred under the direction of Edward Sloman, and "The Gentle Intruder," the latest American-Mutual feature, with Mary Miles Minter as the star, under direction of James Kirkwood. The cast of the William Russell play includes Francelia Billington, Russell's

Taking a Scene for "My Fighting Gentleman."

new leading woman; Jack Vosburgh, Lucille Ward, Clarence Burton, Harry Von Meter, William Carroll and Sid Algier. "The Gentle Intruder" is the sixth of the Mary Miles Minter series and the cast includes George Fisher as the leading man, supported by Eugenie E. Ford, Harvey Clark, Marie Van Tassell, Franklin Ritchie and George Periolat.

"High Play" is the name of the William Russell productions, rehearsal on which will begin this week. The story was written by Julius Grinnell Furthmann. Francelia Billington will play the lead opposite Russell and Edward Sloman will direct the picture. Lucille Young and Edward Piel were engaged by the American this week and will probably be included in the cast. Lucille Young comes from the Fine Arts and Piel from the Fox Film Co. X. K. Stout has been appointed assistant business manager. He has been connected with the Mutual for the last three years and was, for more than a year, with the Mutual Exchange in San Francisco.

YORKE METRO PLAYERS RETURN FROM THE MOUNTAINS.

Producer Fred J. Balshofer, Harold Lockwood, May Allison, and a company of Yorke-Metro players returned this week to the Hollywood studios from an exciting trip to Mt. Baldy, where they went last week to film snow stuff for the final big scenes of James B. Hendryck's novel, "The Promise." Included in the party were, besides those above mentioned, Assistant Director Jay Hunt, Lester Cuneo, leading heavy man, Lillian Hayward, character woman, and a lot of extra people.

Much anxiety was felt at the local studios for Mr. Balshofer and his players, as nothing was heard from them for several days, on account of the wires being down. It was quite a celebration when the producer and his company returned, tired and frozen, but none the worse from their strenuous journey.

CORONA CINEMA COMPANY ORGANIZED.

Wycliffe H. Hill, local newspaper man, has organized the Corona Cinema Company. The company is being backed by Iowa and California capital to produce a spectacular ten-reel feature entitled "The Curse of Eve." The story was written by Mr. Hill and is being scenarioized by Joseph Anthony Roach. The following officers and directors have been elected: President, F. E. Kieler, a banker of Mason City, Iowa; vice-president, H. F. Scoville, attorney, of Los Angeles; secretary and treasurer, I. W. Keerl, a Mason City, Iowa, banker; J. A. Sober, a Los Angeles oil man, and Wycliffe A. Hill, general manager. Frank Beal, one of the best known directors in the Los Angeles colony and noted for many excellent productions when with the Selig and Pathe Companies, has been engaged as director-general. Mr. Beal has secured a strong cast, including Enid Markey, the former Ince luminary; Ed. Coxen, lately with Selig; Jack Standing, from Fox; Clarissa Selwynne, character actress, formerly with the World and Bluebird companies; Grace Thompson, one of the old Universal stars, and Guy Oliver, a recruit from Selig's Western Coast studios. Director Beal has taken part of his cast to the Santa Cruz Islands to start production on the prologue of the story, the scenes of which are laid in the Garden of Eden.

GRACE CUNARD MARRIED TO JOE MOORE.

A secret romance of Los Angeles filmdom was revealed this week, when it was learned that Grace Cunard, famous film star, and Joe Moore had eloped and were married Thursday night at Seal Beach.

The wedding was the culmination of a romance which had its inception in a Los Angeles motion picture studio and about which even intimate friends of the couple knew nothing.

Moore and Miss Cunard motored to Seal Beach, where they were married. Next day they were back at work at the studios of the L-Ko company in Hollywood.

Moore and his bride met in Los Angeles about four months ago. They will make their home here.

SIGNAL FILM CORPORATION STARTS NEW SERIAL

The Signal Film Corporation has started production this week on their new railroad serial, "The Railroad Raiders," under direction of J. P. McGowan.

The serial will be produced in fifteen chapters and is adapted for the screen by L. V. Jefferson, from the original fiction stories by P. G. Estee. Helen Holmes will be starred in the production. The supporting cast is practically the same as in the recently completed serial, "A Lass of the Lumberlands," and includes Leo D. Maloney, Paul C. Hurst, Thomas G. Longham, William Brunton, Will Chapman, William Hemphill, Charles U. Wells, George Wisschusen and William Behrens.

During the production of the fifteen installments, the company will travel to Las Vegas, N. M., Tucson, Ariz.; the Yosemite Valley and to various other locations within a day's travel of Los Angeles, for necessary exterior scenes.

A VISIT TO THE L-KO STUDIOS.

A representative of The Moving Picture World spent an interesting afternoon on the L-Ko lot this week. L-Ko is the place where Abe Stern is the business executive and our very good friend, Jack Blystone, director-general, the man responsible for the general excellence of the comedies released under the brand. During the course of our visit we were piloted around the lot by A. L. Mayo, head of the scenario and publicity departments. We saw Alice Howell, supported by Fatty Voss, in a comedy scene, which even drew a laugh from Abe Stern, and that is going some. That day Craig Hutchinson, one of the youngest directors in the game, was completing a two-reel picture featuring Dan Russell. The

Bunch on the L-Ko Lot.

story was written around a six-day bicycle race. Jack Blystone is the author of a new comedy which Kitty Howe was directing, with Phil Dunham, the English comedian, playing the feature lead.

During the afternoon the accompanying picture was snapped of several prominent people on the lot. Among them, from left to right, in the background, A. L. Mayo, head of the scenario and publicity departments; Jack G. Blystone,

director-general; Louis Jacobs, business manager, and Fatty Voss, comedian. Foreground, in center, Abe Stern, vice-president; Alice Howell, featured comedienne; Sam H. Comly, of The Moving Picture World, and Charles W. Painter.

LOS ANGELES PREMIERE OF "JOAN THE WOMAN."

The premiere presentation of "Joan the Woman" at the Majestic Theater Monday this week was a huge success. Everybody who is anybody in filmdom was present, including a glittering galaxy of Lasky stars. Applause was at times deafening. The stage setting for the photoplay was not elaborate, but very effective. The musical score was well prepared and well executed.

Thanks for those nice seats, Kenneth McGaffey.

LOS ANGELES FILM BREVITIES.

Carl Laemmle, president of the Universal Film Manufacturing Company, will arrive in Los Angeles Friday, January 26, on important business, it is rumored, in connection with his latest film enterprises.

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Cleo Madison, we are informed, has signed a long-time contract with a new feature film company headed by Louis Jacobs, who will shortly start productions and is at present looking for a suitable location for his new company. Harry Solter, former Lubin and Imp director, has arrived from New York to direct Miss Madison's Company. The name of this new film-producing concern and the supporting cast of players have not as yet been decided. We are informed that the L-Ko and the Stern Film Company will not be affiliated with the Cleo Madison Company.

* * *

Our old-time friend, Julius Singer, special representative for the L-Ko Film Company, arrived in the city this week from New York. Mr. Singer dropped in at The World office for a friendly chat about those happy days way back in 1908 when The Moving Picture World had a small office in Chicago and the writer used to call every week to see Mr. Laemmle and Mr. Singer, his right-hand assistant at the old Laemmle Film Exchange on Lake street. That was many years before Universal City was built.

* * *

Clarke Irvine, that well known "screamer" scenario writer, and last, but not least, for almost two years our own co-correspondent, has joined the Yorke Metro. Clarke will start work Monday next week and write publicity for Mr. Balshofer. Good luck, you!

* * *

A. Burt Wesner, actor and stage director, has signed with the William Fox Company for a prominent part in the new Gladys Brockwell photoplay which Richard Stanton is directing. Until last week Mr. Wesner was acting in and directing the staging of productions at the Burbank Theater, Los Angeles, Cal. When the house closed preparatory to a change of policy, he decided to take a flyer into motion picture work and signed up with William Fox.

Mr. Wesner is known in theatrical circles throughout the country. His most recent big success was staging "The Brat," which is soon to open in New York.

* * *

Jack Pickford has arrived at the Lasky studios and will shortly begin work with Vivian Martin, the Morosco star, on a new production under the direction of Marshall Neilan.

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Maximilian Ryder, play writer, has become a member of the scenario department at the Lasky Studios.

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The next elaborate feature to be filmed by W. H. Clune will be a picturization of Harold Bell Wright's novel, "The Shepherd of the Hills." At his camp in Arizona, Mr. Wright is working on the scenario and preparing to take an active part in the making of the feature. Most of the scenes will be enacted and photographed in the Ozark Mountains in Missouri, the locale of the story.

* * *

J. D. Williams, the motion picture magnate of Australia, is visiting Los Angeles. E. J. Carroll, another Australian motion picture man, also arrived in the city this week.

* * *

Charles Ray, the Ince star, has decided to cast his lot with Mr. Ince in the New York Motion Picture Corporation, and signed, last week, a long-time contract with the Culver City people.

Louise Glaum has also signed up with the Ince Company, we are informed, for a period of two years.

* * *

George Bronson Howard, who has finished his year's engagement with Universal, during which period he has produced a number of pictures, has left that organization and is negotiating with Mr. Ince to write scenarios for that company.

* * *

Frederick R. Bechdolt, writer of western fiction, accompanied by his wife, is visiting the Glendale studios of the Kalem Company this week. Mr. Bechdolt is now writing "The Girl From Frisco" stories for Kalem, which are being produced at Glendale by Director James W. Horne. Mr. Bechdolt has lived many of the incidents which he has embodied in his stories. He did placer mining in the Klondike gold rush of '97 and drove a dog sled. He carred a rod on the Great Northern survey for the Cascade tunnel and worked on a drill during the construction of the tunnel. He assisted the sheriff of San Bernardino county in rounding up Death Valley Scotty's gang while working as a reporter.

Director James W. Horne set a record in shooting scenes last week. He took 97 in one day, of the most diversified character. In the morning he worked with a crowd of extras, including Mexicans, in a Mexican street, then worked in two sets on the stage. He went out on locations and when he came back studio manager S. V. Boyd had three more sets ready. Horne jumped in with his principals and shot the ninety-seventh scene of the day before the sun went down, completing his picture. Bad weather had held up "Dynamo Jim" and he put on this extra steam when the sun finally appeared.

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Drawings are being prepared at the Thomas H. Ince studios for a mammoth electric sign which will grace the administration building of the Culver City plant. The sign is to be one hundred and eighteen feet long and thirty-six feet high, and will be placed so as to face the city of Los Angeles.

* * *

James Kirkwood, the American director for Mary Miles Minter, accompanied by his wife, Gertrude Robinson, paid a brief visit to the city this week to attend the opening performance of "Joan, the Woman," at the Majestic Theater. On Tuesday, this week, Mr. Kirkwood gave a dinner at the Sunset Inn to a number of notables of the screen.

* * *

The Balboa studios have added the following players to their producing forces: Edna Maison, formerly with Universal; Golda Madden, from the same company; Jack Dill, lately with the Essanay eastern stock; Nan Christy, who has been featured in numerous Horsley productions, Norbert Myles and Lester Scott, formerly Oscar Apfel's assistant as director.

* * *

Lois Wilson, the Alabama beauty, has left the Universal fold, to play leads in the feature productions of the California Motion Picture Company at San Rafael.

* * *

A new department has been created by Manager Milton E. Hoffman of the Lasky company—that of "title editing." Burke Jenkins of the scenario department has been selected as the head of this department to supervise and edit the subtitles and inserts of all Lasky productions.

* * *

Elizabeth McGaffey, head of the Lasky research department, has been transferred to the scenario department to write original stories under the direction of William C. De Mille and Marian Fairfax. Miss Iva-Ette Sullivan, one of the librarians of the Los Angeles public library, has been secured as head of the research department under Mrs. McGaffey's supervision.

* * *

Norman Manning, the manager of the Balboa studios, was "arrested" at Long Beach one day this week, and put in jail. He was behind the bars for nearly three hours when he was "rescued" by a delegation of Long Beach Elks and taken to the club-house. There it was explained to him that his "arrest" was a part of the initiation ceremonies and when he left the clubhouse he was a full-fledged Elk.

* * *

Irvin Willat, head of the photographic department of the Thomas H. Ince studios, and his assistant, Jack Kelly, left for Eureka, Cal., this week, where they will film scenes on and around the cruiser "Milwaukee," which is aground on the California coast about four hundred miles north of San Francisco.

* * *

Facetious people now refer to the Morosco studio as "the deserted village," because three of the stars, Kathlyn Williams, Myrtle Stedman and Vivian Martin are now at work at the Lasky plant, leaving the entire studio to George Beban and his director, Donald Crisp, and to Director Ed Le Saint,

who is making a production in which House Peters and Louise Huff are co-starred.

* * *

At the Fox studios, Otis Turner will complete, next week, the George Walsh picture which he has been making for William Fox. He will then immediately begin the filming of a new production with Mr. Walsh as the star.

* * *

The Dustin Farnum company is now taking snow scenes at Truckee, California, under the direction of William D. Taylor.

* * *

"Stage Struck" has been chosen as the title for the Triangle Fine Arts production previously known as "The Failures," written by Roy Somerville and directed by Edward Morrissey, and featuring Dorothy Gish. Frank Bennett plays the leading masculine role opposite Miss Gish. Other principals in the cast are Kate Toncray, Jennie Lee, Spottiswoode Aitken and Fred A. Warren.

* * *

"The Spitfire" is the final title for the Triangle Fine Arts production," The Doll Shop," with Bessie Love in the stellar role. The scenario was written by Anita Loos and is now receiving its finishing touches at the Fine Arts studio by Director Edward Dillon. More than three hundred extra people were engaged to appear in the fire scene, which showed the destruction of a factory. Roy Stuart plays the leading male role opposite Miss Love. Carmel Myers, Max Davidson and Carl Stockdale play important parts in the production.

* * *

Dorothy Dalton was regally received, this week, when she appeared before a capacity audience at the Liberty Theater, in Long Beach, Cal., immediately after the performance of "The Female of the Species," her latest Ince production. Miss Dalton thanked her admirers cordially for the reception they had accorded her, and told some amusing experiences which had happened during the filming of the production. Upon leaving the theater it was necessary for an attache to assist in carrying the flowers presented to her by friends and the management of the theater.

* * *

One of the most interesting places in the world is the Keystone cafe at lunch time.

At one table you see a regal beauty in a low neck gown dining with a district messenger boy and a clown.

At another a pair of pink tights peek out from the folds of a bath robe that envelopes some fairy whose luncheon companions are an imitation Chinaman, a country girl in pigtails and a motion picture cow puncher.

The double-dyed tough old villain amiably gossips with the hero and the innocent heroine.

A little knot of the Keystone swimming girls come in together and make up a party. They are all splendid young Dianas glowing with youth and health.

Louise Fazenda and Charlie Murray and two or three members of their company come in late after a struggle with a long scene in the light studio. They are still talking it over. At a near-by table, Director Wright is planning the afternoon's scenes with Ora Carew, who appears as a fascinating little Chinese girl in blue and gold.

Dora Rogers, the Keystone's vamp, dashes in hungry as a bearess.

Gloria Swanson and Wallace Beery, the auto speed king, are having lunch together. Gloria is a dream in a pink satin evening gown. Wallace appears in the glaring of noon in a dress suit.

Over at a table in the corner is the big chief, Mr. Sennett, going over corned beef and cabbage and a studio problem with Mr. O'Sullivan, the studio superintendent.

A charming note of youth and good fellowship runs through the scene.

* * *

More than a thousand children living in the Westlake Park district of Los Angeles gathered at a motion picture theater last Saturday to do homage to Little Mary Sunshine, the Balboa Company's baby grand star. Each child brought a flower for the little star and the aggregated bouquet was so large that it could not all be removed from the theater, so Little Mary Sunshine contented herself with filling her limousine with the posies.

* * *

The forest rangers in the employ of the United States government on the reservations in Southern California are to be the guests of W. H. Clune at a performance of "The Eyes of the World" at the Auditorium Theater, this week. The most exciting part of the story revolves around these mountain guardians for Uncle Sam and Mr. Clune believes that the wonderful horsemanship and other stirring episodes in which the rangers figure will be of special interest to them.

* * *

Director Rex Ingram is working day and night with a large corps of assistants preparing for the picturization of a Chinatown feature photoplay. In the technical preparations of this photoplay Director Ingram was aided by Thomas H. Gubbins, of the staff of H. R. Hough, controller at Universal City. Gubbins lived eight years in China, while in the service of the United States government. He was able to offer Ingram valuable suggestions regarding the costumes and proper sets, and also will aid him in directing the Chinese who will be used in many of the scenes.

* * *

A new comedy was started by Al E. Christie this week, entitled "Hubby's Flirting Way;" the story is by Walter Graham and the cast includes Billie Rhodes, Neil Burns and Ethel Lynne.

* * *

The stork paid a visit to the Selig Zoo the other night and left three lusty young lions. These babies have the distinction of being the first arrivals of the new year at the zoo.

* * *

W. J. Drummond, the genial manager of the local Mutual Exchange, is being congratulated by his many friends upon the news of his promotion to manager of the Mutual Exchange in San Francisco. The promotion is a reward for Drummond's persistent optimism and effective hustling. He will be succeeded as manager of the local exchange by T. E. Malcolm, who has been with the Mutual offices in Montreal. We welcome most heartily Mr. Malcolm to the local film row and say goodbye to Mr. Drummond with a great deal of regret.

* * *

James C. Slipper, the head of J. Slipper & Company, motion picture supplies, reports business booming all along the line. Mr. Slipper has recently sold Douglas Jarmuth, manager of the Colonial theater, 54th and Vermont, two Simplex machines, one G. E. generator, and a Minusa screen; also a Baird machine to J. O. Grant, manager and owner of the Beaumont theater at Beaumont, California. The local Orpheum theater has enrolled itself as a customer of Mr. Slipper with the purchase of a new Powers machine.

* * *

H. I. Krause, branch manager of the International Film Service, is going around film row with an expansive grin on his face, owing to the cordial reception given the serial "Patria" at its recent society showing at the Hotel Alexandria. The social elite were out in full force that night and their enthusiasm relative to the merits of Mrs. Vernon Castle's photoplay debut was extremely gratifying to our good friend Krause.

* * *

We were the guest of Managers Fred and Roy Miller at their attractive Miller's theater this week to see the first Los Angeles run of the new Fox Film Comedies, "Social Pirates," with Charles Arling in the lead. The first comedy feature drew plaudits from Manager Miller's patrons. E. H. Emmick, of the Peerless Film Company, has just obtained Mr. Miller's signature to a contract which provides for the exclusive run at the Alhambra theater of all of the Christie Film Company's productions. The first of these rollicking comedies, entitled "Bride and Gloom," directed by our good friend, Al Christie, will be show at the theater next week.

* * *

Manager McCarthy, of Clune's Comedy theater, has been promoted to the managership of Clune's Broadway theater, in place of J. W. Anderson, who is leaving for other fields of endeavor.

* * *

F. Stern and J. F. Lustig, managers of this city, have leased the Belasco theater, and will transform it into an up-to-date motion picture house. The opening attraction will be D. W. Griffith's "The Birth of a Nation." A special orchestra has been installed and only big features will be shown at this house. The Belasco, at the heyday of its career, was famous all over the country as the birthplace of many new dramas and the starting point in the careers of many of the best known stars of the legitimate stage.

* * *

After owning the Colonial theater just a month, during which they smashed all attendance record for Monrovia film houses, Eiler Bros. have sold their business back to I. L. Yost, one of the Yost Bros., from whom they made the purchase thirty days ago.

O. T. Crawford, St. Louis Pioneer, Dead

Well-Known Film Man Opened First Exchange in Missouri City and Built Many Theaters.

THE death of O. T. Crawford, which occurred in San Francisco on January 17, brings to a close the interesting career of one of St. Louis' film pioneers, and a man who has helped to make enough moving picture history to fill a volume.

Mr. Crawford was the first man to establish a film rental exchange in St. Louis. He operated at first in the Gayety theater building at Thirteenth and Locust streets, and the business, of which he was the head, is said to have paid as high as 500 per cent. profit.

After a consolidation of a number of smaller exchanges was made with the Crawford interests the business was moved to the Century building, and was called the Swanson-Crawford film exchange, and for a time was the largest one of its kind in that part of the country.

Mr. Crawford promoted and built a number of theaters in St. Louis and other cities. The first of these, the Novelty at Grand and Easton avenues, was the first big house to be built away from the downtown district, and was the talk of the town. Others were built in rapid succession, among them the Rialto, now the Delmar; the Mikado; the Montgomery; the Shenandoah; the Juniata; the Cherokee; the Gravois; the Arco, and the King's. Theaters were also erected in East St. Louis and other Illinois towns, as well as the Marlowe theater, in Chicago.

All of the Crawford houses were built on the same general plan of architecture, the erecting material being steel and concrete, and fireproof throughout. The King's in particular is one of the most complete and well equipped theaters in this section of the country.

Crawford also produced films. One of his ventures, "The James Boys of Missouri," based on the life of the celebrated outlaws, Frank and Jesse James, had considerable success. In addition to these other enterprises, he was at the head of a big vaudeville agency.

Mr. Crawford was reputed to be worth a million dollars at one time. His ventures reached their apex in 1911-12, and then came a change, and at his death it is said Mr. Crawford was comparatively a poor man. Nevertheless, he saw big things, and did big things, and the fact that he did not bring all of his many enterprises to a more successful completion than he did does not carry with it any record of lack of effort.

O. T. Crawford was the biggest individual figure in the film industry in St. Louis and surrounding territory for many years. He was well liked, had a most engaging personality, and was a good friend.

Crawford's body was brought from San Francisco to St. Louis for burial. He was forty-nine years old.

NATIONAL ASSOCIATION ISSUES FOLDER.

One of the handsomest pieces of campaign literature which has ever been issued by any commercial organization has just been sent out by the National Association of the Motion Picture Industry. This is a six-page folder in three colors setting forth the "Purpose, Structure and Possibilities" of the Association in good, crisp language calculated to let the motion picture magnate know just what the National Association is doing and expects him to do.

The folder is 8½ by 4 inches in size and is printed in dark green and red on a mask of pale blue panels on heavy white paper. The now well known emblem of the Association is set off in red, on the first page, and inside across the tops of the pages in a narrow panel, runs a repetition of the slogan of the Association, "Unity of Action Spells Success."

The names of the officers and board of directors are on the last pages of the folder, and under the general heading, "Plans, Aims and Organization," a summary of the organization is set forth.

EXHIBITOR TAKES LONG TRIP TO MEET HART.

William S. Hart had the unusual experience recently of greeting an admirer who had journeyed all the way from Blackwell, Oklahoma, to Inceville, to see the noted Triangle-Ince star. The traveler was J. C. Blackwell, an exhibitor of Blackwell, who never fails, he says, to fill his house with a Hart play, and he stated nothing else influenced him to make the long trip except a desire to meet personally and shake the hand of Mr. Hart. His wish was granted, for the player allowed Blackwell to watch his current play in course of production and later escorted him about the big Inceville plant.

Marie Doro Arrives in New York

Star Transfers Activities From Lasky Los Angeles Studio to Famous Players Here.

MARIE DORO, who has been starring in Lasky Pictures on the Paramount Program for several months, arrived in New York this week and will immediately begin work at the Famous Players studio on "Forget-me-nots." It was at the Famous Players studio that Marie Doro made her motion picture debut in the adaptation of "The Morals of Marcus," in which she had starred on the stage. That was just after her great success on the stage in "Diplomacy," in which she was later starred on the screen by the Famous Players.

Following this successful production Miss Doro went to the Coast and joined the Lasky forces. Miss Doro's first Lasky picture was "The Heart of Nora Flynn," which was followed by "Common Ground," and "The Lash."

"Oliver Twist" the adaptation of the great Dickens' novel in which Miss Doro scored a tremendous success, was the next of her productions and this was followed by "Lost and Won."

There will be at least one more Lasky picture released on the Paramount Program in which Miss Doro will star before she appears again under the Famous Players banner in "Forget-me-nots."

A. H. Blank, Theater Manager

THE accompanying engraving is a likeness of A. H. Blank, of Des Moines, Iowa. Mr. Blank was little known to the film trade until a few weeks ago, when he made his "debut" in the eastern film market. His first picture deal was the purchase of the Selznick releases for the States of Missouri, Kansas, Iowa and Nebraska. Upon completion of his deal he returned to Des Moines and hardly alighted from the train when he received a wire recalling him to New York to engineer another and larger deal than the first, the deal in question being the purchase of the Triangle releases and exchanges for the States of Missouri, Kansas, Iowa and Nebraska. He succeeded in getting and carrying with him a signed contract for the same.

A. H. Blank.

Not only does Mr. Blank own and control the Selznick and Triangle exchanges for Missouri, Kansas, Iowa and Nebraska, but also operates a chain of theaters throughout these four statse, having three theaters in Davenport, namely the Family, Garden and Strand, one theater in Des Moines, the Garden, and one theater in Omaha, Nebraska, the Garden. Mr. Blank has now in the course of construction three theaters seating respectively 1,000, 1,200 and 1,450.

Mr. Blank is also the President of the Exhibitors' League of the State of Iowa. He is a wide-awake exhibitor and exchange man and is always looking forward to the betterment of the film industry. All men visiting Des Moines will always find a cordial greeting awaiting them when calling on Mr. Blank, he being somewhat of an entertainer of ability.

SANGER SIGNS ANGLIN FOR PICTURES.

Eugene B. Sanger, president of the Sanger Picture Plays Corporation, announces he has signed Miss Margaret Anglin as one of his stars. Other names will be announced shortly

This is Miss Anglin's initial entrance into the realm of motion pictures. While Mr. Sanger prefers not to give out the names and authors of the plays for the present, those which he has selected for Miss Anglin are both powerful in theme and novel in treatment.

Mr. Rezac States His Side

Denies His Operator Was But Fifteen Years of Age—Is Paying Salary and Expenses of Injured Young Man.

IN a spirit of fair play, we print below a letter received from W. J. Rezac, manager of the Princess theater, Hibbing, Minn., and the Lyric theater, Virginia, Minn. Mr. Rezac complains of an article printed in the Moving Picture World of January 27, under the caption "A Serious Business." The story purported to tell the facts of a fire that occured in the projection booth of the Princess theater. Mr. Rezac's letter in full follows:

In your most recent issue, January 27, under the caption, "A Serious Business," appears a story which if accurately written would not appear altogether disfavorable to me, as the theater proprietor concerned.

Glen Wilson, whose age is stated at fifteen, the picture machine operator who was burned, painfullv. but not seriously, was employed by me and for more than one reason. I was led to believe him to be over sixteen—he is around 6 feet in height and well proportioned, and because he was the support of his mother, I was urged to engage him, which I did at $10 a week, not $30 monthly as your article says—rather the added communication states—and though he has not worked for me since the accident, I am still, without a suggestion from any source, paying him $10 each week, besides which I obligated myself for the expenses which the unfortunate occasion caused.

The story copied from the Duluth News Tribune is wrong in fact and suggestion, and in its glaring presentation was inspired by that publication's reporter because of unfriendly feeling toward me.

That, however, is neither here nor there. He has before that time and since inaccurately written stories which have concerned others, and has as a consequence been superseded by another man.

There was no panic in the theater. The operating room of my Hibbing theater is practically detached from the show house and it is fireproofed just as effectively as is possible, and equally as well as any room of its kind in this section. The burns were received by the boy when he threw the ignited film through the door of the booth and into the street, something which was unnecessary, but of course, having happened, is now over with.

Needless to say, I am genuinely sorry that the occurrence transpired. Far from picking up poor boys, and leaving them to "run the show," I pay strict attention to the conduct of my business, and without exaggeration can say that those connected with my institutions receive as good and better wages than employees in similar capacity in other theaters of this territory.

I would thank you very much for the space necessary to set me right. Yours very truly,

W. J. REZAC.

La Salle Film Company Organized

Chicago Concern Formed Specially for the Production of High Class One-Reel Comedies.

ANNOUNCEMENT is made in Chicago of the formation of the La Salle Film Corporation, incorporated for $25,000 under the laws of Illinois. At a meeting held recently in Chicago the following officers were elected: President, F. L. Bateman; vice president, George W. Leighton; secretary, Phil A. Grau, and treasurer, Frank J. Seng.

The object of this company is to produce single-reel comedies, to be released through independent exchanges on the state rights basis. It has been given out from the Chicago office of the company that actual production was started about four months ago in Los Angeles, where the company has leased a fully equipped studio and engaged a company of well known comedians. Eight single reels, to be known as "Lafco" comedies, have already been completed, and will be shown to the trade in the near future. M. De La Parelle, a well known director, is at the head of the producing organization.

The executive offices of the company have been opened in the Harris Trust Building, Chicago, and B. F. Lewis has been engaged as general manager. Mr. Lewis is well known in Chicago film circles, and for three years was associated with the Celebrated Players Film Co. as salesman and purchasing agent. He left that company last June to go to the Mexican border with the First Illinois Cavalry, and upon his return a short time ago he accepted his present position.

Mr. Lewis states that negotiations are now under way with some of the most dependable exchanges in the country, assuring the release of "Lafco" comedies at an early date. In commenting on the plans of the La Salle Film Corporation, Mr. Lewis said: "It is our intention to place on the market a brand of comedy that will conform with the prevailing public taste, the style that does not depend upon slapstick or vulgarity.

"The officers of the company are all substantial business men, whose success in their various lines has been achieved only by strict honesty, integrity and good business methods. They are actively interested in this new enterprise, and their resources and business knowledge are assurance that no effort will be spared in making 'Lafco' comedies among the best on the market.

Elsie Ferguson with Cardinal

Popular Actress Will Begin Work in Studio at End of Her Appearance in "Shirley Kaye."

AT the conclusion of the present theatrical season Miss Elsie Ferguson, one of the most popular American stars of the stage, will act before the motion picture camera. Announcement of her engagement to do a series of notable screen productions was made last week by the Cardinal Film Corporation.

The Cardinal has under contract for exclusive film appearances Miss Geraldine Farrar, in addition to Miss Ferguson.

Elsie Ferguson.

Miss Ferguson, at the Hudson Theater, where she is appearing in "Shirley Kaye," verified the announcement.

Miss Ferguson's first appearance as a stage star was under the management of the late Henry B. Harris, who presented her in "Such a Little Queen." Subsequently she appeared in "The First Lady of the Land," giving an interpretation of the part of Dolly Madison, which won her widespread praise as a beautiful bit of characterization.

Under the management of Messrs. Klaw & Erlanger she is enjoying one of her greatest successes this season on Broadway in the Hudson Theater, where she is appearing in "Shirley Kaye." For the same management in the past few seasons she appeared in "The Strange Woman," "Outcast," one of the most remarkable successes of several years, and "Margaret Schiller." With Sir Herbert Tree she appeared in "The Merchant of Venice" during the notable revival last year at the New Amsterdam Theater, and she has played in all-star revivals of such successes as "Caste" and "Arizona."

Miss Ferguson's beauty, talent and charm make her entrance into the broader field of motion pictures one of the conspicuous events of the year.

BELMONT LEASES MITTENTHAL STUDIOS.

The Belmont Film Company has leased, for a term of years, the Mittenthal studios, at Yonkers, N. Y., where the Billy West series of comedies will be continued to be produced. The comedies featuring this new comedian have already proved exceedingly popular, "His Married Life," "Boarders and Bombs," etc., having been heavily booked all over the country.

The Mittenthal studios are completely equipped. Every modern device for picture-making is installed as well as a good many extra features not found in the average motion picture plant. The rental paid by the Belmont Film Company for the plant and its equipment was stated by an officer of the Belmont concern to be in excess of $20,000 yearly.

LE SAINT AND HOPPER SWAP JOBS.

Lasky and Morosco have exchanged directors, Edward J. Le Saint going from Lasky to Morosco and E. Mason Hopper traveling from Los Angeles to Hollywood for the purpose of presiding over Wallace Reid and Myrtle Stedman in their next joint Lasky-Paramount production.

Indiana Gets Strange Censorship Bill

Measure Believed to be Backed by "Legimitate" Interests Not Thought to Have Much Chance of Passing.

THE Indiana General Assembly is now in session, and as usual the "censorship bug" has made its appearance. It appeared in the form of a bill introduced in the lower branch of the body by Representative Eikenberry, who announced his action was "by request."

From the standpoint of the motion picture theater owner the bill has many objectionable features, chief among them being the censorship provision, and already the motion picture men of the state organized action against the bill. Attorneys have been employed, and representatives and senators are being seen personally in the districts in which they live in an attempt by the picture men to head off the proposed legislation. There is every likelihood the bill will be killed before it reaches the floor of either branch of the assembly, it is said, because of the strong influences which are at work.

The bill is said to be backed by the so-called "legitimate" theater interests, which have suffered a severe setback because of the popularity of the motion picture houses of Indianapolis and other cities of the state. Included in the bill is a provision to legalize Sunday legitimate theater performances, as well as circus and cabaret performances. The bill is cloaked in the guise of charity.

"Joan" Emphasizes Sunday Opening

Vote Taken at Albany Exhibition Before Gov. Whitman Shows 84 Per Cent. in Favor of Sunday Shows.

AT the showing of "Joan the Woman" to Governor Whitman, his staff, the legislators and their friends at Albany last week, a straw vote was taken not only as to the picture, but as to the desire of those present to have the motion picture houses open on Sunday.

Out of a total vote of 502 at the evening performance, 425 were in favor of Sunday shows. Out of 232 votes at the morning matinee, which was held to accommodate those who could not get into the hall the evening before, 186 showed a percentage of more than 84 per cent. of the people present and voting who desired motion pictures on the Sabbath.

Authorities who have seen the original signatures on these programs say that they consider this a strong argument in favor of Sunday opening, and that this straw vote, which includes the names of some of the most prominent Senators and Assemblymen and their wives, is not only a fair indication of the feelings of the people in Albany, but of the State.

PICTURES FINISHED FOR GORDON LECTURES.

W. Lindsay Gordon has entered into a contract with Elite Photography, Inc., who make the Elite Motion Pictures, to release all of his feature lectures in the future. Mr. Gordon has been receiving for some time past scores of letters from those using his lecture sets to have moving pictures for a finish made for them. These requests grew so numerous that he decided to meet the demand, and the Elite Studios, at Dongan Hills, Staten Island, N. Y., will be used for the making of not only the motion pictures but all photographic work in Mr. Gordon's features.

The pictures will be made under the personal direction of Mr. Gordon so that they will have the same atmosphere as his lectures. About 500 to 1,000 feet will be made to finish each feature. The number of slides will be fifty. This together with the strong original lecture will enable a lecturer to be booked as a special feature attraction.

Ever alert to the popular demand of the public Mr. Gordon has selected for his next feature lecture release a topic of the hour entitled "Drink, the Nation's Curse." The entire feature, both slides and motion pictures, will be posed from life. Special attention is being paid to the advertising matter, a great lobby display as well as some fine lithos being a feature. Mr. Gordon's other features will also be made over and will have motion pictures. Mr. Gordon's address is still the same as it has been for the past fourteen years at 207 West Thirty fourth street, New York City.

STRAND BOOKING GENERAL FILM PRODUCT.

The Strand Theater's booking of the General Film Company's Vitagraph release for February 11, "The Seventh Son," is another indication that the leading motion picture theaters of the country are realizing the possibilities of short dramas in conjunction with their five reel features and other subjects. Last week Rialto started the Essanay's Series "Is Marriage Sacred," so that the Strand and the Rialto are now both using General Film output.

Lillian Sullivan in "The Great Secret"

THE happy faculty of selecting types for the characters in "The Great Secret," Metro's great serial, is possessed in large measure by Director Cabanne. When he was casting the characters, he needed a young woman to play the part of a female detective. There was a large gathering to select from. With unerring eye Mr. Cabanne pointed to a good looking young woman in the rear of the group and asked if she had ever played parts in the motion pictures. She replied that she had not.

Lillian Sullivan.

"Well, you had better begin now," said the director. "From now on you are Miss Tredwell, one of Detective Ackerton's assistants."

The young woman's name is Lillian Sullivan and all who have seen her performance are ready to justify Mr. Cabanne's selection. As a girl detective she is all that can be desired and much promise is held out for her future screen work. Miss Sullivan has been in pictures only a short time. Her first appearance in the screen drama was with Alice Brady in "Miss Petticoats." After this she was seen with Holbrook Blinn in "The Weakness of Man." Miss Sullivan is a Brooklyn girl and is in love with the screen drama. She is particularly enamored of her part of the detective in "The Great Secret" and says:

"I find myself acting the part in real life. No matter where I go into department stores or anywhere that crowds gather, I catch myself observing everything more keenly."

MILO OF BALTIMORE PRODUCING COMEDIES.

The Milo Picture Corporation, of Baltimore, is preparing for its Spring and Summer work by producing two comedies —"Percy's First Attempt" and "Percy Turns Detective."

Sam Phillips will as usual do the leading parts, portraying the trials and troubles of Percy Van Clam. He will be assisted by Miss Norine McCubbin.

The scenes of the pictures will be taken in and around Baltimore, using for that purpose some of the best homes and well known hotels, including the handsome new Pennsylvania Railroad Station.

It is the object of the Milo Company to specialize on comedies, each complete in itself, yet all depicting the humorous antics of Percy.

The pictures will be under the direction of Lew Seels. A. Kurnick is chief camera man.

P. D. HUGON GOES WITH BRAY STUDIOS.

P. D. Hugon, formerly director of the Pathe News, has joined the Bray Studios as director for the Paramount-Bray Pictographs, thus renewing his former connection with the magazine of the screen. Before he came to this country to the Pathe News about two years ago, Mr. Hugon was in charge of the Pathe Animated Gazette in London.

Mr. Hugon is an enthusiastic photographer, and believes in making the utmost use of the resources of the camera. New methods of trick photography are his hobby.

WILKERSON GOES TO DALLAS FOR M'CLURE.

W. R. Wilkerson, one of the old timers in the business around New York, has been engaged by General Manager Partridge to take charge of the Dallas office of McClure Pictures. Mr. Wilkerson will assume his new post at once, and goes with the good wishes of all who know him.

PRICES FOR "THE HONOR SYSTEM."

The scale of prices for "The Honor System," William Fox's ten-reel screen epic, which opens at the Lyric on February 6, will be 25 and 50 cents for matinees and 25 cents to $1 evenings.

New York's Inquisitors Will Go Slowly

Chairman Wheeler Admits Many Community Houses Do Not Appear to be Making Much Money.

THE testimony which will be given the New York joint legislative committee which is at present investigating the taxation of the motion picture industry will largely determine the attitude which the committee will take as to taxation.

Assemblyman Wheeler, chairman of the committee, on his return from New York to Albany, Monday January 21, made the statement that the testimony taken during the following days would settle the question as to the justification of a taxation. Chairman Wheeler expressed the opinion that such taxation would be found to be justified, although statements which he made later on furnished the impression that up to that time the committee is more or less at sea as to just what branch or branches of the industry could best contribute whatever tax is settled on.

"We find that there is a sort of a revolution in the motion picture business at the present time," said Chairman Wheeler, "and there are many of the so-called 'neighborhood movies' not making any money to speak of. There is no question but that some of the larger houses are making money and could well afford to pay a tax to the State. There is no question in the minds of the committee but some of the producers are making money. It is our desire, however, not to overburden any industry or any concern or film with a tax that would serve to cripple rather than encourage, and for that reason we are proceeding slowly. We have no ax to grind and we hope to shelter and protect the moving picture industry in this state rather than have our action drive it elsewhere."

Assemblyman Wheeler was asked just what would be assessed if a tax was finally agreed upon, and in reply he said the committee was still indefinite on that point. He said the bearings had shown that many of the companies were making their films outside of the state and that if a tax was placed at so much for each hundred feet of film, there would be several who would transfer their business elsewhere and that the state would suffer on account of it.

"We will reopen our hearings in New York, Wednesday, when we expect Mr. Brady to come before us," said Assemblyman Wheeler. "The committee will ask for the production of books later on in order that it may more clearly get at the exact amount which companies are spending and taking in, in connection with their business. This account of Charlie Chaplin, Mary Pickford and others of the high priced stars being called before us to explain their true salaries is all bunk."

Assemblyman Wheeler, as well as other members of the committee, expressed their gratification at the fair and open manner in which the motion picture men are meeting the legislators at the hearings. It is barely possible the committee will ask an extension of time and possibly another appropriation in order that they may probe the business in greater detail than is now permitted by the fund of $5,000 available.

Heavy Bookings for Cohan Picture

Engagements for From One to Four Weeks Closed for "Broadway Jones."

IT IS expected by the Artcraft Pictures Corporation that the initial Cohan screen play, "Broadway Jones," to be released April 2, will establish a high-water mark in the way of advance bookings. Many applications for bookings are being received at the Artcraft headquarters daily, and agreements have been signed with many of the best motion picture theaters in the country for bookings of from one to four weeks.

When it was first announced that George M. Cohan would be seen under the Artcraft banner exhibitors throughout the country immediately realized the importance of this fact to the amusement-loving public. The fact that the famous actor-author-producer had selected as his initial screen vehicle, his biggest stage hit, "Broadway Jones," greatly enhanced his new venture.

One of the first theaters to close for the Cohan photoplay was the Strand in New York, where it will be presented for the first time in this city. Other high-class theaters such as the Strand, of Syracuse, of Buffalo, and of Hartford; the Stillman and the Knickerbocker, Cleveland; the Circle, Indianapolis; the Pastime, Columbus; the Walnut, Cincinnati; the Majestic, Detroit; the Temple, Toledo, and the Broadway, Portland, Ore. The Modern Theater in Boston will show "Broadway Jones" for two weeks. One of the most unusual bookings has been closed with the Globe Theater in New Orleans, where it will appear for four weeks.

Bluebird Workers to be Rewarded

Exchangemen to Have Interest in Increased Profits—More Salary for the Top-Notcher.

IF the Bluebird branch manager is able to make a picture grow two days where it has hitherto blossomed only one, he may be doing the exhibitor a favor and at the same time benefiting himself—for the Bluebird management has decided to reward their exchange managers who increase business by giving them a profit-sharing interest in the things they accomplish.

This is a renewal along extended lines of the competitive awards that were formerly given Bluebird branch managers who increased their business for any given month. General Manager M. H. Hoffman states: "We want to keep tabs on the real workers and reward them, and the best way we can do this is to share with them the results of their efforts. We are going to present every other week a definite sum to the manager who shows the greatest percentage of increase in the average per booking.

"The percentage of increase will be figured on all branches and the one showing the highest will be rewarded. And if any one office comes out on top five times (not necessarily in succession) the manager gets $500 a year added to his salary. Exhibitors throughout the country who experience increased pressure brought upon them by their Bluebird branch will know why. Our managers are going after the business, and increase it—there will be no question about that."

African Pictures Brought to New York

Will Constitute Entire Evening's Entertainment—J. C. Hemment to Lecture on Them.

EDUCATIONAL and wild animal pictures have at last come into their own. Jack Goldberg, president of the Picture Producing Company, announces the completion of an unusual wild animal and educational picture. It is an entire evening's entertainment, with lecture by J. C. Hemment, the man who first introduced the famous Paul J. Rainey pictures in this country, which were taken by himself and co-workers.

These new African Safari pictures are most interesting, artistic and educational. Every scene shows nature's true colors, which were made possible through the autochrome process. In order to photograph life on the equator as it really is, two years' time was taken and $100,000 spent.

The cameramen were forced into many difficult and dangerous positions at times, and suffered many hardships before the picture was completed. This picture shows the different modes of life, the natives' struggles, pleasures, government, form of entertainment, fighting of the different tribes, hunting of ferocious animals, and one scene in particular where there are over a million ants in a battle for life. This is one of the greatest scenes ever taken in the history of photography.

Arrangements are being completed to show these pictures on Broadway as soon as a theater can be obtained.

PATHE RELEASING INTERNATIONAL CARTOONS.

Development of its short reel program to keep pace with its big features and serials is an important part of Pathe's 1917 plans. The arrangement by which all International films are released by Pathe means in addition to a strengthening of the news film the entrance into the Pathe Program of many of the most celebrated newspaper cartoonists in the world. The work of the majority of these famous artists are now appearing in the International's animated cartoons, released through Pathe, as part of a split reel cartoon and scenic.

Alternating weekly at the present time are the "Happy Hooligan" cartoons, by F. Opper; "Bringing Up Father," by George McManus; "Jerry on the Job," by Walt Hoban; "Krazy Kat" by George Herriman; the famous "Joys and Glooms," by Tom Powers, and the original Katzenjammer Kids.

ADDITIONS TO VITAGRAPH EXCHANGE STAFF.

George Balsdon, manager of the New York Exchange of Vitagraph V-L-S-E, has engaged Harold Spector, formerly associated with the World Film Corporation and the International Film Service, on special statistical work, analyzing and tabulating the records of the New York branch.

Charles R. Letts, formerly salesman with the General Film Company, has been engaged by Manager Balsdon for Vitagraph V-L-S-E as salesman, and will travel the up-Hudson cities in Mr. Balsdon's territory.

Summing Up the Industry

Discussion at Washington Irving High School Includes Facts Regarding the Manufacture, Exhibition and Censorship of Films.

THE AUDITORIUM of the Washington Irving High School was the scene on Sunday evening, Jan. 14, of a discussion of more than the usual interest pertaining to the moving picture, its manufacture, exhibition, censorship and influence. Three addresses delivered by Herbert F. Sherwood, Charles H. Bell, Commissioner of Licenses, and Mary Gray Peck, respectively, were preluded by a two-part moving picture entitled "From Script to Screen," made by the Greater Vitagraph, showing activities about the Vitagraph studio from the scenario department to the final screening of a script. The meeting was presided over by Orlando F. Lewis of the National Board of Review.

Herbert F. Sherwood of the National Board of Review told in an interesting manner of the various avenues through which the tremendous amount of money invested in moving pictures circulates. He stated that in 1914, 360,000,000 feet of film had been produced at a cost of $37,000,000, and drew attention to the increase in general expenditure which the appearance of the recent enormously extravagant productions entails. He also stated that in the 20,000 moving picture theaters in this country the yearly receipts amount to an average of $319,000,000, and that in New York City alone 700,000 persons attend the moving picture theaters every evening. He spoke also of the duties of the 200 persons in New York City giving voluntary service on the National Board of Review. This board during 1916 reviewed more than 9,000 reels of film, making 1,066 individual eliminations. And in addition to this, Mr. Sherwood stated, 25 entire dramas were returned to the manufacturers for complete revision.

Second in order of procedure came the address of Commissioner Bell who told of the efforts of the license commission in making managers of moving picture theaters, and explained to the audience that it is each one's duty to report to them facts regarding films or conditions in theaters which might require their attention. He also went as far as to say that there was not at the present time in New York City one moving picture theater open that was not complying with the necessary rules of safety and sanitation.

Last but not least in interest came the address by Miss Mary Gray Peck on "How Moving Pictures Keep the Young People Off the Streets." Miss Peck, who has the faculty of making all that she says interesting, told in the course of her discussion of a trip which she had made one day to New York's east side. Here, during the course of an hour, she saw one fight, one runaway and one getaway. And in support of the exhibition of good melodrama and in denunciation of a too strict form of censorship, she stated that it was too much to expect children or adults living in an atmosphere of such thrilling quality as New York's east side to be satisfied with the better class films without a sprinkling of what their daily life leads them to crave, namely, melodrama.

Miss Peck told also of the change that has come over the habits of the men, women and children of the tenement districts since the appearance of the moving picture on the screen. "There was a time," said Miss Peck, "when the men, coming home tired with not enough money to allow them to enjoy the amusements open to well-to-do citizens, wandered off to the nearest saloon. The women, many of them slatterns, went into the streets to gossip with neighbors, and the children went also into the street to play. In place of this a wonderful change has come. The moving picture theater has taken the place of the saloons and the streets as an amusement center, and you now find the fathers and the mothers dressing themselves attractively in the evenings and going with their families to the moving picture shows."

Miss Peck feels with many of us that a too rapid change in the nature of moving picture programs would be a menace to the great good that has in the past few years been worked by means of the much abused moving picture.

The evening closed with questions from the audience which were answered intelligently from the platform by Miss Peck, Commissioner Bell and W. D. McGuire, Jr., of the National Board of Review.

The added prestige given to your advertisement in the Tenth Anniversary Number of the Moving Picture World is invaluable. Rates will remain the same. Forms close February 23.

Twenty States Have Censorship Bills

National Association's Committee, Headed by D. W. Griffith, Appeals for Support of Entire Industry.

CENSORSHIP bills are actually being considered in twenty state Legislatures, and are in immediate danger of enactment within days or weeks in at least half of them. This is borne out by the reports now in the hands of the National Association of the Motion Picture Industry. This is probably by no means all, as new bills will be introduced daily until well into February.

The censorship committee of the national association, headed by David W. Griffith, has been laying down its plans, and is ready to take up the fight in every state, provided only that the support of the producers, distributors and exhibitors of the country is forthcoming.

So far many of the most representative concerns in the business have put their shoulders to the wheel, but William A. Brady, president of the National Association, says that without the united support of the whole industry it might develop that it would be hopeless to even start the fight.

Here is the list of bills already introduced. It will be read with interest by every man in the business.

Washington, D. C.—Congress is considering a revised edition of the Smith-Hughes bill of last year.

Arkansas.—Censorship bill is pending in the legislature, although there is no public demand for it and the newspapers are giving it practically no attention. It is stated that exhibitors are passive and that unless action is taken by the national body the bill will be passed by default. Examination fee provided in the bill is $2 per reel.

Colorado.—Censorship bill modeled on Kansas law has been introduced. Parent Teachers' Association, having secured recognition by Denver exchanges of the Association's reviewing staff, is opposing legal consorship. The Rocky Mountain Screen Cluc, however, is much exercised over the situation and is asking help.

Illinois.—Two bills are pending giving censorship under another name. One provides that "any place of amusement in which public entertainment of a lewd or indecent character, or tending to corrupt public morals, is given, is declared a public nuisance." Provision for its abatement as a nuisance is given. The other bill makes it a felony punishable by a fine of $25 to $500 and imprisonment for one year, or both, for any manager to present such an entertainment. Sunday closing is provided for in another bill in case half or the receipts go to charity. The exhibitors are organized, but ask for aid from the National Association.

Iowa.—A bill for censorship in the state of Iowa is being actively pushed and aid is asked.

Kansas.—The Kansas Branch of the Exhibitors' League reports that it seems impossible to eliminate censorship altogether as had been hoped. The following is the plan upon which the Kansas League is working. A bill has been introduced reducing the censorship fee from $2 to 50 cents per reel and to have the censoring done by the Welfare Board. The Welfare Board is reported to be friendly to the motion picture people.

Massachussetts.—A bill providing for the Board of Censorship with salaries of $2,000 per year and charging $1 for single and $2 for multiple reel pictures was introduced on January 12.

Michigan.—A censorship bill similar to the law of Ohio has been introduced, the charge to producers to be $1 for single reels and $2 for multiple reels, etc. Local exchange men and exhibitors are calling for help.

Missouri.—Censorship bill has just been introduced providing for a Board of Censors to pass upon both the films and advertising matter.

Nebraska.—It is reported that a bill will be introduced into the Nebraska Legislature providing for censorship by a paid state board.

New York.—Sunday closing legislation must be fought through. Proposal to tax the industry has resulted in the formation of a committee to investigate. This committee is now holding session.

North Carolina.—Censorship bills are pending and there is opportunity to lower the tax in the insurance rate now legalized in that state, if action is taken at once.

Oklahoma.—Censorship bill is pending, recommended by the State Superintendent of the Public Instruction, who has made an active campaign in favor of this bill.

Oregon.—A bill making it a felony to manufacture, import, distribute or exhibit any indecent or obscene article, picture, etc., including motion pictures, was introduced on January 15.

Tennessee.—Censorship bill has been introduced at the request of the Council of Women of the state and is being backed by them in the legislature.

Texas.—A bill is pending in the legislature closing all motion picture theaters on Sunday.

Utah.—Hearing on the censorship bill pending before the Utah legislature is to be deferred until February 1 only. The situation is very serious. The fee is to be $2 for each reel.

Vermont.—Two bills are pending, one prohibiting theater owners from admitting children under fifteen years not accompanied by parent or guardian, and the other making it a felony for anyone to exhibit "moving pictures of a vulgar or immoral character, or which depict burglaries, train robberies or acts which constitute a felony."

Washington.—A bill providing for the censorship of motion pictures in the State of Washington will be introduced this week.

West Virginia.—Bill modeled on Pennsylvania law has been introduced. Exhibitors of the state are trying to get together and have been asked for contributions by local lawyers.

Wisconsin.—Censorship bill is pending, with considerable feeling against motion pictures back of it. Exchange men and exhibitors are looking to the National Association for help.

"ONE ROUND O'BRIEN" AT SING SING.

At the request of the Mutual Welfare League of Sing Sing the Biograph Company has loaned a print of "One Round O'Brien," the famous comedy directed by Mack Sennett, to be shown for the inmates of that institution.

Discuss Child Problem

Constructive Methods Find Favor at Meeting Held by Recreation Section of Women's City Club

A MEETING of the Recreation Section of the Women's City Club was held in the Russell Sage Foundation Building, 130 East Twenty-second street, New York, on Thursday evening, January 18, under the auspices of the Sub-Committee on Motion Pictures.

The attendance at this gathering was small, and as is usual in such cases those loudest in their censure of the moving picture were noticable by their absence. This fact did not, however, dampen to any degree the ardor and sincerity of purpose of those present; and, while no definite conclusion was arrived at on the question of "How shall we prevent the children from seeing unsuitable films?" the general impression was that in the heart to heart talk on the subject which really took place a few more stones were laid in the rapid materialization of a sure foundation. It was unanimously agreed that constructive and not destructive methods were the only ones from which any real good could evolve.

Louise Connolly, of Newark, a woman widely experienced in the education of children, was given the first opportunity of expressing an opinion introduced by Chairman Eleanor Dwight Jones. We must say in passing that the pity is that the wisdom of Miss Connolly's remarks could not have been heard by a larger number of persons.

Miss Connolly's opening remarks struck the keynote to the whole situation, in which she told the audience that after spending several years in trying to teach the child to like what he ought to like she had decided to let him alone and be content with merely pulling the things out of his way that he might stumble over. Speaking of the harm to be derived by children from the average moving picture Miss Connolly declares that if she had her way she would allow children between the ages of three and thirteen to see any moving picture that is made; those between the ages of thirteen and thirty she would not allow to enter a moving picture theater; but after they had reached the age of thirty she would allow them to go to the moving picture theater again, having then passed, according to her reasoning, the susceptible period which lies between thirteen and thirty. Her principal object in addressing the meeting was, she said, not to advise how to prevent the children from seeing unsuitable films, but to issue a word of warning against a too hasty or too radical movement in dealing with an institution of entertainment which offered such wide possibilities of education as well as healthy stimulation to the imagination.

In speaking of the latter phase of the question she wandered by way of illustration from the problem of the child to the problem of that class of grownups whose minds by force of limited environment and opportunity revolve in one narrow channel, and pleaded for the sake of these that their only means of stimulating the imagination might not be interfered with to a point that might place it intellectually or in way of entertainment beyond their grasp. The big thought left with the audience, and which has been voiced by more than one great mind of the past and present, was that life is correspondence with environment, and that as that environment is, so in most instances are we.

Ernest K. Coulter, superintendent of the New York Society for the Prevention of Cruelty to Children, following Miss Connolly, was filled with an idea which did not meet favor with the other speakers of the evening, and which implied that the chief cause of delinquence in the children that passed before the children's courts had been traced to the moving picture houses. He cited various cases of crime and impaired morals that had come before his personal notice, which he claimed had been traced to darkened moving picture theaters and to examples set by the films. Mr. Coulter stated, however, that it was his belief that the laws regulating the attendance of children at moving picture theaters were sufficient if properly enforced.

Mary Gray Peck, the third speaker, followed out her usual staunch and sturdy support of the motion picture as one of the major arts, and as the greatest educational factor that the world has known since the beginning. She spoke of its rise from the gutter, and of its phenomenal development within the last six years. She further bravely supported the cause of the exhibitor, and stated that from her recent experience of moving picture theaters she was of the opinion that those that could be alluded to as "dens of iniquity," quoting from the previous speaker, or that were in any way indecent, were decidedly in the minority. Nor did she forget to again emphasize the fact that the exchange man is the biggest stumbling block that the conscientious exhibitor and the workers for the Better Film Movement have. Miss Peck also referred to the failure of the public schools to resume action on the matter under discussion.

The speaker following Miss Peck, Mr. Edward M. Barrows, of the People's Institute, believed firmly that the most feasible way of overcoming the difficulty of the problem was the establishment and encouragement of the neighborhood theater, and the fostering of the community spirit, an opinion which was strongly supported by those present.

Mrs. Elizabeth Richey Dessez, who is at present organizing the juvenile department of the Educational Films Corporation of America, and who has for over a year been actively interested in the establishment of the children's matinee, stated, that after endeavoring to gain informational facts from exhibitors in New York who had tried out the children's matinee, only one reported an undivided attendance. The others, those who had taken the trouble to notice, stated that while the attendance at the children's matinees were good, they found that the children still continued to attend the performances for grownups.

It fell to Miss Helen Duey, film editor of the Woman's Home Companion, to sum up the points which were made by the different speakers, which she did in a clear and concise manner, referring in an interesting and original manner to the educational possibilities and uses made of the moving picture.

Interesting impromptu addresses were made by members of the audience, including W. D. McGuire, Jr., of the National Board of Review. A discussion of the Pink Ticket system revealed the fact that for the best moving picture theaters this was a most undesirable method of advertising, that it brought to those who catered to the best classes of patrons an influx of the undesirables, while to the less conscientious exhibitor it appealed as "a fine method of advertising a picture."

BURT KING WITH MUTUAL AT WILKES-BARRE.

Burt King, formerly of the General Film in the south, has been appointed branch Manager of the Mutual's Wilkes-Barre Office, succeeding William H. Rippard, who has been transferred to the Mutual's Philadelphia Exchange. Mr. King is widely experienced in the industry, having held various important offices with the Kinetograph, General and Brook Feature Film Corporation of New York. His first position was that of shipper with the Kinetograph in Atlanta, Georgia, several years ago. He was in charge of the General at Jacksonville, New Orleans, and Memphis. His last position before accepting the management of the Mutual's Wilkes-Barre office was that of advertising manager for the Brook Feature Film Corporation and Laboratories of New York.

He will be well remembered by the exhibitor in the south for his kindness and thoughtfulness in their behalf when he sent practically all the General's customers a shipment of commercial reels to be used in case the threatened railroad strike took place, at the same time asking those who received shipments to notify their nearby brothers that they could use them for the asking.

OLD ACTORS GUESTS OF CARL LAEMMLE.

Thirty inmates of the Actors Fund Home, West Brighton, Staten Island, were the guests of President Carl Laemmle, of the Universal Film Manufacturing Company, on Tuesday afternoon, January 25, when they saw the feature film "Twenty Thousand Leagues Under The Sea" at the Broadway theatre. Officials of the film company loaned their automobiles for the trip to and from the theatre.

THE BOARD OF HEALTH PROPAGANDA FREE.

Dr. Eli Long, of the Board of Health, has secured three pictures for a health propaganda in the City of New York. They cover the following subjects: The House Fly, Tuberculosis and Milk. These films can be secured free of charge by applying to the Motion Picture Exhibitors' League, 218 West 42d street, New York City.

Metro Planning Special Productions

Ethel Barrymore to Be Featured in a Number of Expensive Subjects.

ATTRACTION pictures of great size and lavishness and with great stars will form a part of Metro's productions during the year 1917. Following the annual meeting of the stockholders, President Richard A. Rowland issued the following statement of his company's plans:

"Metro will continue to follow the business methods upon which its success has been builded, namely, we will endeavor to give the exhibitors what their public demands.

"Miss Ethel Barrymore, whose great success on the stage is being duplicated and increased on the screen, is now engaged in the making of the first of a series of special productions, each to cost a minimum of $100,000, each to be a great attraction built upon a great theme and produced upon an elaborate scale. Miss Barrymore's first attraction picture will be 'The Voice of Her People.'

"We shall continue to make these pictures just as long as the market demands them, and when the market shifts we shall be ready to provide the show material for the exhibitors in accord with their needs.

"Metro will continue its regular program productions and the same high standard is assured our friends in the trade.

"Rolfe Photoplays, Inc., Columbia Pictures Corporation, Quality Pictures Corporation, Popular Plays and Players, and the Yorke Film Corporation all have splendid productions now in the process of completion and announcements concerning these will be made from time to time.

"Our publicity policy, which is especially helpful to the exhibitor, will be carried forward along the same lines as at present, with increased service at the exchanges and with special aids in each territory to cope with local conditions. Metro has several surprises in store, but these will not be made public in advance of the proper time.

"To speak specifically of the coming Metro pictures, I want to call especial attention to the pictures planned and in the making for Miss Emily Stevens, for Francis X. Bushman and Miss Beverly Bayne, who are now achieving the success of their careers in "The Great Secret"; Miss Mabel Taliaferro, Miss Viola Dana, Lionel Barrymore, Miss Francis Nelson and Miss Emmy Wehlen in the east and south and Harold Lockwood and Miss May Allison in the Yorke studios in California.

"The Metro-Drew Comedies, in which Mr. and Mrs. Sidney Drew have made a unique place for themselves, will be continued.

"Metro begins the third year of its history with a united and able organization, a habit of good picture making, an elastic and easily operated system and a keen enthusiasm for the best."

PINK PHOTOGRAPHS WHITE, SAYS BRUNTON.

In connection with the costuming of the John Paul Jones play that will soon be presented by Thomas H. Ince on the Triangle program, an interesting experiment was conducted by Art Director Robert Brunton. Brunton long ago discovered that pink is the most effective color to use when the photographic effect of white is desired, and when he was notified that the actors and actresses in this production would wear powdered wigs he hit upon the idea of coloring the wigs pink instead of white. White photographs gray, but pink comes out on the negative a beautiful, rich white. The performers presented an extremely amusing appearance running about with pink wigs, but when the reproduction is thrown on the screen their hair will be snowy while, according to Brunton.

Mr. Brunton is the man who discovered that pink photographs snowy white and who put this tint into general use for the coloring of bed linen, white gowns and other materials desired to appear white on the screen.

MADAM BLACHE TO PRODUCE ART DRAMAS.

Madam Blache, one of the pioneer producers of motion pictures, both in Europe and in this country, and probably the best known of the women directors, has been engaged by the U. S. Amusement Corporation to direct that company's pictures, which are released on the Art Dramas program.

Madam Blache was probably the first woman to direct a photoplay. She first directed the productions of the Gaumont Company, of Paris, when that company began making motion pictures. She then organized the Solax Company, which was one of the largest producers of film in this country several years ago.

At Leading Picture Theaters

Programs for the Week of January 28 at New York's Best Motion Picture Houses.

"His Sweetheart" at the Strand.

At the Strand Theater George Beban was seen in "His Sweetheart," a photodrama written by himself and Lawrence McCloskey and produced by the Oliver Morosco Photoplay Company under the direction of Donald Crisp. In "His Sweetheart" Mr. Beban is seen as Joe, the iceman. Into his basement store and home he brings his sweetheart, who is none other than his little old mother from Italy. The picture is acted with artistic finish by the star and a capable supporting cast including Sarah Kernan, Helen Jerome Eddy, Harry Devere, and Kathleen Kirkham.

Another German military picture was also presented, showing German detention camps where Mohammedan prisoners are kept and allowed to carry out their religious ceremonies. Victor Moore in a comedy entitled "A Honeyless Honeymoon," Butterflies and Bees, and The Strand Topical Review were also on the list. The soloists were Knud Dalgaard, Nadine Begot, Auguste Bouilliez and Henry Antrim.

"The Courage of Silence" at the Rialto.

Alice Joyce in "The Courage of Silence," a Blue Ribbon Feature from the Vitagraph Studios, headed the Rialto program. The story is one which appeals frankly to the emotions and has been sympathetically directed by William P. S. Earle. Milton Nobles, the author, has given Miss Joyce the role of a Spanish girl. Harry T. Morey plays opposite her in the part of a young American, and the supporting cast includes Cleo Ayres and Anders Randolf.

"The Diary of a Pup," the Topical Digest and views of Mt. Kilauea, Hawaii, in eruption, were included on the program. Elsa Diemer and the Rialto Male Quartette were the vocalists.

"Twenty Thousand Leagues" at the Broadway.

The Universal novelty picture, "Twenty Thousand Leagues Under the Sea," now in the sixth week of its engagement at the Broadway Theater, still continues to attract large audiences.

Eighty-First Street Theater Bill.

At the Eighty-First Street Theater, Douglas Fairbanks in "The Americano" was seen the entire week. Claire Anderson was shown for the first half, in "Heart Strategy." For the last half of the week, in conjunction with the Fairbanks' picture, Al. St. John, in "A Grab Bag Bride," was the comedy feature.

BROCK FEATURE OPENS AT PARK.

The first release of the Enlightment Photoplay Corporation, of which Henry J. Brock is the directing head, made its initial bid for public favor at the Park Theater last Sunday night, when "Enlighten Thy Daughter" opened for an indefinite engagement. Considerable comment has been occasioned by the excellent cast in this picture. Players of prominence have the leading roles, showing more than fine dramatic judgment on the part of Mr. Abramson, the director.

The unusual lighting effects and appropriate scenic investitures add splendidly to the production.

The Enlightment Corporation, through Mr. Brock, is leaving no stone unturned to make the engagement at the Park Theater a high class enterprise. A twenty-four piece orchestra and a chorus of male voices characterize the incidental entertainment.

MARIE DRESSLER DEAL WITH MUTUAL NOT CLOSED.

An impression that Marie Dressler is now under contract to appear in productions for Mutual distribution appears to have been gained from a misinterpretation of a statement made by President John R. Freuler, of the Mutual, when he recently admitted that contracts with the star had been drawn. The project is still in the promotional stages, according to the Mutual Film Corporation, and at this time no information can be given of completed arrangements of final plans.

CHANGES IN DETROIT PARAMOUNT PERSONNEL.

The following changes have been made in the Detroit Exchange, handling Paramount Pictures: Ray Churchill, formerly assistant manager of the Washington theater, in Detroit, has been made manager of the poster department; Forrest Little, chief usher of the Washington theater of Detroit has been made assistant shipping clerk; George Gilbert has been made assistant in the poster department, and Joe Visger, assistant booker, is now doing special road work.

Rights to "Mothers of France" Unsold

Louis Mercanton, Who Came to This Country to Dispose of Them, Finds Competition Keen.

LOUIS MERCANTON, the director of the war picture "Mothers of France," of which the French government is part owner and Sarah Bernhardt is the star, was a recent visitor to New York with a view to arranging for the distribution of the photoplay in the United States and Canada. Mr. Mercanton departed, however, without concluding negotiations, for the quite unusual reason that competition for the rights was so keen as to make it advisable for him to consult further with his associates prior to taking final action. Before leaving this port January 17, Mr. Mercanton said to a reporter:

"To tell the truth, my departure is somewhat in the nature of a retreat. When I came to New York to arrange for the photodrama here I had no idea of what was to happen. My supposition was that I should arrange the details in the ordinary course of business, sign the necessary contracts and go my way in peace. The process was taken out of my hands.

"For two or three days I talked with the representatives of the distributors, and it early became apparent that I had underestimated the possibilities of our photoplay for your country and Canada. The competition for 'Mothers of France' is very far beyond anything I had anticipated, and I am determined to avoid committing our company in too much haste. If this were a merely commercial enterprise, the decision would be simple enough.

"But I am going home to talk further with my associates before finally 'signing up,' as you say. It is not a question of getting the utmost out of the attraction, but weighing certain advantages of management and method of distribution as proposed by various competitors—always having in mind the utmost possibilities from a patriotic viewpont.

"'Mothers of France' is epochal in a number of ways. In the first place Mme. Bernhardt is its star. In the second, it was written by M. Jean Richepin, poet, dramatist and member of the French Academy. And finally, it was photographed in the trenches by arrangement with and the assistance of the government, which retains ownership in the war scenes and thus becomes a partner in the picture, unifying the intensely national spirit which is at the bottom of this undertaking.

"This play will be a part of the official record of the present European war, and will be preserved through the generations. The authorities in France, civil and military, are deeply interested in it, for it carries to the world a genuine representation of France as it is—not merely Paris, with which most persons are familiar, but that provincial France of which the outside world knows little or nothing.

"M. Richepin, as doubtless you are not aware, is the mayor of the little town in which he resides. He knows and loves the atmosphere of the local life, and through this condition he has been able to impart to the opening scenes of his play the precise effect of the war declaration upon the people who are the backbone of France, and to interpret the lofty, the holy patriotism with which they entered upon a task calling for the last ounce of self-sacrifice, grief and suffering on their part.

"Briefly, the story of 'Mothers of France' is woven about a woman, the wife of a provincial squire, whose husband and son are in the fighting line, and who for her patriotic part in the great struggle volunteers for service in the Red Cross, becoming a matron in the hospital at Rheims, at the front. The conflict deprives her of husband and son. Both expire from their wounds while she, having been informed of their injuries, is frantically searching for them in the trenches. There is also a love story running through the picture."

Throughout the making of the picture Mme. Bernhardt was accompanied by Mr. Mercanton, with whom the idea originated and who actively superintended each step of its progress. It was easy to enlist the interest of M. Richepin, who most assuredly would not have entertained the thought of writing a moving picture drama for any other artist or upon a topic less closely knit with his great love of France.

"Mme. Bernhardt spent six days at Chalons, about fifteen miles from the German lines, and from this base was taken to the forward lines of trenches every day in a military automobile under the protection of two officers of the headquarters staff," continued Mr. Mercanton.

"Upon two of these excursions she was actually under fire, and once she was treated to the spectacle of a German plane being shot down from the sky. This was so near she could distinctly hear the projectiles from the machine gun pelting against the foreign plane.

"We went on to Rheims, directly in the fighting zone, where extremely effective and dramatic episodes of 'Mothers of France' occur. One of these scenes shows the distracted wife and mother before the still beautiful though sadly lacerated cathedral, at the base of the statue of Joan of Arc, her patron saint and the patron saint of France, offering a prayer for her country and her loved ones.

"Mme. Bernhardt's perfect poise and calm during all the time in the trenches was to me an amazing exhibition of fortitude in a lady of her years, after a lifetime of luxury, pleasant surroundings and at least the absence of physical peril."

To Reorganize Unicorn on Large Scale

Bankruptcy and Receivership Proceedings Are Taken as Steps to That End.

DESPITE the fact that proceedings in bankruptcy were filed some days ago against the Unicorn Film Service Corporation, of 126 West 46th street, it is asserted upon what appears to be excellent authority that the concern is to continue business, on a reorganized basis, and upon a larger scale than heretofore. Intermingled with the persistent talk of a bigger, newer Unicorn, is the report from the financial district that large capital will be back of the reorganized concern. According to this report several additional exchanges will be added to those recently under operation, including branches in Atlanta, Ga.; New Orleans, La.; Dallas, Texas; Seattle, Wash.; Butte, Mont., and El Paso, Texas, and Los Angeles and San Francisco, Cal.

The report, as confirmed by officials of the company who are in a position to know, includes the fact that an entirely new policy will be adopted, which, while retaining all the strong points of the Unicorn's former program, will strengthen it from every angle. As at present formulated, so far as it has been possible to ascertain, the new Unicorn idea is one five-reel feature, two three-reel features, three two-reel features, and three single reels and specials, each week. This plan, it is contended, would give the company a practical monopoly of the short feature field, and at the same time represent Unicorn prominently in the multiple photodrama business.

Ike Schlank, former president of the Unicorn Film Corporation, as well as Fred B. Murphy, the vice-president and general manager; Treasurer P. A. Chase and Secretary Harry Palmer declined to enter into details as to the above statements, but admitted that, generally speaking, they had foundation in fact.

At the present writing it is announced that Mr. Schlank and John L. Lyttle, the well-known attorney, have been appointed receivers for the Unicorn Film Service Corporation. While non-committal as to the rumored future plans of the concern, an officer of the company said:

"There is no reason to suppose other than that the Unicorn Film Service Corporation will be reorganized on a firmer and more ambitious basis. The rights to important productions, as well as to short reel subjects which the concern controls, establishes it upon a singularly firm footing."

SARAH BERNHARDT HONORS PEARL WHITE.

Director Edward Jose of Astra took his "Pearl of the Army" company down to Savannah, Ga., on Monday, January 14, and the trip resulted in a remarkable tribute to Pearl White's fame from no less a person than Sarah Bernhardt herself.

Madame Bernhardt was playing an engagement at the Savannah theater, and hearing that Miss White was in town sent her word that she would like to have her call upon her in her dressing room at the theater after the evening's performance. Miss White accepted the invitation and through an interpreter had an extended interview with the famous Frenchwoman.

Madame Bernhardt told the screen star that as the name Pearl White was just as famous in France as in the United States she could not resist the opportunity of making her acquaintance, especially as she herself had seen with pleasure "The Mysteries of New York," the title under which the "Exploits of Elaine" was released in France.

HERBERT BRENON IN UNIVERSAL RELEASE.

The Universal Film Manufacturing Company will reissue on February 13 a two-act comedy drama, "The Girl of the Hour," with Herbert Brenon in the leading role. While Mr. Brenon has attained his greatest fame in the film industry as a director he is also an actor of power, and in this production is called upon to display his talents as the hero of a college crew.

Spokes from the Hub

By Marion Howard.

BEFORE this letter is read the Film Club of Boston will have made a record in having a brilliant Costume Ball in the Copley-Plaza ballroom on the 30th, some details of which I will tell you of later. One of the bans made was to bar costumes a la Chaplin and Annette Kellermann (in swimming rig). At a special meeting on the 21st it was voted to postpone the regular meeting in February in order that all may attend the benefit for J. Arthur Eslow, formerly of the Universal Film Exchange here, a charter member, the date falling on club night. New life has been put into the club through the activity of Delbert M. Staley, founder of the College of the Spoken Word, which has trained many stage and screen players. He is a "live wire," and carries no end of magnetism into all he does for the club. Mr. Staley heads a large committee for a most ambitious undertaking in the presentation of a play of wide repute, never done by amateurs, and associated with one of the very latest converts to the screen. At the January meeting at the Hotel Lenox, Miss Dorothy Dunn, sister of Emma Dunn, who has been in pictures, was one of the guests. She is understudy for Pollyanna, the "Glad Girl" who has just left the Hub. Another guest of the club was John L. Russell, representing the Sunbeam Company, and whose wife, L. Case Russell, is the well-known playwright and scenario writer. Many in social and professional life here were present. Many new members have joined. Mr. Russell is the author of "The House of Shadows," the first offering of the Sunbeam Company put on at the Beacon theater, January 22, and featuring Vaughan Glaser.

* * *

Friday I paid a visit to the exchange colony and was welcomed by several live heads like Manager Farrell, of the Pathe-International Companies, and who is head of the movement for the benefit to Mr. Eslow. Around the corner I found Louis B. Mayer about to start for the South with Mrs. Mayer for a short stay, after a brief stop in New York to confer with his company—the Metro Film Corporation. I found his exchange a very busy hive indeed. A little farther on I ran into Stanley Hand, of the World Film, and one of the enthusiasts in the business. Then I visited the handsome new quarters of the Famous Players (Paramount) and was escorted through the building by Abraham Barry, who seemed justly proud of this, "the last call" in exchanges here. The building occupies a block, and is finished in mahogany and white throughout; there is a handsome projection room soon to have an organ. The different offices, many in number, are light, having glass sides with mahogany trimmings, and there is an air of business combined with harmony. Around the corner I found the Boston Photoplay office, with Miss Lilla Izen to greet me. Miss Izen is treasurer of the Film Club. In this office the Selznick Corporation has headquarters. Returning home I stopped in at the Universal Film's new home on Stanhope street, and found there a spirit of hospitality.

* * *

Frank McIntyre is in town in "Miss Springtime" and making no end of a hit, so it was natural that several theaters put on "The Traveling Salesman" much to the edification of thousands who have seen him in the speaking version, which had a long run here. Joe Kaufman deserves a medal for his work as director, as there was not a flaw anywhere, the atmosphere being preserved entire. Doris Kenyon made good all through, and the team work was noticeable. In one scene we caught a glimpse of the wife in "The Light at Dusk," one of the best pictures Lubin ever put out. I forget her name as she is not mentioned in the printed cast, but the impression made in the latter play semed lasting, and all about me I heard whispers as to her identity. One fan said: "Why, she is the woman whose name was Katrinka"; another said, "Why, that can't be so, as that is the name of a comic opera person"; finally a man across the aisle said, "Guess it was Katrinka, or something with a K in it." Anyhow, she made herself felt while on the screen. Mr. McIntyre attended a performance of this at the Fenway, but only as a patron, and few recognized him. Emily Stevens is here, too, in "The Unchastened Woman." Charley Ruggles, another screen player, is here in "The Canary Cottage," and Valli Valli in the "Cohan Revue." Each week finds a screen player here.

Will the Metro ever get after its title writers? The other night we were confronted with this "Accomodated." I forget the picture, but in "Pidgin Island" we had that awful word "Alright." Then, too, why not have the American flag hung correctly? In the first episode of "The Great Secret" the union is placed wrong. I wish there was a censor on titles. To hang a flag wrong, bunch it up, or to make a rosette of it is an offense against good taste, regulations and the fitness of things. Speaking of the Metro pictures we have had some splendid plays here lately like, "The Sunbeam," with little Taliaferro; "The Awakening of Helena Ritchie," "Wife by Proxy" and "The White Raven."

* * *

Words fail to express the pleasure given Hub patrons by Pathe's gem offering, "Shadows and Sunshine," with that inimitable Baby Osborne, who has completely won our hearts. Quite a good story told in this picture, so human and convincing; better still it is of interest to all adults in spite of the youth of the star. "Gloriana," a Bluebird picture, was equally compelling with tiny Zoe Rae. Sharing in the honors was young Gordon Griffith.

* * *

Sothern's "An Enemy to the King" made a hit. "A Rose of the South" called many to the Fenway theater to see Tony Moreno and Peggy Hyland—there's a pair! Everyone likes the Southern plays when not too partisan, and in this there was the utmost consistency. The young things raved over Tony in uniform, but to my mind the theme of the story was uppermost, and there was dear old Charles Kent and Mary Maurice to give added dignity to the picture. This is good as a repeat anywhere. Just now "A Daughter of the Gods" is drawing good houses at the Majestic theater.

* * *

"Somewhere in France" went well here, as all the pictures supervised by Ince do, and when we see his name there is a complete silence throughout the five reels. Charles Giblyn did a fine bit of directing. Like "Shell 44" it gave a good idea of war, minus battle scenes and sensational features. Here we again saw George Fisher, the Christus in "Civilization," and Howard Hickman the hero. The play has the elements of suspense, heroism, and a big twist at the end, and ought to be good for a repeat anywhere. We have had other good Triangles of late put on at the Exeter theater by Mrs. Ayer in "A Vagabond Prince," "American Aristocracy," "The Sin Ye Do," a powerful play with a moral, and so well done by Keenan, Hickman and Margery Wilson; "Joe Grimsby's Boy," good in spots, giving Enid Markey great opportunity to impersonate a quite difficult part; "An Innocent Magdalene," splendid offering, play full of interest and unique in plot; "Old Folks at Home," a gem in every way, worth seeing more than once. Sir Herbert Tree has made good here, and we hope to see him in other and more pretentious films. My favorite, however, is "The Honorable Algy," with Charlie Ray, who, we are glad to know, has renewed his contract. Here again we had Margery Wilson and other dependable players. This is safe to indorse for its novelty and the happy ending the fans so like.

* * *

A party of us went to see "Whom the Gods Destroy," to my mind the best Greater Vitagraph offering thus far, and in advance of many of the season's pictures. What a fine cast, and how well the entire production is done! There were differences of opinion as to the wisdom of touching upon the somewhat recent riots in Ireland, but for the life of me I fail to see anything to offend, as the story is worked out so satisfactorily for all concerned. Harry Morey is a favorite here and all liked his work, handled with so much suggestion of reserve force. It was a joy again to see Alice Joyce still a screen star in all it means.

* * *

"The Yellow Pawn" was well received, "Wally" Reid and Cleo Ridgely being favorites. June Caprice in "The Mischief Maker," the Fox picture, seemed to please, for she is one of our own. "The Race" made a hit, as all Lasky pictures are apt to when they give us such a pair as Anita King and Victor Moore, who had some stunts cut out for them, and it is a wonder they escaped alive.

* * *

What an unusually good offering the Famous Players Company has given the public in "Snow White"! Marguerite Clark seems made for this sort of work, and she had the house from the very opening. The first title was worth while, picturing the Winthrop Ames Little theater in New York—rightly, as he aided so much in the adaptation of the play which had such a run at his house. Mr. Ames is a Boston man, so Back Bay society turned out—those who like the pictures—and applauded. They took their young folks along to the matinees.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Hungry Heart"

Five-Reel Peerless Screen Version of the Celebrated French Play "Frou Frou," with Alice Brady as the Foolish But Pathetic Heroine.

Reviewed by Edward Weitzel.

IT IS a good many years since "Frou Frou" was last performed in this country. "Camille" and "East Lynne" were its only rivals as tear-compellers, and many a great actress of a past generation, including Sarah Bernhardt, have played foolish little Frou Frou, who wrecked her life without the shadow of a cause and died just as the pathetic truth was brought home to her.

The screen version of this French drama, which is almost a classic, follows the stage play closely. Produced by Peerless, under the name, "A Hungry Heart," and released by the World Film Corporation, it has been given an excellent cast, Alice Brady heading the list. The play is a striking example of the artificial school to which it belongs. The conduct of the elder sister, who gives up the man she loves in order to secure the future of light-headed but good hearted Gilberte, whom everyone calls "Frou Frou," and finds that her sacrifice has been in vain, is thoroughly French in motive. Frou Frou's abandonment of her husband and child for the lover that had been refused her hand by the girl's father, is also according to the traditions of the Scribe school of dramatists, the entire work coming under the head of the "well made" play of forty years ago.

Adapted to the screen "Frou Frou" loses most of its humor, supplied by Papa Brigard, but tells clearly and with steadily growing interest the serious portion of the story. Emile Chautard, the director, shows first-hand knowledge of the business of the play, and has adjusted it to screen requirements with skill. Alice Brady catches the spirit of Frou Frou admirably and indicates her varying moods with a praiseworthy degree of understanding, and dexterity in the art of acting. Two particularly well-rounded performances are the

Scene from "A Hungry Heart" (World).

Henri de Sartorys of George MacQuarrie and the Louise Brigard of Gerda Holmes. Edward Langford is a happy choice for the part of Paul de Valreas, and other useful members of the cast are Alec B. Francis, John Dudley, Edna Whistler, and Mrs. H. J. Brundage.

George Fawcett in Fine One-Part Selig

Chicago Company Will Release Also on General Film a Two-Reel Story Featuring This Splendid Player.

Reviewed by James S. McQuade.

A FEATURETTE in one reel is "For Reward of Service," one bound to awaken wide interest. The story has a heart grip and a directness of appeal that will absorb the whole attention of the spectator. It has also a sardonic humor in places, where laughter and pathos struggle for mastery. It will be released on the General Film program. Chris Allison (George Fawcett) has held his position as bookkeeper for forty-one years. With the exception of the chief clerk the other members of the office force look upon him as a grouch. On the day before Christmas these hearty young fellows present Allison with "phoney" Christmas presents, and the first smile that has been seen on his face for years appears.

As the old man goes home with his "presents," the chief clerk tells the boys a secret about Allison's life, after soundly berating them on their heartlessness. When he leaves the office they club together and raise funds for real presents for Allison and his wife. Luckily the "phoneys" had not yet been opened, as the boys had enjoined Allison not to open the packages until Christmas morning. The happy ending of it all is best told in the pictures.

George Fawcett's Allison is a real type of man—one who has suffered so much from the hand of Fate that his heart and feelings are almost totally atrophied, if I may use the word in this connection. The characterization stands out with cameo

Scene from "For Reward of Service" (Selig).

distinctness. Mrs. Evelyn, as Mrs. Allison, softens the harshness of the husband's attitude and manners by a sweet, motherly womanliness. Al Green merits praise for the direction of the photoplaylet.

"Lost and Found."

The story of this two-reel subject, which also will be released in the General Film program, was written by Al Green, who also directed the production. In it a bluff retired sea captain, Steve Hendricks, is represented by George Fawcett, while his daughter Vivian is portrayed by Miss Vivian Reed.

Mr. Fawcett's Hendricks creates much amusement by intervening in his daughter's love affairs, with the customary result in such cases. Vivian's choice turns out to be far the best, besides leading to the identification of her lover as the lost son of her father's old friend.

The story has a tragic as well as a comedy ending, which reveals that Vivian's lover had unknowingly killed his own brother in protecting her from assault.

"Pride"

Second of McClure Pictures' "Seven Deadly Sins" Is Moderately Interesting Five-Reel Drama.

Reviewed by Ben H. Grimm.

VISUAL and fairly convincing proof that pride is sometimes a sin is given in the five-reel motion picture drama "Pride," second of the "Seven Deadly Sins" series presented by McClure Pictures. As a whole, the production is moderately interesting, and at times borders on melodrama. Holbrook Blinn, who carries the leading role, does so with a dramatic skill that perforce makes more weighty many dramatic moments. Shirley Mason and George Le Guere, who head the supporting cast, demonstrate no little ability—Miss Mason especially so. Helen Strickland and Guido Colucci are also seen to advantage.

The story of "Pride" tells of a wealthy orphan whose main characteristic is her pride. Also overburdened with pride and money is D'Arcy, the banker. The banker wants the girl, as

does also a youth who the girl holds beneath her. The author has given to the story some fine points in character contrast, and the material with which he has worked has resulted in convincing and elaborate character studies—this despite the wealth of fast "snap snap!" action that marks the five reels. But the continuity of the picture is not all that could be asked. At times it is quite jerky, and once or twice we are left quite in the dark on points that should have been registered much more strongly. This may have been due to a certain extent to the cutting and assembling of the film, for the picture has received careful and competent direction at the hands of Richard Ridgely. A few very good double-exposures have been

Scene from "Pride" (McClure).

introduced, and photography throughout is excellent. The exteriors are attractive.

"Pride" offers fairly good entertainment.

"Her Good Name"

Obvious Story With a Few Strong Points Visualized in Art Dramas' Five-Reel Offering—Jean Sothern Featured.

Reviewed by Ben H. Grimm.

THE story visualized in "Her Good Name," a five-reel drama produced by the Van Dyke Film Corporation for release by Art Dramas, while obvious fundamentally, has a few strong points in its favor. As a whole the story is elementary, and artifices of the showman that have been used with success since the birth of showmanship have been used in the production of the picture. The human interest element is given a strong play, and there are a few times during the screen telling of "Her Good Name" at which interest is whetted to a keen edge. The story is of the country girl who meets the city artist. In this type of story there is always a certain road to be followed, and in this particular production that road is traveled, but with several steps off the beaten path that make it fairly interesting.

The company of players is a competent one. Jean Sothern

Scene from "Her Good Name" (Art Dramas).

heads the cast. She has a certain charm and when called upon shows ability. A quite good bit of characterization is done by William H. Turner, who plays the part of a country hotel keeper—the father of the girl. Earle Metcalfe competently carries the role of the young artist, as does Arthur Housman that of the village youth of unsavory reputation. Others seen on the screen are Ethel Tully, Barbara Castleton and Mrs. Parker Spaulding, all of whom make the most of the allotted parts.

For the first four reels "Her Good Name" is pure narrative. In the fifth the action tightens its tension and gets a more powerful grip on the interest. It is during the running of the final reel that the spectator is treated to enough dramatically interesting material to make him feel that the picture is worth while.

Pathe Releases

"Sold at Auction," a Five-Reel Balboa Production, and the Fourth Episode of "Patria," the International Serial.

Reviewed by Edward Weitzel.

"Sold at Auction."

THE troubles of the heroine in "Sold at Auction," a five-reel photoplay produced for Pathe by the Horkheimers, are sufficient to crush an ordinary woman completely. Her father discovers the infidelity of the child's mother and gives the little girl over to the care of others. She is brought up as a servant, told at eighteen that she has mulatto blood in her veins, and falls into the hands of a female white slaver who puts her up at auction, her own father outbidding the rest of the men. He learns the truth in time, and the unfortunate girl sees a prospect of happiness with a young reporter that has fallen in love with her.

There is very little that is uplifting in such a story. The auction episode has not been made unduly offensive, and the producers have treated the entire drama with restraint, but the subject is unpleasant in spite of its dramatic value.

Lois Meredith is appealing as the badly treated Nan, and William Conklin carries out the author's conception of her

Scene from "Sold at Auction" (Pathe).

contemptible father. Frank Mayo, Marguerite Nichols, Charles Dudley and Lucy Blake round out a competent cast.

"Double Crossed."

A Fall River Line boat and the New York theater roof, where the "Midnight Frolic" is produced, are the scenes of the big moments in the fourth episode of "Patria," in which Mrs. Vernon Castle is the bright particular star. This serial, produced for the International by the Whartons, is supplied with plenty of action. The latest number contains a lively fight, brought on by reason of a dancer at the "Midnight Frolic" being the exact counterpart of Patria. The girl's manager gets mixed up with Captain Parr, when Patria is taken for the dancer. At the end of the picture Patria is thrown overboard from a Fall River Line boat, at the instigation of the Japanese, Baron Huroki.

"Money Magic"

Vitagraph Five-Reel Blue Ribbon Feature Photoplay from a Story by Hamlin Garland with a Three-Star Cast.

Reviewed by Edward Weitzel.

THE opening reel of "Money Magic," the five-reel Vitagraph from a story by Hamlin Garland, released February 5, gives promise of an uncommonly good photoplay; the promise is not borne out, however, by the remaining reels. This may be put down to two causes: the introduction of two invalids as prominent characters and too frequent shifting of the locale. The amount of railroad travel in the picture is surprising, to say the least.

Up to the moment when Marshall Haney is shot and Bertha Gilman consents to marry him, the story pulses with vigorous and comparatively fresh phases of life. Haney is supposed to be at the point of death and makes Bertha his wife in order that he may leave her his fortune. He does not die, but becomes an almost helpless cripple, and Bertha learns, too late, that she is in love with another man. The object of her

affection, a young lawyer, is engaged to an eastern girl, a consumptive, who has come west for her health. The two invalids find out how matters stand between Bertha and the lawyer, and sacrifice themselves for the sake of the lovers.

The presence of the invalids in the story should have been confined to the last reel. Dragged through three reels, they become depressing, and indicate the only logical ending for the story at too early a period. The old stage rule of confining all cases of ill health on the part of the heroine or hero to the last act, would be an excellent rule for the screen.

Marshall Haney, as played by William Duncan, is the hero of "Money Magic." The part is ably conceived by the author and splendidly acted by Mr. Duncan. Edith Storey as Bertha Gilman gives another strongly marked and uniformly fine performance. There is an individuality to Miss Storey's work that is one of its best features. Antonio Moreno, the third member of the group of stars, demonstrates his right to the position, and Florence Dye, Laura Winston, and the unlisted members of the cast, make the performance one of unvarying merit. William Wolbert has been unrestricted in his use of adequate settings, and has employed his material with well considered effect.

"The Reward of the Faithless"

Five-Reel Bluebird Is Sombre Russian Drama That Interests While It Depresses—Wedgewood Nowell and Betty Schade Head Good Cast.

Reviewed by Ben H. Grimm.

THIS latest five-reel Bluebird, "The Reward of the Faithless," is not, like the fabled bluebird, for happiness. It is a heavy dramatic offering whose sombre plot depresses while its very dolefulness fascinates and holds the interest captive. Most of the scenes are laid in Russia. Although the photoplay ends as happily as could be expected under the circumstances, there is a tragic strain that can be heard above the final song of great happiness. The picture convincingly proves the tradition of the family of one of the characters to the effect that great happiness can come to a member of that family only through great sorrow, and we see most of the sorrow, but little of the happiness. The story has the saving grace of a degree of originality, and was written by Magnus Ingleton.

Wedgewood Nowell and Betty Schade head an excellent cast. Upon these two and Claire Du Bray falls work that brings into being their every iota of dramatic ability, and they never once fail a situation, some of which are quite difficult of interpretation. A good characterization is done

Scene from "The Reward of the Faithless" (Bluebird).

by William J. Dyer. Nicholas Dunaew proves himself adequate, as does also Richard Le Reno.

The picture has received careful and artistic production by Rex Ingram, some of the lightings being especially effective. Photography throughout is excellent.

There are several points in the story at which plausibility is considerably stretched. For instance, the adventurer's wife apparently dies when the man and the one-time woman of the streets, who has been taken into the home, fail to give her prescribed pills. We see the wife in her shroud, and believe her to be dead. But she isn't. She comes out of her comatose trance when her first lover mourns at her side.

Earl Gulick, who has occupied an executive position with the International for the past two years, has resigned for the purpose of embarking in the motion picture business for himself.

Mr. Gulick, who did notable work for the International, will engage in the state rights end of the motion picture industry.

Two Paramount Pictures

"His Sweetheart," a Morosco Five-Reel Photoplay of Which George Beban Is Author and Star, and "The Golden Fetter," a Five-Reel Lasky Picture Featuring Wallace Reid and Anita King.

Reviewed by Edward Weitzel.

GEORGE BEBAN understands how to put the human touch into a screenplay when writing the scenario and also when playing the leading part. "His Sweetheart," the five-reel Morosco picture written by Mr. Beban and Lawrence McCloskey, overflows with bits of real life and revelations of humanity in its most pleasing phases. A clear understanding of the worth of a closely knit, dramatic plot that has sufficient vitality to keep ahead of the spectator's powers of discernment is among Mr. Beban's equipment for the art of play-making; and, aside from one debatable point, the material used in the present instance is logical, convincing and of a surprising degree of freshness.

The character played by the star is that of Joe Picarri, an

Scene from "His Sweetheart" (Morosco).

Italian iceman on the "east side," whose great ambition at the opening of the story is to bring his mother over from Italy and establish her as the mistress of his home—two small rooms in the cellar back of his place of business. This is accomplished, and the following series of events show Joe's "Mamma Mia" accused of stealing a gold pin from the wife of the district attorney. She is convicted and sent to prison, and Joe is made a tool by a number of crooks, in an attempt to kill the attorney. The iceman is prevented by an unlooked for circumstance from carrying out the scheme and events terminate happily for Joe, his mother and a new sweetheart that becomes Mrs. Piciarri. The debatable point is having the wife of the district attorney intrust Joe's mother with the doing up of the family laundry. The back room of a basement in the Italian quarter of New York is hardly the place that a woman of wealth would select for the washing and ironing of her little girl's frocks and articles from her own wardrobe.

The many persons who have seen George Beban in "The Sign of the Rose" and other plays which permitted him to introduce his remarkably lifelike and sympathetic portrayal of the Italian character, the humble son of Italy as he is known to New Yorkers and Americans in general, need not be told that he fulfills every requirement of his role in "His Sweetheart." His humanity is the most engaging quality to be found in his creation of the iceman. Helen Jerome Eddy is faithful to nature in her performance of the Italian girl Trina, and Sarah Kernan looks and acts as if she has just landed from Naples. Harry Devore and Kathleen Kirkham are worthy representatives of the district attorney and his wife. The details of the production have been carefully looked after.

"The Golden Fetter."

Jim Ralston, a western mining engineer, and Faith Miller, a New England school teacher, are the characters played by Wallace Reid and Anita King in "The Golden Fetter," a five-reel Lasky photoplay written by Charles T. Jackson. The author's strong point is character drawing. He has peopled his play with an interesting assortment of human beings, several of them endowed with a well-developed sense of humor and able to furnish ample comedy relief to the sterner moments of the picture. These are often highly dramatic and end with an attempt to hang the hero, who is saved by the little school teacher telling the truth at the risk of compromising her good name. A worthless mine, in which she has invested nine thousand dollars, is the cause of the trouble and the means of her coming west.

Right here, it is only fair to warn Charles T. Jackson that

persons acquainted with the New England character are going to find it a little difficult to believe in Faith Miller's mine deal. Massachusetts school ma'ams are a cautious set, where money is concerned, and would require a good deal of "showing" before investing nine thousand dollars in a silver mine on the word of a stranger. Once Faith Miller makes such a move, her conduct, after she meets the mining engineer, is just what a spirited young woman would consider was right in the line of her duty, and she deserves to marry the man she saves and live happy ever afterward.

The atmosphere in all the scenes, out West and down East, is preserved with fidelity, the acting of the entire cast having much to do with this result. Wallace Reid looks and acts Jim Ralston with equal success, and Anita King makes the school teacher a most likable young woman. Tully Marshall sustains his past reputation as the "slick villain" of the drama, and Guy Oliver and Walter Long play a pair of second heavies that come very close to being the real thing. Mrs. Lewis McCord fills every specification laid down for the part of the warm-hearted Irishwoman Big Annie, and C. H. Gelder, Larry Payton and Lucien Littlefield are a trio of sure 'nuff Westerners.

"The Darling of Paris"

Theda Bara Seen in Picturesque Five-Reel Screen Version of Hugo's "The Hunchback of Notre Dame," Produced by Fox.

Reviewed by Edward Weitzel.

IN preparing this five-reel screen version of Victor Hugo's romance of medieval Paris, "The Hunchback of Notre Dame," which the Fox Film Corporation has produced under the title of "The Darling of Paris," an attempt has been made to avoid arousing any religious feeling against the picture by changing the priest, whose passion for Esmaralda brings on the tragedy, to a man of science. Another radical departure from the original is to transform the misshapen dwarf Quasimodo to a handsome young chap of powerful physique who wins the gypsy girl at the final scene. The wisdom of these changes is without question, if the commercial returns from the picture are to decide the matter. Such an arrangement is bound to suit the admirers of Theda Bara, who plays the heroine, however much it detracts from the strength of the story.

To anyone not familiar with the Hugo romance, the Fox screen version presents a well put together photoplay, rich in picturesque incident, strong character drawing, authentic reproduction of an age long past, dramatic situations in abundance and a climax of thrilling worth. To this array of meritorious features must be added the excellent performance of Esmaralda given by Miss Bara, and the fine support of the rest of the cast. It is doubtful if the star has ever done anything better than her acting in this picture. She looks the character, and retains something of the untamed spirit and warmth of passion which must have belonged to a gypsy girl of the Middle Ages.

Walter Law as Claude Frallo, Glen White as Quasimodo and Herbert Hayes as Captain Phoebus, are the more important male members of the cast and are well equipped for their

Scene from "The Darling of Paris" (Fox).

tasks. Carey Lee, Alice Gale, John Webb Dillion and Louis Dean also deserve pleasant mention. The production is pretentious and impressive. J. Gordon Edwards, the director, has handled his material of every description with authority, and the average follower of the screen will find "The Darling of Paris" very much to his taste.

Triangle Program

"Jim Bludso," Five-Reel Fine Arts, with Wilfred Lucas, and "The Gun-Fighter," Five-Reel Kay Bee, With William S. Hart.

Reviewed by Louis Reeves Harrison.

JIM BLUDSO is a careful picturization by Tod Browning and Wilfred Lucas of the poem by John Hay. Careful is the word in a case where so many difficulties naturally arise, where negligence would result in loss of

Scene from "Jim Bludsoe" (Triangle).

atmosphere and consequent destruction of illustrative value. Mr. Lucas gives one of his strong and consistent characterizations as an engineer on one of the Mississippi river packets, the charm of nearly every piece in which he appears. He is well supported by a capable cast, and the air of sincerity pervading this entire release places it high in the worth-while class. Its chief fault is that of scattering interest by leaving the main line of interest so often for the sake of presenting other characters—a common enough fault—and recourse to such old devices as pressure brought by a villain on the father of an innocent girl. That is an almost constant interpolation of studio directors who write their own plays instead of reaching out for new and original matter.

Aside from the interesting characterizations, the carefully selected settings draw attention and interest. The race between river boats; the scenes aboard them; the burning of a fine-looking river packet and the levee break are all intensely realistic. Here directorial skill is manifested at every step. With fine interpretation and treatment, there is only lacking the originality and single-action structure provided by capable authors of screen stories. The feature may be called a study of the time and place to which it refers, so fascinatingly perfect is the atmosphere of river life that it portrays. These make it entertaining enough for a place on any good program.

The Gun-Fighter.

"The Gun-Fighter," by Monte M. Katterjohn, is well constructed and consistent in both development and direction, but it is too obviously a vehicle for Mr. Hart and therefore lacking in that first value of a play—originality. Mr. Katterjohn has done much better work, especially in characterization. This story reverts to a role Mr. Hart ought to be thoroughly tired of, that of a Western tough whose soft spot is found by a woman of refinement. He has played it so often that one might get the impression that he would not be effective in any other part, whereas he would really be more impressive in a purely human characterization, that of a man of complex impulses and qualities, rather than the purely heroic, long since shelved by dramatists and novelists as lacking in verisimilitude. Few of us are really heroic, but the very fact that we are human and err at times while we go straight at others brings such an impersonation closer to audience sympathies.

Mr. Hart, to use a newspaper expression, "follows copy." He is the same man he was in other plays of the same kind, the same exponent of brute strength, modified in some sudden and almost unaccountable conversion when a young lady comes on the scene, as if he had never seen one before in his whole life. As a gun-fighter he must be quick to shoot, yet he makes the heroic claim that he always gives the other fellow a chance. There is really nothing even heroic about being a good shot. How much more fascinating to see so capable an actor play the part of a real man, "In doubt to act or rest, in doubt to deem himself a god or beast, in doubt his mind or body to prefer, born but to die and reasoning but to err." "Sole judge of truth, in endless error hurled, the glory, jest and riddle of the world." Hart's interesting personality and the constant action of "The Gun-Fighter" constitute its chief attractions.

Two Kalems

"The Dominion of Fernandez," Episode of "The Girl From Frisco," and "The Net of Intrigue," a "Grant" Number.

Reviewed by Ben H. Grimm.

ACTION is the keynote of "The Dominion of Fernandez," latest two-reel episode of Kalem's "The Girl From Frisco" series. The two reels are crowded with wild horse riding, gun fighting, fist fighting and all other sorts of fighting that help make an exciting western. In this number is told the story of a Castilian who reigns supreme over a little kingdom

Scene from "The Dominion of Fernandez" (Kalem).

of Mexicans in the California mountains. The inhabitants of the "dominion" make their living by cattle rustling and smuggling. They steal Barbara Brent's pet horse, and together with her father and a young man visiting the ranch Barbara goes after the band. They get into all sorts of tight places and fight their way out. Marin Sais is seen in the leading role. Others in the cast are Frank Jonasson, Ronald Bradbury and Edward Clisbee. Directed by James W. Horne.

"The Net of Intrigue."

This reel, an episode in the "Grant, Police Reporter" series, shows the reporter, George Larkin, in more daring stunts. Pursuing spies who have stole Panama Canal plans, he first makes a flying leap to the rope ladder hanging from the stern of a steamer, and later leaps from the high stern into the water. The story told on the screen is interesting. Action is fast. The reporter this time is fired because he refuses to give the new city editor a story told him in confidence. But he gets his job back after he recovers the plans and gets a better story. In the cast with George Larkin are Ollie Kirkby, Director Robert Ellis, Harry Gordon and Cyril Courtney.

"The White Raven"

Ethel Barrymore Makes Good in Five-part Adaptation of Charles A. Logue's Story for Metro Program.

Reviewed by Margaret I. MacDonald.

THE story of "The White Raven," by Charles A. Logue, is one which presents unusually tense dramatic situations in a theme of wide human appeal. George D. Baker in screening it for the Rolfe Photoplays, Inc., has succeeded in keeping near the edge of things, as it were. The play as presented has a fine moral balance. The character of the feminine lead played by Ethel Barrymore, in pleasing contrast to the big majority of screen plays, presents a quality of almost masculine strength, a determination to follow the paths of virtue born of knowledge rather than ignorance, and a sense of honor and womanly tenderness, all of which has a general appeal and influence for good. The picture is staged in a pleasingly daring manner that is strongly realistic and savors of good red blood.

Nor are we much less interested in the masculine lead played by William B. Davidson. It may be true that the role he plays has been created for the express purpose of accentuating the character of Nan Baldwin, and that his origin or attachments have not been made public property in the play. Nevertheless the character of "the stranger" who threw the card which gave him the right by her own word to possess the woman, and the woman the right to his money bags for the furtherance of her career as a singer, is one which we admire and like, in spite of any protest which reason may advance.

The story, briefly outlined, has its real beginning in an incident in the life of Nan Baldwin's father, who, ruined in business by his partner (played by Walter Hitchcock) and afterward refused aid by him, goes with his young daughter to the Alaskan gold fields. Her father dying prematurely, Nan is left to earn her living in a dance hall and fired with ambition to be a great singer, and with hatred toward her father's partner, she offers herself to the winner at a card game for the money won. The innate virtue of the woman and the respect of that virtue by the man allows her to go forth unharmed, money in hand, but with the shadow hanging over her that in the hour of her triumph she will receive the two deuces with which the game was won accompanied by a demand that she return to "the stranger" in accordance to the promise which she is forced to make on regaining her freedom.

In later years "the stranger" again wanders into the story, this time as an attractive society man, without any of the hallmarks of his former appearance; the result being that she falls in love with him while accomplishing the ruin of her father's former partner. In her refusal of his offer of marriage, which happens in conjunction with the arrival on the scene of the two deuces, and her return to Alaska, a pleasing climax is brought about when in the carrying out of what she believes to be her duty she comes face to face with her lover in that far-off Alaskan cabin.

"The Girl Who Didn't Think"

Six-Part Problem Play Produced by the Creative Film Corporation, Features Jane Gail.

Reviewed by Margaret I. MacDonald.

THE six-part production made by the Creative Film Corporation, "The Girl Who Didn't Think," does a considerable amount of credit to Director Haddock, and gives added proof of the fine dramatic ability of Jane Gail, the star of the play. In reviewing a production of this sort one is strongly alive to the fact that an individual opinion is scarcely capable of balancing the sum total of the opinions of the masses, or that it may be unwise to venture a decided opinion on whether or not the moral intended to be transmitted will be transmitted in the manner intended.

In the past year or two the market has presented a number of pictures based, as is this one, on the question of the pitfalls which beset the youthful feminine, suggesting reasons why she is so illy equipped to combat them. And while the reviewer grows weary and is prone to lose sight of all but the possible pecuniary motives behind these preachful melodramas, it may be best to accept without question the fact that by means of these very pictures the multitude is often moved to graver thoughts on questions that may seem trivial to many of us.

Getting down to an analysis of the production in question, the impression left with the reviewer is that had the arrangement of subtitles been arranged with less obvious intent to sermonize, the good effect from a dramatic or professional standpoint would have been heightened. In fact many of the subtitles could have been dispensed with, and in one or two instances it was noticed that a subtitle repeated the intention of the one preceding.

The scenes in the restaurant giving close-ups of various cabaret performers, among them some girls in tights, seem unnecessary, but with these exceptions there is little to criticise in the manner in which the production has been presented. In any picture of this kind a refined handling of the principal role has much to do with the general aspect of the production, and in this particular Jane Gail has left nothing to be desired.

Scene from "The Girl Who Didn't Think" (Creative).

With the exception of the father and mother and the unfortunate girl the other characters of the story are not ones to be admired. Members of the supporting cast are Stanley Walpole, Agnes Nielon, William Manderfille, Mary Simon, Helen Milholland and William Butler.

Harry Carrey is being featured in a five-act western photoplay, "Plain Mary Smith," which is in course of production at Universal City.

"One Touch of Sin"

Fox Film Corporation's Five Reel Western Is a Story of a Woman Wronged.

Reviewed by C. S. Sewell.

GLADY'S BROCKWELL is presented as the star in "One Touch of Sin," an interesting western melodrama written by L. Genez and directed by Richard Stanton. The theme—dealing with a girl's misguided love—while not an unusual one, has been strengthened by the work of the director, who has judiciously handled the situations afforded.

Mary Livingston, an innocent girl, who in an eastern city loves and trusts Richard Mallaby, a western miner and gambler, only to find her confidence misplaced, later meets him again in a mining camp, where he makes repeated attempts to gain possession of her. She is befriended by Watt Tabor, whom she marries to avoid being sent to prison for theft of money which she has taken to save herself from starvation. His love and unselfishness, which even includes sending east for her baby, finally awaken her love—after a big scene in which a disgruntled employee blows up the mine, causing the water to rush into the chamber where Tabor and Mallaby are engaged in a fierce struggle, ending in Tabor's dragging Mallaby out of the swiftly rising water and Mallaby's death after he has begged Mary's forgiveness.

As Mary, Miss Brockwell is afforded a part well suited to her, and which she handles well, especially the scene where, realizing her condition, she begs Mallaby to marry her, and later, in a dance hall, where in a struggle with Mallaby, after securing his pistol, she is only prevented from killing him by Tabor, who takes the weapon from her.

The work of the other members of the cast, including Jack Standing as Richard Mallaby, and Willard Louis as Watt

Scene from "One Touch of Sin" (Fox).

Tabor, together with Sedley Brown, Carrie Clark Ward, James MacDonald and Charles Edhler, is good, and a touch of human interest is added by little Frankie Lee and his pet dog in the western scenes.

"Bridges Burned"

Popular Plays and Players Production of Five-Reel Screen Drama Starring Mme. Petrova—Released by Metro Pictures Corporation.

Reviewed by Edward Weitzel.

THE story of "Briges Burned," a five-reel production by Popular Play and Players, is the work of Mme. Petrova, the Russian actress, who appears in the leading role. The scenes of the play are laid in Ireland, and the heroine is a girl of advanced ideas who falls in love with a young Englishman, and, after her lover leaves for London, finds her good name in danger unless there is a speedy marriage. This takes place, but a misunderstanding makes the girl leave her husband immediately following the ceremony and seek to earn her own living. The Englishman, now a surgeon, goes to the front and wins honors in the Great War. Mary O'Brien's child is born, and, eventually, the family are reunited.

Viewed merely as a piece of photoplay writing, "Bridges Burned" is a rather slow moving but fairly interesting drama. It contains but little emotional appeal for the reason that the heroine is such a self contained mortal that she does not let the affairs of life ruffle her mind any more than she permits the winds of heaven to rumple her hair. Her indiscretion does not throw her off her mental balance in the slightest degree. The popular notion of the consequences of loving too well are great mental distress and an almost helpless battle against sorrows and adverse circumstances.

Mary O'Brien rises superior to all such conditions, takes her fate into her own hands and calmly steers it past the rocks and shoals of convention and brings it safely to anchor in the right harbor. The fact of the matter is, it's Mary's name that's Irish, not her nature. There is nothing of the emotional, impulsive Celt in Mme. Petrova's conception of a daughter of Ireland; her creation is an intellectual Russian woman that has the touch of fatalism and freedom of thought, which makes the heroine of one of St. John Hankin's plays remark: "Women had children thousands of years before mar-

Scene from "Bridges Burned" (Metro).

riage was invented. I dare say they will go on doing so thousands of years after it has ceased to exist."

It is hardly necessary to state that Mme. Petrova's performance of such a character is a fine exhibition of the art of acting. She never departs from her ideal for an instant, and awakens admiration for her histrionic method—even if she neglects to stir the springs of emotion in the soul of the spectator.

The production has many points of excellence, and was directed by Perry Vekroff. The supporting company aid materially in the amount of success achieved by the play, and include Mahlon Hamilton, Arthur Hoops, Maury Stuart, Robert Broderick, Mathilda Brundage, Louis Stern and Thomas Cameron.

ELLA HALL, BLUEBIRD, BOOKED AT RIALTO.

"The Mysterious Mrs. M." was so successful in pleasing patrons of S. L. Rothapfel's Rialto during the past week that he arranged with Sam Kramer, manager of Bluebird's New York Branch, to play another feature in that series as soon as arrangements could be made. The result of negotiations will constitute Ella Hall, in "Polly Redhead," the attraction at the Rialto the week of February 4.

This showing of Bluebirds will further result in a third feature Director Rothapfel has contracted for—"The Cruise of the Alden Besse," a Lynn Reynolds production. The title on this feature will undoubtedly be changed and the picture will be shown at the Rialto as soon as the picture can be edited and the print prepared.

"Polly Redhead" is a screen version of Edgar Jepson's "Pollyooly" stories, prepared by E. J. Clawson. Ella Hall has been directed by Jack Conway and plays the role of two little girls with fiery red tresses—hence the screen title. Miss Hall's "double" will keep her on the screen most of the time, telling a story in which the two children straighten out a domestic situation with resulting happiness to all.

BURNS AIDS WARWICK IN MYSTERY FILM.

Detective methods of the most scientific and modern sort play such an important part in "The Argyle Case," in which Robert Warwick will make his first appearance as a Selznick-Pictures star that it was considered advisable to obtain the best technical advice necessary, so that the picture might be perfect in every detail. William J. Burns was consulted by Harvey J. O'Higgins and Harriet Ford when they wrote the original play, and he consented to act in a similar capacity of adviser to Robert Warwick. He made several visits to the Selznick studio when the important scenes were being photographed, and as a consequence "The Argyle Case" as a detective film will stand the closest scrutiny.

CRANE WILBUR IN NEW MUTUALS.

Crane Wilbur will appear in a new series of five-part feature productions to be distributed by the Mutual Film Corporation. The announcement comes from the offices of President John R. Freuler, of the Mutual, who last week closed a contract for the series with David Horsley.

Mr. Horsley has completed the negatives of three of the productions, the titles of which are to be announced later, when release dates have been chosen in the Mutual's advance schedule.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

WAR CORRESPONDENTS (Vim—Serial No. 21647).—There are several laughs in this comedy reel in which Pokes and Jabbs are the stars. They are seen as war correspondents and they run across some mysterious happenings. They trace these to their source and are treated to a surprise. Action throughout is fairly fast, considerable knockabout work being done with good comedy result.

THE ROOM OF MYSTERY (Knickerhocker Star Feature—Serial No. 21648-49-50).—A fair three-reel drama produced by the Horkheimers. Interest is maintained throughout the three reels. Margaret Van and Gordon Sackville head the cast. The story tells of a girl secret service agent who gains access to a supposed spy's house. The head of the Secret Service is in love with the girl. His wife has been missing for some years. The girl ostensibly goes to the house a second time for a position as governess. She is made prisoner in the "room of mystery." She manages to get a message to her chief. The place is raided and the chief's wife found there.

CANIMATED NOOZ PICTORIAL NO. 23 (Essanay—Serial 21663).—Cartoon comics burlesqueing more or less topical subjects share this reel with scenic. The animated drawings ought to get a laugh or two, for in them we make a trip to the north pole with Dr. Stew and see several things that we never knew were there; also persons in the public eye. The scenic section shows some beautiful views photographed in Alaska.

THE VIOLET RAY (Kalem—Serial No. 21668).—This one-reel number of the "Grant, Police Reporter," series, is as interesting as any preceding release. The reel is crammed with story. The thrills come when George Larkin gains access to a house by walking on a telephone wire while grasping with his hands a wire above. In this manner he gets into a room and rescues the daughter of the inventor of a violet ray machine from the hands of foreign intriguers, who are endeavoring to learn the secret. Reviewed on page 702 of last week's issue.

HIS LITTLE SPIRIT GIRL (Vitagraph—Serial No. 21669).—This is one of those truly comic Drew comedies which most of us like to see. It treats of how a husband cured his wife of her spiritualistic ideas. After several seances having been held at his house, and his wife receiving a message telling her that her husband has a secret in his past, he breaks into the game and succeeds by dint of a bribe of hard cash to the medium in creating an imaginative feminine spirit which he calls Edith. To this spirit he persists in talking and offering candy and flowers. A promise from his wife to relinquish spiritualism is the cue for him to show Edith the door.

THE SAFETY PIN SMUGGLERS (Kalem—Serial No. 21684).—A comedy reel with Ham, Bud, Ethel Teare and Henry Murdoch in the cast. This is not a roaring comedy, but several humorous ideas have been introduced. Ham and Bud have a scrap and each goes his way. Later they both are on the watch for the safety pin smuggler, who proves to be Ethel. Henry Murdoch is the relentless sleuth. The reel is only a fair one.

General Film Company Specials.

THE SINFUL MARRIAGE (Essanay—Serial No. 21651-52).—No. 6 of the "Is Marriage Sacred?" series. This two-reel subject is a quite convincing indictment of the marriage for money and position. It is capably played by the Essanay stock company. In this film are seen Marguerite Clayton, Sydney Ainsworth, Edward Arnold, Thomas Commerford and Marion Lydston. The story tells of a girl who, though loving a doctor, marries a wealthy man. The wealthy man is brought by circumstances to realize that his marriage was a loveless one, and paves the way for his wife's happiness.

WHAT WOULD YOU DO? (Essanay—Serial No. 21660-61).—One of the "Black Cat" features).—A quite interesting two-reel drama with a surprise at the finish. Richard C. Travers, Ernest Maupain and Frances Benedict are the leading players. On the screen we see the country girl who turns down her country lover and comes to the city. Through her vicissitudes we follow her and see her come back to her home and wed the country boy. The villain enters the plot again, and we find that the whole thing is nothing but a scenario.

THE WOLF OF LOS ALAMOS (Kalem—Serial No. 21664-65).—Episode 24 of "The Girl From Frisco" series. This two-reel number is a Western above the ordinary. Marin Sais proves her fearlessness several times. She falls from a horse at one point and rolls down a steep embankment. Later she thrillingly stops a runaway. The story tells of a murder committed by a Hindu cook and of the solution of the mystery. A longer review was printed in last week's issue, page 702.

Art Dramas, Inc.

HER GOOD NAME (Van Dyke), Jan. 25.—There are a few strong points that make interesting a more or less obvious story visualized in this five-reel drama. The story tells of the country girl who meets the city artist. There is enough dramatically interesting material and enough suspense to hold interest fairly well. Jean Sothern is the featured player. A longer review can be found in another column of this issue.

Bluebird Photoplays, Inc.

THE REWARD OF THE FAITHLESS (Bluebird), Feb. 12.—This five-reel Bluebird is a sombre Russian drama that depresses while it interests. The cast, headed by Wedgewood Nowell and Betty Schade, is an excellent one. The story is tragic, and tells of an adventurer who marries a princess, but who, with a one-time woman of the streets, plans to hasten his wife's death. The wife is apparently dead, but it develops that she is only in a trance. The husband believes her to be dead and years later is led to suicide when confronted by her "ghost." A review is printed on another page of this issue.

Fox Film Corporation.

THE DARLING OF PARIS (Fox), Jan. 22.—Victor Hugo's celebrated romance of France in the Middle Ages, "The Hunchback of Notre Dame," has been fashioned into a five-reel screenplay, with Theda Bara as the gypsy girl Esmaralda. The picture is full of life and color, and the star and her support act their roles in a highly satisfactory manner. It is given a longer review on another page of this issue.

ONE TOUCH OF SIN, (Jan. 29).—A five-reel Western story of a girl's misguided love, starring Gladys Brockwell in a part well suited to her. Has considerable action, including several good fighting scenes, especially one in a flooded mine, between Jack Stanton and Willard Louis. A review is printed on another page of this issue.

Germanic Official War Films, Inc.

GERMANY AND ITS ARMIES OF TODAY (January).—Under this general title there are 10,000 feet of film to be released in 2,500-foot lengths. The pictures are the most informative propaganda that has as yet reached this country from Germany since the beginning of the war. The films do not show battle scenes, but show Germany as it is today—the human side. A review printed on page 701 of last week's issue says "they are good enough to deserve countrywide booking."

Greater Vitagraph

MONEY MAGIC, (Feb. 5).—Edith Storey, William Duncan and Antonio Moreno are featured in this five-reel photoplay taken from a story by Hamlin Garland. The photography and locations are admirable and the plot gives the trio opportunities for impressive acting. It is not closely knit, however, and could be altered to advantage. The picture is reviewed at length on another page of this issue.

Metro Pictures Corporation

THE WHITE HAVEN (Rolfe), Jan. 15.—A five-part drama featuring Ethel Barrymore. The production made by George D. Baker is much above the average, is realistic, and of good moral balance. An adaptation of Charles A. Logue's story has been used as the basis of the picture, many of the scenes of which are laid in the Yukon. A review can be found on another page of this issue.

BRIDGES BURNED (Popular Plays and Players), Jan. 29.—Mme. Petrova, the Russian actress, is the author and also the star of this five-reel photoplay. The scenes are laid in Ireland and on the battle ground in France. The picture is well produced and has the aid of a good cast. Mme. Petrova plays a woman of advanced ideas. A longer review is printed on another page of this issue.

THE PEST (Metro-Drew), Jan. 29.—His wife's brother is the pest in this one-reel picture that makes the life of Sidney of the Drews anything but a round of pleasure. The young gentleman is shipped off to the Mexican frontier at the finish, and Sidney wraps himself in the folds of the American flag and grins the grin that knows no "fade out." Full of chuckles of great joy.

Mutual Film Corporation

MUTUAL TOURS AROUND THE WORLD NO. 11 (Gaumont), Jan. 16.—In this number will be found views on the straits of Gibralter, and about the seaport town of Algeciras, the subject being titled "From Gibralter to Algeciras." Other subjects coutained in this film are "In Tunis," which gives a good idea of the people and customs, and also the occupations of that part of Africa, and scenes in "The Bois de Bologne," the largest of the Paris parks.

MUTUAL WEEKLY NO. 108 (Gaumont), Jan. 24.—A number of interesting events are recorded in this number, among them the test of a hydroplane built to control torpedo by wireless, a dog chauffeur, the Mountaineer Club on a hike in Rauier National Park, Admiral Dewey's funeral, a new plan of travelling by which 500 miles an hour may be an actual possibility, according to scientists, and other incidents of considerable importance.

JERRY AND THE OUTLAWS (Cub), Jan. 25.—A moderately entertaining farce comedy in which Jerry has some thrilling adventures with three outlaws. After he is captured and put in an upstair room of an old cabin, he escapes through the window, enters and steals the guns of the outlaws while they are engrossed in a game of cards, and so wins out.

REEL LIFE NO. 39 (Gaumont), Jan. 28.—An interesting number containing four subjects, namely, "X-Rays in War Time," "Decorative Butterflies," "Salt, the Cheap Necessity," and "The Real Hula-Hula." Reviewed at length in the educational department of Feb. 17.

MUTUAL TOURS AROUND THE WORLD NO. 13 (Gaumont), Jan. 30.—In this number interesting scenes about "Teheran, Persia," are shown; also "Coast Resorts of Normandy" and "Winter in the Vosges Mountains." A review of this number will be found in our issue of Feb. 17.

SEE AMERICA FIRST NO. 73 (Gaumout), Jan. 31.—"San Diego, Cal.," is the subject of this number. Interesting scenes in and about the city are shown, public buildings and the main business thoroughfare. A full review will be found in the Educational Department of Feb. 17. The film ends with an animated cartoon entitled "Never Again."

UNCLE SAM'S DEFENDERS NO. 5 (Mutual), Feb. 2.—"Scouts of the Sea and Air" is the title of this number of the series which gives interesting views of hydroplanes at work off the Gulf of Mexico. Comprehensive views of the K-37, showing the various technicalities in connection with the workings of the boat and firing of torpedoes are given.

UNCLE SAM'S DEFENDERS NO. 6 (Mutual), Feb. 9.—"Bull Dogs of the Deep" is the title of this number, which tells us all that could seemingly be told on the screen about Uncle Sam's fleet. Scenes aboard the superdreadnaught "New York" and the "Texas" are shown; also big guns in action, target practice, hauling in the target, and an impressive group of our "fighters" on Gauantanamo Bay.

Mutual Film Corporation Specials.

A CIRCUS CYCLONE (Vogue), Jan. 28.—In this two-part farce comedy will be found some amusing things, which are, unfortunately not unmixed with vulgarity. It contains no squarely grounded plot, and what it has is based on a rivalry for the hand of a pretty girl between two unsightly lovers. The most entertaining and original part of the picture has to do with the chase of one man in the guise of an elephant after another man. During this chase they traverse the tops of the circus tents, many of the scenes of the play being laid about a side show.

A LASS OF THE LUMBERLANDS NO. 15 (Signal), Jan. 28.—This chapter ends the regime of "Dollar" Holmes, and incidentally the feud of the lumbermen. In the attempt to run Dawson's men off the Indian lands a spectacular fight occurs. Another spectacular scene occurs when the automobile in which "Dollar" Holmes is fleeing the Dawson men, falls over an embankment and is destroyed. Holmes escaping is later killed when the locomotive which the Dawson men take possession of runs into and demolishes the street car in which he finally takes refuge.

SHORTY GOES TO COLLEGE (Monogram), Jan. 29.—The third of the "Adventures of Shorty Hamilton" has fairly amusing qualities. The first reel abounds in drinking scenes, so much so that it jars considerably on the average sensibility. The second reel contains some entertaining scenes in which "Shorty" goes to college, and does the heroic in trying to conceal the theft of some diamond samples by the sleep-walking daughter of his professor.

Paramount Pictures Corp.

THE GOLDEN FETTER (Lasky), Jan. 25.—Wallace Reid and Anita King are the featured players of this five-reel screen-drama, that divides its scenes between a Western mining town and a Down East village. Humorous and dramatic situations are skilfully blended throughout the picture, and it is well acted. It is reviewed at length on another page of this issue.

PICTOGRAPH NO. 52 (Paramount), Jan. 28.—The subjects contained in this number of the Pictographs are "Winter Sports in America," with scenes taken in the neighborhood of Lake Placid; "Discovery of the Shot Tower," showing how the modern method of making shot was accidentally discovered by spilling molten lead into a pail of water; "In the Shadow of the North Pole," showing scenes in Alaska, and "Bending the Human Twig," illustrating the work of vocational schools.

HIS SWEETHEART (Morosco), Jan. 29.—A five-reel photoplay by George Beban, in which the author repeats his inimitable creation of an "east side" Italian. He is an iceman in this picture and his quaint humor, humanity and love for his old mother—the sweetheart of the story—are all very appealing. The picture is dramatic and is produced with the help of Mr. Beban's thorough knowledge of all branches of his profession. A longer review is printed on another page of this issue.

Pathe Exchange Inc.

FLORENCE ROSE FASHIONS, NO. 17 (Pathe), Feb. 4.—"Where Fashions Reign" is the name given to this number, and the display of fetching frocks it contains vindicates the title. An educational in colors, "An Algerian Harem," is on the same reel. One educational feature of the subject is a brief but comprehensive exhibition of native dancing.

FLORENCE ROSE FASHIONS, NO. 18 (Pathe), Feb. 11.—"In Anticipation" reveals another collection of creations that will move the ladies to exclamations of rapture, and even the male mind will be able to comprehend that the gowns, hat and other more familiar articles of feminine adornment, have been selected by a person of artistic discernment. "Childish Delights," an imported colored half reel, will be a great hit with any body of spectators.

SKINNY'S LOVE TANGLE (Rolin), Feb. 11.—Another farce, "Schemer Skinny's Scandal," shares the reel with "Skinny's Love Tangle." The Rolin fat boy is the hero of both pictures and rushes through most of the scenes with surprising speed for one of his weight. The humor is as apparent as Skinny is broad and is acted by all concerned with plenty of ginger.

SOLD AT AUCTION (Balboa), Feb. 11.—The punch in this five-reel picture is where a father is the highest bidder for a young girl put up at auction by a white slaver, and the girl turns out to be his own daughter. The subject is handled with as little bad taste possible under the circumstances, and is acted with a fair degree of skill. A longer review is printed on another page of this issue.

THE CAPTAIN IS EXAMINED FOR INSURANCE (International), Jan. 28.—This number of the Hans and Fritz cartoons shares the reel with "In Southern Higblands." The cartoon is up to the mark established by the series, and the scenic shows some picturesque views in the mountains of Tennessee.

Triangle Film Corporation

ENVY (McClure), Jan. 29.—Second of the "Seven Deadly Sins" series. Holbrook Blinn is the featured player in this five-reel offering. Shirley Mason and George Le Guere head the supporting cast. The picture is a fairly interesting drama with plenty of action and enough heart interest. It proves that pride is sometimes a sin. The story tells of a wealthy orphan girl whose prides holds her above a poorer youth. She is "wanted" by a proud and wealthy banker. She tries to elope with a bogus count, and is rescued from the banker, who finishes the count, by the young lover. Reviewed on another page of this issue.

JIM BLUDSO (Fine Arts), Feb. 4.—A picture of Mississippi river life as it was in the time of Mark Twain's early experiences when he and John Hay, author of the poem, lived on the banks of that stream. A strong impersonation by Wilfred Lucas, the well-chosen settings, and the burning of an actual steamboat constitute the chief attractions of this feature.

THE GIRL OF THE TIMBER CLAIM (Fine Arts), Feb. 11.—Miss Constance Talmage in a rather dull and wandering story of timberland.

THE GUN-FIGHTER (Kay Bee), Feb. 11.—A vehicle for the exploitation of William S. Hart in his favorite role. Full of action and of the actor's interesting personality.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 56 (Universal), Jan. 24.—War sidelights on land and sea, Panama's new president, probing the "peace leak" at Washington, burial of Admiral Dewey, and other events of public interest are included in this number.

DIAMONDS OF DESTINY (Imp), Feb. 4.—This number, by Beverly Griffith, features Alfred Allen, Peggy Coudray, Louise Lovely and Victor Rothman. It is a crook story, in which the girl's brother is made the victim of a frame-up by the gang. To avenge herself the girl plays into the hands of a detective, with whom she falls in love. The problem is not essentially new in theme, but works out rather neatly and holds the interest.

HIS WIFE'S RELATIONS (Nestor), Feb. 5.—This number, by Bess Meredyth, features Eddie Lyons, Lee Moran and Edith Roberts. It tells a farcical story of family life, very funny in conception and presentation. Eddie marries a girl and her big brother and the rest of the tribe make life unbearable for him, until he finally rebels. This is so true to life that it will undoubtedly have wide appeal. A good subject.

HIGH COST OF STARVING (Victor), Feb. 9.—A comedy by Captain L. T. Peacock, in which a young married couple join Prof. Cauliflower's club for vegetarians. The husband, tiring of the diet, paints his wife's face while she is sleeping, and then his own and the servants, pretending they have all been stricken by sickness. The situation is amusing and the subject proves enjoyable.

OUT FOR THE DOUGH (Joker), Feb. 10.—A character comedy, by Jack Cunningham, featuring William Franey, Gale Henry and others.

Franey appears as a hobo who swipes the attire of a country minister. He is entertained at dinner and an old maid succeeds in leading him to the altar. There are some very funny spots in this. It makes a good offering of the "rube" character type.

Universal Film Mfg. Co. Specials

THE SCARLET CRYSTAL (Red Feather), Feb. 5.—This five-reel subject, by J. Grubb Alexander, features Herbert Rawlinson, Betty Schade, Gertrude Astor and Dorothy Davenport. The cast is a competent one, but the construction is faulty throughout and the plot shifts from one interest to another so rapidly that the production falls far below the average. The story concerns a country girl who marries a wealthy young idler. He gets on the downward path and pulls himself up at the last moment before the crash comes. The dream feature is too sordid and the production as a whole is disappointing.

THE PURPLE MASK, NO. 7 (Special Universal), Feb. 5.—This episode concludes the happenings in Transylvania, where the king is restored to favor with his people through the aid of Patsy. The next incidents concern a newly married man, named John Phillips, who is being followed by a woman and her nameless baby. The scenes occur on shipboard. Patsy aids the unfortunate woman. She appropriates some gems Phillips had taken from her and arranges to return them to her later. This is not so exciting as some previous numbers, but proves quite interesting.

WON BY GRIT (Gold Seal), Feb. 6.—A three-reel subject, by Willis Woods, featuring Neal Hart, Mina Cunard, Richard La Reno and Lois Wilson. A conventional Western story, enacted by a pleasing cast and in a manner which proves quite entertaining throughout. A plainsman, engaged to a society girl, goes with her on a slumming party. In a wine room he sees the beautiful daughter of the barkeep. He and his friends are ordered out because he pays attention to the girl. His sweetheart accuses him of cowardice and he returns to the place; the bar room brawl is well staged. His love turns toward the barkeep's daughter, after she saves his life. Well-constructed and strikes a good average.

THAT DAWGONE DOG (L-KO), Feb. 7.—A two-reel number, featuring Mrs. Griffith, Sammy Burns and Grace Jones. This is a characteristic knockabout comedy. A detective endeavors in the opening scenes to recover Mrs. Lottadough's stolen necklace. Later a Miss Dogberry, whose canine has died, wishes another like it and offers to marry the man who can bring her such a dog. This is not as funny as some by this company, but has a wild and amusing series of chase scenes at the close.

MELODY OF DEATH (Rex), Feb. 8.—A two-reel subject, by E. M. Ingleton, featuring Madge George, Douglas Gerrard, Ruth Clifford and Albert McQuarrie. The plot material is familiar, but well handled The story concerns a young man in the clutches of a prima donna of the vampire type. Her husband, an Italian organ grinder, who has followed her from the old country, turns up and kills her. The young man then returns to his sweetheart. A conventional plot presented with considerable strength by a pleasing cast.

THE OUTLAW AND THE LADY (Bison), Feb. 10.—A two-reel subject, by Harry Carey, featuring the author, Jack Richardson and Louise Lovely. A madcap Western girl falls into the hands of an outlaw, who, to get revenge on her father, carries the girl to his hideout in the hills. Later he is shot and captured, but the girl contrives to aid him to escape, though the usual marriage does not follow. An average Western subject, presented entertainingly, though not very novel in plot.

WHEN THIEVES FALL OUT (Imp), Feb. 11.—A two-reel crook story, featuring Sidney Bracey, Harry Benham and others. Most of the situations in this are familiar and it will therefore not arouse very much feeling in the average observer. At the same time the story and construction are good. A gentleman crook, in love with a society girl, attends a reception. His woman accomplice steals the girl's necklace and they plant it on the person of the hero. Later the girl crook becomes jealous and tells what has been done. The gang is rounded up after an exciting scuffle in the den.

World Pictures.

THE HUNGRY HEART (Peerless), Feb. 5.—The standard old French drama, "Frou Frou," is the original of this five-reel photoplay, and Alice Brady is seen in the part of the frivolous little heroine that pays so dearly for the wreck she makes of her life. The production and acting are equal to all demands. The picture is given an extended review on another page of this issue.

Ethel Barrymore in Seven-Part Special

Metro Actress and Her Company Now at Work in Jacksonville on "The Voice of Her People."

THE title chosen for Metro's great seven-part special release in which Ethel Barrymore will star is "The Voice of Her People." This magnificent feature was adapted by June Mathis from Edward Sheldon's play, "Egypt," which was presented on the speaking stage by Margaret Anglin. John W. Noble, who directed Miss Barrymore in the screen version of Margaret Deland's famous novel, "The Awakening of Helena Richie," is directing this production.

Miss Barrymore and her supporting company now are in Jacksonville, Fla., completing the exterior scenes of "The Voice of Her People," production of which was begun at the studios of the Columbia Pictures Corporation, New York.

"The Voice of Her People" is a story of gypsy life and the open road. The charm of freedom and the irresistible bond that unites those of the gypsy blood are described in this romance of the highway.

A great cast supports Miss Barrymore in "The Voice of Her People." Robert Whittier has the part of Young Faro, playing opposite Miss Barrymore. William B. Davidson plays Von Kleet. The old gypsy crone is played by Mrs. Allan Walker, a valuable member of many Metro casts. Frank Montgomery is the gypsy king and William Mandeville plays Lindsey.

Backer will Aid Exhibitors in Exploitation

Mammoth's President Creates a Publicity Department to Boost Pictures in Community Following Booking.

FRANKLKYN E. BACKER, president of the Mammoth Film Corporation, one of the discriminating state right buyers for the East, announces he will endeavor to purchase only such Features as are of undoubted merit and box office value. He feels, as a former exhibitor who has handled the best on the market, he is qualified to judge as to what will not only get money for exhibitors, but please their patrons as well. While he intends to restrict his buying to features which will sell readily at a minimum price of one hundred dollars per day, he will exercise care in his selection in order that the pictures may prove a profitable investment to exhibitors as well as to the Mammoth.

Mr. Backer states that many superior features have failed to return full value to the exhibitor because there was not sufficient attention paid to the necessity for extraordinary publicity, which points one of the surest ways of success to the manager. He argues that to arouse the enthusiasm of the public to the point where they will pay an increased price of admission unusual advertising must be done. In order to provide his customers with the best possible service for his product Mr. Backer has created a publicity department to boost his features after they have reached the exhibitor, feeling that the bookings will take care of themselves when his customers are convinced that a sure profit follows the showing of the Mammoth pictures.

This department is presided over by a man of long experience both as a press agent with theatrical attractions and big pictures, who will be glad to consult with any exhibitor desiring to do extra advertising. The value of this service is proven by the immense success which "The Libertine" has enjoyed since the department was opened. The week's engagement at the Goodwin, Newark, N. J., broke the record of the theater, as did also the two weeks' showing at the Family Theater, Buffalo. Mr. Backer says that his publicity will get the opening and that the picture will do the rest.

Doings in Fox Studios

"The Honor System" Goes to Lyric Theater—"Scarlet Letter" Released February 12—Enter the Cinemelodrama.

TWO announcements of unusual interest are made by William Fox this week. The first is the presentation of his big ten-reel cinemelodrama, "The Honor System," at the Lyric theater, New York City, on February 6; the second is the release of "The Scarlet Letter," a great picturization of the greatest of all American novels, on February 12.

"The Honor System," incidentally, gave Mr. Fox another opportunity to coin a new word. Mr. Fox hit upon "cinemelodrama" as an exact descriptive term for his special moving picture melodrama.

Jode Mullally has been added to the cast of Dustin Farnum's company. Mr. Mullally comes from New Orleans and was on the concert platform and in stock for several years.

In Mr. Fox's eastern studios, Virginia Pearson has completed another subject under the direction of James Vincent. In the cast are Walter Law, Irving Cummings, Calla Dillatorre, and Jane and Katherine Lee.

Valeska Suratt's recently finished feature, "The New York Peacock," will be the next Fox release. Harry Hilliard plays opposite the Empress of Fashion.

"ROSIE O'GRADY FOR ART DRAMAS FEBRUARY 1.

"Rosie O'Grady," a five-part drama, starring Viola Dana in the name part, will be released by Apollo Pictures. Inc., on the Art Dramas program on February 1. The story was written by John H. Collins, who also directed the production.

Romance in a tenement forms the theme of this unusual story. Sunshiny little Rosie O'Grady, the heroine, is a dreamer by nature, and an East Side "newsy" by accident. Romance was an unknown quantity in her life, but she has an imagination, and a tender heart, so she dreams herself into all sorts of wonderful adventures which were denied to her in real life. Her brother "Chimmie" is the owner of a news stand.

Thomas F. Blake, who appeared in support of Miss Dana in her former success, "Fifty-Fifty Mamie," is again seen playing opposite the diminutive star in the part of "Chimmie." James Harris plays the part of "Cyclone Johnny" Allen, the dream hero of little Rosie. Others of equal note also appear in the production.

Eugene Castle Returns to San Francisco.

Eugene Castle, Pacific coast camera man for the Gaumont Company, has returned to San Francisco after a visit to Southern California in the interest of "Reel Life," the Mutual Magazine in Film, and "See America First."

Manufacturers' Advance Notes

"THE HOODOOED STORY" (Essanay).

This is one of the first short productions Richard C. Travers has appeared in for some time. It is a Black Cat feature, and, as in all other productions of this series, presents a distinctly original plot of a type entirely new to motion pictures. Three burglars, a pretty girl and a would-be magazine writer are the principal figures. Their mix-up presents a climax which

Scene from "The Hoodooed Story" (Essanay).

is at once ludicrous and thrilling. Excellent settings have been given this picture, and the photography is up to the standard in every respect. The production is bound to please. "The Hoodooed Story" has a screen time of 28 minutes. It is to be released February 6 through the General Film Service.

CENSORS PRAISE "ONE OF MANY" (Metro).

Metro Pictures Corporation announces the release date of "One of Many," the feature screen play which is the initial offering of Arthur James, head of Metro's scenario, publicity and advertising departments, as Feb. 12, (Lincoln's Birthday).

An unusually enthusiastic report has been received from the National Board of Censorship, members of which received the film recently at a private showing.

"It was the majority opinion of those present," to quote the board's report, "that this was a delicately handled and dramatic picture, vividly presented and most excellently acted." It was pronounced good in both educational and moral value, its artistic handling and entertaining power being far above the average. The women members were especially enthusiastic, considering it one of the most powerful moral lessons seen in a motion picture.

It was due to the strong moral lesson taught in "One of Many" that Arthur James chose the picture to mark his debut as a producer of feature films. Wm. Christy Cabanne, long associated with D. W. Griffith, and now directing Francis X. Bushman and Beverly Bayne in Metro's fifteen chapter serial, "The Great Secret," is both author and director of "One of Many." Frances Nelson, one of the most beautiful emotional actresses known to the screen world, is the star. In the role of Shirley Bryson she has one of the greatest opportunities of her career.

Niles Welch plays opposite Miss Nelson in "One of Many." He is well known to Metro patrons through his work in "Emmy of Stork's Nest" and other Metro wonderplays. Harold Entwhistle is seen in the exacting role of the older Templeton, the wealthy roue. Others in the well balanced cast are Adella Barker, Mary Mersch, Richard Dix, Caroline Harris and Walter Worden.

"GLORY" FOR POLI CIRCUIT.

"Glory," the latest release of the Unity Sales Corporation, has been booked over the entire Poli circuit of theaters by Herman Rifkin, of the Eastern Feature Film Co., of Boston, who handles all Unity releases for the New England States.

G. F.'S WAR PICTURES ABOUT FEB. 1.

The General Film Co. has practically completed arrangements for the release of the British Government's official motion picture records of the Great War on or about Feb. 1st. These are the official pictures of the war taken by the government, of actual scenes on the firing line. They will be released in weekly instalments of approximately 30 minutes screen time and the first three releases cover the Battle of the Somme. The first release will be entitled "England's Five Million" and "The Battle of the Somme" and will show audiences the spectacle of England's manhood marching to the front and the curtain fire which heralded the first advance of British troops in the "Battle of the Somme."

"THE SCARLET LETTER" (Fox).

"The Scarlet Letter," Nathaniel Hawthorne's masterpiece and America's supreme contribution to the real literary classics of the world, will be presented on February 12th by William Fox. Three months were spent in making "The Scarlet Letter" as authentic, as exalted, and as appealing as the immortal book from which it was taken. The result is a great picturization. Although the photoplay is in every way a genuinely super production, William Fox will release the screen adaptation.

In the role of Dimmesdale, the repentant pastor, whose own breast is seared by the scorching red "A" of guilt, Stuart Holmes, the noted villain of the films, does the most convincing acting of his long career before the camera. Mary Martin, as Hester Prynne, the sufferer from the stern Puritanical judgment, is as sweet a figure as was ever crushed by justice gone wrong. Kittens Reichert, beaming with the elfish mischief of the Pearl she portrays, completes the pitiable trio.

The other principals have also been selected for their parts with equal care. Dan Mason's interpretation of the part of Roger Chillingworth, Hester's husband, gives a remarkable picture of an interesting character. Thirty-four years of stage training serve to make the Reverend Wilson of Edward N. Hoyt a clever piece of screen work. Robert Vivian is forceful as the Governor, and Florence Ashbrooke's delineation of Mistress Hibbins is as amusing as the product of Hawthorne's pen.

Carl Harbaugh directed the subject, and Georges Benoit, who was foremost in photographing "The Honor System,"

Scene from "The Scarlet Letter" (Fox).

had charge of the camera. The lighting effects are particularly pleasing.

"The Scarlet Letter" in cinematographic form is as nearly flawless as it is humanly possible for it to be. What this master moving picture drama loses in words in the transformation, it more than gains in visualizing the pathos and tragedy which have made it one of the finest stories of love and passion ever told.

All the sub-titles have been taken from the book itself.

"The Scarlet Crystal" Leads Universal

Five-Act Red Feather Starts Off Week of February 5—"Won by Grit," Three-Act Gold Seal, for Tuesday

HEADING the exceptionally strong program of releases of the Universal Film Manufacturing Company for the week of Monday, February 5, is the five-act Red Feather feature production "The Scarlet Crystal," an absorbing photodrama of human frailties and weaknesses. The story was written by J. Grubb Alexander and produced by Charles Swickard, with Herbert Rawlinson, Betty Schade and Dorothy Davenport in the leading roles. It will be released February 5. "The Scarlet Crystal" should prove one of the most successful pictures ever presented under the Red Feather brand. In the cast supporting the principals are Raymond Whitaker, Marie Hazelton, Gertrude Astor and Dick Ryan.

The seventh episode of the Universal super serial, "The Purple Mask," with Grace Cunard and Francis Ford, which will be released this week, is entitled "The Race for Freedom," and is by far the most exciting episode of this gripping serial story of love, adventure and mystery. Besides "The Scarlet Crystal," the Nestor comedy, "His Wife's Relatives," a one-act farce by Bess Meredyth and produced by L. W. Chaudet, with Eddie Lyons, Lee Moran and Edyth Roberts furnishing most of the laughs, will be released on Monday.

"Won by Grit," a Gold Seal three-act human interest drama by Willis Woods, produced by George Marshall, is the leading offering on Tuesday. This is a tensely interesting film drama with a noted cast, which includes Neal Hart, Lois Wilson, Mina Cunard, Richard La Rano and Helen Wright. The other release of this date is the Victor juvenile comedy, "The Valley of Beautiful Things," produced by Lule Warrenton from the story by Helen Jonas, and the scenario by Fred Myton.

The L-Ko two part comedy, "That Dawgone Dog," produced by Dick Smith, with Sammie Burns as the arch funmaker, will appear on Wednesday. Big U Indian drama, "Red Vengeance," and the regular issue of the Universal Animated Weekly with its pictorial news also appear on this day.

Three reels are offered Thursday. The leading release is the Rex two-act drama, "The Melody of Death," with Douglas Gerrard, Maude George and Ruth Clifford in three appealing roles. This is a story of true dramatic power by E. M. Ingleton, produced by Douglas Gerrard. The Powers educational, "Giants of the American Forest," showing the big trees of California, is the other offering.

On Friday the Imp drama, "Avarice," will be released. This is an unusual one act drama written and produced by E. Magnus Ingleton, with Claire McDowell in the leading part. Others in the cast are T. D. Crittenden, Leo Pearson and Betty Schade. The Victor, "The High Coast of Starving," written and produced by Captain Leslie T. Peacocke, scenario by Maie Havey, with Eileen Sedgwick, and the Big U two-part drama, "The Crimson Arrow," featuring Mona Darkfeather, are the other releases for Friday.

The Bison two-part Western drama, "The Outlaw and the Lady," written by Harry Carey and produced by F. A. Kelsey, will appear on Saturday. In the cast are Harry Carey, Louise Lovely, Jack Richardson and William Gettinger. Other Saturday releases are the Joker comedy, "Out for the Dough," with William Franey and Gale Henry, and the Laemmle drama, "A Studio Cinderella," with Jane Gail and Matt Moore in the leading roles.

"When Thieves Fall Out," a two-act Imp drama written by William H. Lippert and produced by John Harvey, is the feature offering for Sunday. This is a novel photodrama of the underworld replete with thrilling situations. In the cast are Harry Benham, Sidney Bracy, Sonia Marcell and Mildred Gregory. The other releases are the L-Ko comedy cartoon, "Fearless Freddie in the Woolly West," and the Dr. Dorsey animated lecture, "Joys and Tears of China," a split reel, and the Rex drama, "In the Shadows of Night," with William Shay in the principal role.

THANHOUSER STORY RECALLS FAMOUS WARDEN

"Her Life and His," the Florence La Badie drama to be released by Thanhouser-Pathe on February 18, has a prison warden whose experiences in office somewhat parallel the Sing Sing career of Warden Thomas Mott Osborne.

H. E. Herbert, the eminent English actor, plays the part of the warden who first takes office from humanitarian resolves, but is then marked for slaughter by political powers. Unable to have him ousted on a charge of inefficiency, the conspirators try to organize a wholesale escape by prisoners in the honor squad.

The next move was to have the warden tricked in a hotel room where "Nan Travers," a beautiful lobbyist, was "planted." Nan "frames" a scandal and the warden has to face trial.

The sale of "coke" and whiskey by prison guards also figures in the story. Miss La Badie as an innocent inmate of the prison first discovers the illegal traffic in opiates. Her information is the basis of the reforms in the prison.

ROSENBERG BUYS "GLORY."

M. R. Rosenberg of the De Luxe Feature Film Co., Seattle, Wash., through his New York representative, Leon D. Netter, 524 Longacre Bldg., New York City, has purchased the Ultra Picture Corporation's first release, "Glory," for the states of Oregon, Washington, Idaho and Montana, and has also concluded arrangements with the Lewis J. Selznick enterprises for "War Brides" and Norma Talmadge in "Panthea."

IRREGULAR PRACTICES ENJOINED.

Illegitimate film practices received a hard blow recently when Justice Hendrick, in the Supreme Court of New York, granted a motion for an injunction pendente lite in favor of the Strand Film Service and the American Correspondent Film Co., co-plaintiffs against the Federal Feature Film Co., of 145 West 45th street.

It was shown that the Federal Feature Film Co. has been offering to exhibitors and the public a war picture called "The Battles of a Nation" which is totally different from the feature of the same name produced and copyrighted by the American Correspondent Film Co. It was also contended that the Federal Feature Film Co. has been using the very same posters and other advertising material issued by the producers of the genuine film, for the purpose of misrepresenting their own picture and misleading exhibitors and the public into the belief that theirs was the original film. It was also alleged that their deceptive methods had caused considerable damage to the business of the Strand Film Service, which controls the rights on the original "The Battles of a Nation" in this territory.

SOME FURS IN FIRST COHAN PICTURE.

One of the features of George M. Cohan's first photoplay, to be released by Artcraft Pictures, will be the remarkable wardrobe worn by Ida Darling, who has just been engaged to portray the role of the wealthy Mrs. Gerard. Through the courtesy of C. C. Shayne & Co., the well known New York furriers, Miss Darling will disclose to feminine followers of the screen many interesting displays in the way of the very latest and costly furs, including a $5,000 cloak just imported from Russia.

"BEWARE OF STRANGERS" (Selig).

William N. Selig, in announcing his latest special feature film, "Beware of Strangers," states that the production was made for no other purpose than the exposure of and the education of the public to the traps so cleverly laid by swindlers that they seem unbelievable. It is stated that it is from records of confessions and sworn testimony that "Beware of Strangers" was produced, and that the only embellishment is the romance effected to build the individual incidents into connected narrative. Briefly, the story deals with an international gang of crooks who through their schemes, ruin the lives of men and women. That the wages of sin are death is proven in "Beware of Strangers."

The notable cast includes Tom Santschi, Fritzi Brunette, Jack Richardson, Vivian Rich, Ed Coxen, Bessie Eyton, Eugenie Besserer, Will Machin, Frank Clark, Harry Lonsdale and others.

The need of State laws to govern so-called private banks is also convincingly presented during the unfolding of the drama when a sensational "run" on a private bank is shown. Among other sensational incidents can be enumerated the fight between John Mentor and The Lorlei, the wiretapping game, the raid, the arrest of John Mentor, etc.

Those who have seen preliminary showings of "Beware of Strangers" say that not only the acting but the story are excellent, but that the elaborate sets will attract much attention.

Scene from "Beware of Strangers" (Selig).

Gilson Willets wrote the story of "Beware of Strangers" and Colin Campbell produced it. William N. Selig may release "Beware of Strangers" on the State rights plan, for many influential film men have insisted on an opportunity of seeing the picture which, it is considered, will develop into a wonderfully profitable investment.

Big Sets for "A Tale of Two Cities"

William Fox Preparing for Elaborate Production in Five Reels of Famous Dickens Classic.

Complete and accurate from tiled roof to cobble stone, the gigantic Paris and London sets for the newest William Fox production of "A Tale of Two Cities," in which William Farnum plays the dual role of Sidney Carton and Charles Darnay, stand after two months' work ready for the filming of magnificent outdoor scenes. Not a detail has been overlooked in the building of these stupendous streets, and not a detail is inaccurate or anachronistic.

The Paris street begins at the frowning walls of the Bastille, which rises 125 feet above the level ground, and about 140 feet above the bottom of the moat which surrounds it. From this fortress the way leads between crooked overhanging houses to the place of execution, about 300 feet distant. There the narrow street spreads out into a broad expanse, in the center of which rises the ugly threatening guillotine.

At right angles to this street another has been laid off. It is about 200 feet long, and represents Fleet street, in London, at the time of the French Revolution. The stable from which the Dover cabs run is there, and the Old Bailey and banking establishments and ale houses.

Both of these highways have been paved with stones which were carried four miles, from a dried river bed near Los Angeles, and carefully laid to represent the paving of the period in question. Seventy-five wagon loads of these round stones were needed to complete the work of paving, and it required the labors of a score of men for several weeks to arrange this single detail properly.

Streets of the late eighteenth century differed from present day highways in that they sloped toward the center instead of toward the sides. When rain water collected in them, or—as in the tumultuous times depicted in the picture—blood, it gathered and ran in a little rill down the very center of the highway. Even this minor detail has been followed in making the marvelous sets for this William Fox production.

About the reproduction of the Bastille too much cannot be said. It is perfect in every detail. It rises to such a height that it is visible from the remotest corners of Hollywood.

The twenty-foot moat which surrounds the fortress is spanned in front by a single drawbridge, behind which a formidable portcullis rises and falls. Walls three feet thick and twenty feet high separate the moat from the rest of the city.

THEATER TRANSFORMED INTO HOSPITAL.

Scene From "Germany and Its Armies of Today" Graphically Tells of Conditions in France.

A motion picture theater "Somewhere in France," that has been transformed into a hospital is seen in the accompanying illustration—one of the scenes from the official German films released under the general title, "Germany and Its Armies of Today," by the Germanic Official War Films, Inc. This particular theater was doing business in back of Lille up until the time the scene of battle approached almost to its doors. It was taken possession of by the Germans and converted into

The Transformed Theater.

a temporary hospital. The screen was made into stretchers. The seats were taken out and placed in a park.

The films of "Germany and Its Armies of Today," from which the picture was taken, show many scenes of like interest. The series is entering upon its fourth week at the Strand Theater, New York.

These films, of which there are about 10,000 feet, are being placed on a state rights basis from the Germanic offices at 727 Seventh avenue. A feature of these pictures is that the prints are made in this country from the original negative, which was brought to the United States with the official permission of the German Government. The photography is excellent. The series is divided into four installments.

The Somme front, Lille and the Roumanian border form an important portion of the pictures, showing in detail some things about war which are more thrilling than actual battle scenes. They are an education as to what is going on in internal Germany today.

It is announced by B. Blumenthal, manager of the Germanic Official War Films, Inc., that the lithographic display, press and advertising matter with the pictures have been given expert treatment.

UNIVERSAL MAKING REAL CHINESE PICTURE.

A distinct novelty in screen productions is soon to be released by the Universal Film Manufacturing Company when it presents the five-reel feature, "The War of the Tongs," a film story enacted entirely by Chinese. The story, which treats of the Chinese life in America and which shows for the first time the inside workings of the famous Chinese tongs, was written by a Chinese, but was directed by an American.

"The War of the Tongs" is one of the most interesting film dramas ever offered, as it gives an insight into Oriental life impossible to obtain when the actors are Americans. The

Scene from "The War of the Tongs" (Universal).

entire cast, including the extras, are native Chinese, and the leading roles were taken by members of the Imperial Chinese Players.

Intimate views of Chinese home life in America are faithfully depicted. These are the only motion pictures ever made of Chinese customs enacted by native players. The celebrated Chinese lottery, which is shrouded in much mystery, is exposed, as are the methods of the tongs. A secret meeting of a warring tong, with all the strange rites of the members, has been photographed, and every ceremony performed in the lodge rooms is declared to be exactly reproduced as it occurs in actual life.

Chinese are noted for their honesty in business transactions and this phase of their lives is carefully brought out in the development of the story, as some of the action takes place in a large Chinese mercantile house, where their business methods are also carefully depicted. The strange system of accounting used by Chinese merchants, which is baffling to a member of another race but most simple to themselves, is only one of the many bits of atmosphere used in this unusual film production.

The acting of the players is of a high standard. Lin Hoong as Suey Lee gives a performance that compares favorably with any of our noted screen actresses and the other members of the cast are well chosen and display true histrionic ability.

ANNA LITTLE PLAYING OPPOSITE WARWICK.

An engagement of unusual interest to all exhibitors is that of Anna Little, the former American and Universal star, to play opposite Robert Warwick in the Selznick-Picture production of E. Phillips Oppenheim's stirring novel, "The Court of St. Simon." Although only on the screen four years Miss Little numbers her followers by the millions and has achieved a reputation as one of the prettiest and most talented of the younger leading women of the films. For a year she remained at his studio. Miss Little's next engagement was to play in the Universal's serial, "The Black Box," after which she starred for the American company in a number of western features such as "Immediate Lee" and "The Land o' Lizards."

Harry Rapf, president of the Robert Warwick Film Corporation engaged Miss Little by telegram to play the role of the French apache girl in "The Court of St. Simon."

"THE SADDLE GIRTH" (Selig).

"The Saddle Girth" is a Selig Western drama scheduled for General Film service. The drama features Louella Maxam and Tom Mix, and there are many feats of western skill displayed.

The Selig-Tribune news reel will continue to be released every Monday and Thursday in General Film service, and will spare no expense in presenting the latest in news pictures.

Essanay to Extend "Is Marriage Sacred?"

Five Units Will Be Added to Original Twelve—Other Subjects for February.

SO POPULAR has Essanay found its "Is Marriage Sacred?" series that President George K. Spoor has decided to respond to the requests of exhibitors that it be extended. Therefore, he announces the original twelve units will be followed by an additional five. The titles of the later productions will shortly be announced.

This series was designed as a dozen distinct productions of twenty-six to thirty minutes screen time, dealing with the problems of marriage. So well have they fitted the popular demand that one of the strongest bookings ever accorded short productions has been recorded. General Film Service is handling these offerings, which are released each Saturday. The plays are all separate, their only connection being found in the fact that they deal with the one topic of matrimony and its various problems. It is possible for exhibitors to book them regardless of the sequence of release.

The additional five units will feature the same stock company which has played the first twelve. It is composed of Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Lillian Drew and Thomas Commerford. Charles Mortimer Peck wrote the plays and E. H. Calvet is directing them.

The General Film Service subjects from Essanay for February, besides including four units of the popular "Is Marriage Sacred?" series, include four strong Black Cats. On February 3, "Shifting Shadows" is the "Is Marriage Sacred?" release.

"The Hoodooed Story" is the Black Cat feature for February 6. Richard C. Travers and Gertrude Glover appear in the leading roles. Canimated Nooz, No. 24, with Alaskan scenic, is the release on the following day. On the Saturday of the week, February 10, "Desertion and Non-Support" is the topic for "Is Marriage Sacred?"

"The Lighted Lamp," with Edward Arnold and Anna Mae Walthall, is the February 13 Black Cat. "All in a Day" splits the reel with Alaskan scenic on February 14. On February 17, "Ashes on the Hearthstone" is the "Is Marriage Sacred?" offering.

Bryant Washburn, who has just finished "Skinner's Dress Suit," a feature taken from the Saturday Evening Post, will appear in "The Four Cent Courtship," the Black Cat for February 20. Canimated Nooz, No. 25, and Alaskan scenic follow the next day. "The Extravagant Bride" on the 24th, is the title of the "Is Marriage Sacred?" offering.

Selig Selling "Garden of Allah"

Is Offering Big Feature Subject to State Right Buyers—Claimed to Be Unusual Picture.

"THE GARDEN OF ALLAH," the famous story of Robert Hichens, filmed by the Selig Polyscope Company, is being marketed on the state rights plan by William N. Selig. Those who have been fortunate enough to view the film are enthusiastic in their praise. "The Garden of Allah" features the distinguished American actress, Helen Ware, who is supported by an exceptional company of players including Thomas Santschi, Eugenie Besserer, James Bradbury, Al W. Filson, Will Machin and others. Colin Campbell, the well known director, who directed the successful Selig productions, "The Spoilers," "The Ne'er-Do-Well," "The Crisis," etc., claims that "The Garden of Allah" is his best effort.

The story of "The Garden of Allah" in brief, carries passionate love interest and final sacrifice and renunciation. Helen Ware, it is claimed, has one of the greatest emotional roles in her

Scene from "The Garden of Allah" (Selig).

wonderful career as an actress, while Thomas Santschi is exceptionally good in the role of "Boris Androvsky."

The story opens in England and then one is carried by the tense action into the Desert of Sahara where many of the exciting situations occur. William N. Selig, it is stated, spent hundreds of thousands of dollars in the production of "The Garden of Allah." Exact replicas of oriental cities were constructed, thousands of men, women and children aid in developing the drama, caravans of camels, droves of horses and troops of real Arabs were found essential for the film.

The scenes in "The Garden of Allah" are many and beautiful. Wonderful tints are utilized where proper and the photography and lighting effects are pronounced unusual.

The sand storm in the desert is said to be realistic in the extreme and unlike anything ever before attempted on the moving picture screen. The sky darkens, the wind arises, the sand is blown in a dense shower. In the desert a caravan has pitched its tents. Then tents are blown away while animals and human beings endeavor to seek shelter from the rain of stinging sand.

There is also a sensational charge of Bedouins in which thousands of these desperate tribes men dash upon the defenseless members of a caravan, overpower them, and make prisoners of many who are placed in stocks and marched away into slavery.

Beautiful streets faithful to the atmosphere of Oriental cities are shown, with mosques, and the spires and minarets in the distance. The bazaars are also realistic.

Those who have seen "The Garden of Allah" pronounce the production the most wonderful that William N. Selig has presented to date. This is saying a great deal, when the Selig special features of the past are taken into consideration.

FIFTH "PATRIA" EPISODE HAS EXPLOSION.

"The Island God Forgot" is the title of Episode 5 of "Patria" in which Mrs. Vernon Castle is starred.

The fifth episode of this serial, produced for International by Whartons, Inc., and released by Pathe, is announced for release February 11.

To escape from the island on which she has been held prisoner Patria jumps into the sea, where Donald Parr, who is following one of Huroki's messengers in a hydroplane, effects her rescue in a thrilling manner. Haku pursues him in an aeroplane taking with him a can of nitro-glycerine. Shots are exchanged between the two machines in the air. One of Patria's shots strikes home, and Haku's machine with the nitro-glycerine descends, landing on the munition's storehouse, completely demolishing the "Island God Forgot." A spectacular chapter full of thrills.

SILENT MENACE CAPTURED IN ELEVENTH "PEARL."

The eleventh episode of Pathe's military-mystery serial, "Pearl of the Army," is entitled "A Million Volunteers." The production is by Astra, and the star is Pearl White. This chapter has some unique surprises and fast action.

Pearl Dare, receiving a proposal from Major Brent, tells him she cannot think of marrying any one until the name of her dead sweetheart, Captain Payne, has been cleared of its stain of treason. She tells him she feels the Silent Menace has the proof of Payne's innocence, and if Brent captures him and brings him to her, "then perhaps—"

Thrilling complications follow.

MAE MARSH BREAKS INTO MAGAZINE.

Well, somebody had to do something of this sort sooner or later, so it fell to the lot of Mae Marsh, Goldwyn Pictures star, to be the pioneer. Mae Marsh has "broken into" the New Republic. In that magazine the poet playwright, Vachel Lindsay, terms Mae Marsh "an unfailing artist from the day she played Lily White opposite Weak Hands in 'Man's Genesis,' one of Griffith's early masterpieces."

"She has," says Mr. Lindsay, "always fed us on her own wild honey and bitter-sweet."

"Man's Genesis" was made in a single reel four years ago. It was her work in this remarkable picture that secured her a position in the Biograph stock company.

FOX TO ADAPT FAMOUS NOVELS.

William Fox has just completed tentative plans for putting into the films several world-famous novels, in addition to those which will soon be issued in celluloid form by Fox Film Corporation. At the present time he has already selected by a process of elimination eleven books. The directors have all been chosen, and with two exceptions, the star and his or her chief supporting player, have been determined upon.

Three things proved deciding factors in shaping this policy. They were "The Darling of Paris," "The Scarlet Letter" and "A Tale of Two Cities." Each of these films will be an early Fox release.

GLADYS HULETTE KNOCKS OUT JOHN B.

John Barleycorn gets a knockout in the Thanhouser comedy drama, "Pots-and-Pans Peggie," featuring Gladys Hulette, to be released as a Thanhouser-Pathe Gold Rooster Play in March. The knockout, too, is administered by the small hands of Miss Hulette. There is a bad boy—'Rah-'Rah Arthur, he is called in the story—who comes home at dawn heavily laden and tilting. William Parke, Jr., who usually plays opposite Miss Hulette, is 'Rah-'Rah Arthur.

SUCCESS GREETS PATHE'S SHOW FASHION FILM.

The release of Pathe's Florence Rose Fashion pictures in 500 foot lengths each week is meeting with a warm reception from the best theaters throughout the country. Recently Miss Florence Rose stated in an interview that the change was made because the women demanded to see these pictures every week.

MRS. ATHERTON SEES "MRS. BALFAME" MADE.

Gertrude Atherton, than whom few American writers have received greater recognition and the first of whose novels to be adapted for the screen, "Mrs. Balfame," is now being produced by Frank Powell, with Nance O'Neil in the central character, for the Mutual Film Corporation, recently visited the studios of the Frank Powell Producing Corporation.

It was Mrs. Atherton's initiation into the mysteries of motion pictures in the making, and hers—she said afterwards—was a most interesting experience. When she arrived at the studios

Gertrude Atherton Looking Through the Camera at Nance O'Neil.

there was being filmed the trial of "Mrs. Balfame," in the person of Miss O'Neil, for the murder of her husband. About Mrs. Atherton on every hand were the characters of her creation—physical counterparts of those she had described on the printed page—and she became for a time one of the spectators in the court room she had so vividly pictured in words and which was now being photographed in its minutest detail.

"Mrs. Balfame" is the first of the series of feature pictures in which Miss O'Neil will star, now being produced under the direction of Frank Powell, to be distributed through Mutual.

BIG THEATER SCENE IN "EASIEST WAY."

Clara Kimball Young, whose third Selznick-Picture, "The Price She Paid," will shortly be released, has progressed rapidly under the direction of Albert Capellani in the production of her forthcoming screen version of Eugene Walter's famous drama, "The Easiest Way." This play was one of the greatest stage sensations. Evidence of the lavish style in which Director Capellani is putting on "The Easiest Way" was given last week when the Garden theater was rented for three days and an entire musical comedy company engaged to present the stage scenes that are an essential part of the story.

For the work at the Garden theater the director actually duplicated some of the scenes in a leading musical comedy success. Thirty cabaret girls from the Strand Roof and fifteen of the prettiest members of one of the big New York choruses provided the animated background before which Miss Young enacted the role of the musical comedy star. An orchestra supplied the music and special settings were erected representing a Spanish village. The back of the stage and the dressing rooms were also utilized to present a perfect atmosphere for the "off the stage" scenes in the story.

GAUMONT PROGRAM FOR WEEK OF FEBRUARY 11.

"Fantomas" and "The Vampires" hold the screen so well as Gaumont photo-novels, the Gaumont company is restricting its new output through Mutual at present to four single reels a week. These are the popular Mutual Weekly, "Tours Around the World," "Reel Life" and "See America First," with a Gaumont Kartoon Komic, all recommended by civic committees as deserving places on good programs.

"Reel Life" No. 41, February 11, contains pictures of "Queer Fish with Shells," an animated drawing called "The Diary of an Egg," "Every Day Life Savers," showing the need for individual drinking cups; and "Hypnotizing an Alligator."

"Tours Around the World," No. 15, reaches the screen February 13. It shows Mount St. Michel, the interesting little island of granite topped by a monastery which France calls "the eighth wonder of the world"; "Morocco, Yesterday and To-Day," and "Around Lake Iseo," in northern Italy.

"See America First," No. 75, is released February 14. Los Angeles, Cal., has been chosen for this week. On the same reel is an animated cartoon called "Taming Tony."

The fourth single reel of the week is The Mutual Weekly.

COLOR SCHEME FOR SEVEN DEADLY SINS.

Each of the seven deadly sins—the tradition has been handed down through ages—has a distinguishing color. McClure Pictures is to use these colors in advertising "Seven Deadly Sins," five-reel features released weekly beginning January 29.

Ann Murdock, in "Envy," is the first of the group. Envy, of course, is green, and the posters, slides and other advertising matter will have green as the predominant color. "Pride," starring Holbrook Blinn, will have blue as its color. The proud, as everybody knows, speak of their "blue blood."

Red will be the color for "Passion," starring Shirley Mason, and "Greed," in which Nance O'Neill stars, will be indicated by yellow. A person is "purple with rage," so the posters for H. B. Warner in "Wrath" will have a purple background. Gray always has been a lazy color, and it will be used in advertising Charlotte Walker in "Sloth."

"The Seventh Sin," the theme of which is being kept a secret, will feature George LeGuere in black and white.

JACK SHERRILL TO STAR IN ART DRAMA.

Jack Sherrill is to be co-starred with Dorothy Bernard in a forthcoming Art Drama, "The Accomplice," which is being produced under the direction of Ralph Dean at the William L. Sherrill Feature Corporation's studios at Flushing, L. I. The picture is to be released on February 8.

Although Mr. Sherrill has been featured in the support of numerous popular stars, and has also been featured alone in several productions, "The Accomplice" will mark his debut into the stellar ranks. His work in several recent productions, notably "Jaffery," "The Conquest of Canaan" and "The Witching Hour" has been of such excellence that his popularity has been growing rapidly. Consequently, he will hereafter be starred, either alone or with some other player of equal note, on the Art Dramas program. In this case he will share the stellar honors with Dorothy Bernard, whose characterization of Cynthia in the Sherrill Art Drama "The Rainbow," received so much praise from the critics.

WALTHALL MAKING SOUTHERN PICTURE.

Henry B. Walthall and his company are in Baton Rouge, La., being filmed in the preliminary scenes of his next Essanay feature, "Burning the Candle." It is perhaps the first time that this locality has ever been chosen for film work. Director Harry Beaumont, who is producing the feature, reports that the little city furnishes excellent material for typically southern exteriors. Incidentally the town, mayor, police chief and leading citizens, turned out en masse to welcome the noted actor and his photoplayers.

"Burning the Candle" will present a powerful lesson on the liquor traffic.

The story offers an unlimited field for Mr. Walthall's emotional talent. The actor promises to outdo all past performances in its presentation. Mary Charleson, who won high praise in support of Mr. Walthall in former productions, is again being filmed as his leading woman in "Burning the Candle."

This feature will be released through the Kleine-Edison-Selig-Essanay Service on March 18.

MUTUAL MANAGERS TRANSFERRED.

W. J. Drummond, formerly manager of the Los Angeles exchange of the Mutual Film Corporation, has been transferred to San Francisco as branch manager.

T. C. Malcolm, lately manager of the Montreal Mutual branch, will go to Los Angeles to fill the position of manager left vacant by the transfer of Mr. Drummond. These changes were effective January 22.

Recent changes in the eastern branches of the Mutual Film Corporation include the appointment of M. Goldstein as manager of the New Haven Mutual exchange, and the installation of C. J. Fitch as manager of the Newark Mutual exchange.

LONG RUN FOR OVEY COMEDIES.

Seventy Cub comedies distributed through the Mutual Film Corporation will be the record reached with the completion of the George Ovey comedy now in the making at the David Horsley studio. This funmaker, which will be ready for release the latter part of February, also is distinguished as being the eighth of the new series of Cub comedies now being released through Mutual.

FRANK POWELL ENGAGES ANNE SUTHERLAND.

Frank Powell has engaged Anne Sutherland, the noted character actress, to appear in a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau feature pictures now being made by the Frank Powell Producing Corporation, to be distributed through the Mutual Film Corporation.

LAST OF "LASS" SERIAL COMPLETED.

After more than five months of continuous work the last scene and the last subtitle have been shot in "A Lass of the Lumberlands," the fifteen chapter photo-novel which the Helen Holmes company of the Signal players has been producing for the Mutual Film Corporation.

Paramount Program

Sessue Hayakawa and Lenore Ulrich Stars for Week of February 5—Some Good Single Reels.

SESSUE HAYAKAWA in the Lasky production "Each to His Kind" and Lenore Ulrich in the Pallas production of "Her Own People," will be the program features on the Paramount program for the week of February 5th. It is doubtful if any foreigner since Lafayette has ever become as popular in America as the noted Japanese actor, Sessue Hayakawa. His unusual histrionic ability has made him a capital favorite of the screens.

The lure and mystery of India has been but slightly touched in the screen drama. In "Each to His Kind," this exotic and fascinating atmosphere is introduced with the added dramatic value of scenic contrast in England as well as in India. The story was written by Paul West for Hayakawa and prepared for the screen by George Dubois Proctor. In the cast playing opposite the stars and Vola Vale, are Earnest Joy, Walter Long, Eugene Pallette, Paul Weigel and others.

Lenore Ulrich, who won such a great personal triumph on the stage recently as an Indian girl, in the Belasco production of "The Heart of Wetona," will be shown in "Her Own People" in an Indian characterization, a thrilling modern drama of racial conflict. For the Indian scenes of this production, the Pallas Company went to an Indian reservation in the West, and most of the members appear in this production. Miss Ulrich had the distinction of being the best portrayer of Indian types on the screen, but besides the Indian dress, she has an opportunity of wearing a number of beautiful modern gowns also. Colin Chase will be seen as Miss Ulrich's leading man in this production, and others in the cast are Howard Davies, Jack Stark, Joy Lewis, William Winter Jefferson and other well known photoplay dramatic artists.

Surrounding the two features for this week, Paramount will release the 52nd edition of the Paramount Pictographs, the magazine-on-the-screen; the 53rd of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he takes his travellers from "Regina to the Rockies," and a Black Diamond comedy entitled "All at Sea."

The 52nd edition of the Paramount Pictographs contains four unique and interesting subjects, the first of which is a series of most remarkable pictures taken especially for Paramount by the famous Arctic explorer Christian Leden on his last dash into the Arctic Circle, the goal of all explorers and the grave of many. Mr. Leden brought back the most graphic record of the conditions in the neighborhood of the 75th parallel where only the hardy Eskimo can battle successfully with the rigorous climate. These pictures show how the question of housing in this land far above the timber belt has been solved, together with the lives of the natives and many other interesting subjects shown "In the Shadow of the North Pole."

Burton Holmes, the world's greatest traveller in his 53rd "Weekly Trips Around the World," which he has personally conducted for Paramount theatergoers, begins at "Regina in the Rockies," and takes the traveller across the Canadian country to the Rockies. During the course of this trip, Mr. Holmes goes through a number of interesting towns that few travellers ever see and acts as a guide for the beautiful sojourn on the outskirts of the Banff Hot Springs, which place forms a future release.

The Black Diamond comedy, "All at Sea," is a screamingly funny one and is the tenth that has been released through Paramount, the production having been made by the United States Motion Picture Corporation.

Paramount will issue with their program features for this week a special lot of accessories, including Advertising and Publicity material.

MONOGRAM FILMS ENLARGES FORCES.

Monogram Films, which is producing the Mutual "Featurettes," a series of fifteen two-reel dramas under the general title "Adventures of Shorty Hamilton," has found it necessary to add materially to its working forces. One of the principal additions is a second operating company, with William (Billy) Parsons as director, Wilbur McGaugh as assistant director, and Herbert Glennon in charge of the camera. Mr. Parsons, who is well known in the film business, has had a wide experience in a directorial capacity, having been formerly connected with the New York Motion Picture Company, Kalem, Monrovia, Graftons and Fine Arts.

Company No. 1 has also been augmented by engagement of C. Edwin Robbins to assist Director "Bob" Gray. Robert V. Doran is another new member in the ranks. He will be cinematographer for Company No. 1.

AUTHENTIC BOARDING SCHOOL STORY FOR THANHOUSER.

"Her Beloved Enemy," a Thanhouser-Pathe March release, featuring Doris Grey and Wayne Arey, opens with many scenes in a girl's boarding school. The true boarding school atmosphere is there. There is a certainty of this because Edwin Thanhouser, president of the Thanhouser Film Corporation, and Ernest Warde, director of "Her Beloved Enemy," both have daughters in boarding schools, and therefore have authority for all "business."

What Bluebird Studios Are Doing

Lynn Reynolds Has Two Subjects Completed—Mary MacLaren Coming in "The Plow Woman."

IN addition to the subjects definitely scheduled as Bluebirds there are several features awaiting the formality of date-fixing when they shall become active in the series. Lynn F. Reynolds, the "nature-study" director Bluebird is so proud of, has two releases ready—one set for March 12 and another still to be dated up. Rex Ingram and Rupert Julian have one each and Jack Conway is ready with another Ella Hall picture.

Lynn Reynolds has stayed on land for his previous nature-studies, but in the temporarily titled release, "The Crulse of the Alden Besse," he has gone to sea for dashing waves and terrific storm-scenes. Myrtle Gonzales, Val Paul and George Hernandez, stand-bys of the Reynolds Company, will be featured in this release March 12—but the name will be changed. Later there will be another Reynolds feature, headed by the same stars, to be called "The Code of the Klondyke."

Mary MacLaren, star of "The Mysterious Mrs. M.," the attraction at the Rialto for the week of January 21, is due for an early appearance in "The Plow Woman," directed by Charles Swickard. This will be the first time Miss MacLaren has ever acted other than under the direction of the Smalleys—Lois Weber and Phillips Smalley—and she will also have a new leading man, L. C. Shumway. "The Mysterious Mrs. M." is on the Bluebird program for regular release February 5.

Rex Ingram is preparing a five-reel tragedy of the celestial kingdom written by Eugene Magnus Ingleton, to be scheduled as a Bluebird under the title of "Flowers of Doom." This writing and directing combination furnished "The Reward of the Faithless," to be released February 12, with Wedgewood Nowell, Betty Schade and Claire Du Bray playing the leading roles.

"The Man Who Took a Chance," featuring Franklyn Farnum and Agnes Vernon, will be the Bluebird for February 19, and for the week of February 26, "The Saintly Sinner" will be the attraction, with Ruth Stonehouse starring. Franklyn Farnum will make his next Bluebird appearance in "The Clock," a feature directed by William Worthington, who has lately been handling this youngest member of the Farnum trinity of screen stars.

Ella Hall will once more get into the running during March, with "Pollyolly," Director Jack Conway's version of Edgar Jepson's novel. Rupert Julian will be the star and director of "Marcel's Birthday Present," in which Louise Lovely will return to Bluebird. Exhibitors will have plenty of reason to prize their Bluebird franchise, from all present indications.

ESSANAY'S "BUFFALO BILL" RELEASED JAN. 29.

That the "Adventures of Buffalo Bill," Essanay's feature picturizing the life of the late Col. William F. Cody, is one of real adventure films on the market was the verdict of the Adventures Club of Chicago following a private showing of the picture. The Adventures Club is an organization composed of prominent Chicagoans who have gained fame through thrilling experiences in various parts of the world.

"Adventures of Buffalo Bill" was released as a special on January 29 through the K-E-S-E service. Colonel Cody is seen as the hero of the photodrama. Other heroic figures of the early West, including Generals Nelson A. Miles, Jesse M. Lee, Frank D. Baldwin and Marion P. Maus, actually appear in the picture.

This feature, for the first time, puts American history on the screen. Thrilling adventures in Buffalo Bill's life have been filmed with great detail. In the filming of the battles of the Indian wars, many United States troops and Indians are engaged. The conflicts were staged on the sites of the battlefields of Warbonnet Creek, Summit Springs, etc., in the Bad Lands of the Dakotas.

The picture has a screen time of 1 hour, 15 minutes.

LINDER WORKING ON SECOND STORY.

While the Kleine-Edison-Selig-Essanay service has completed final details for a big smash in the presentation of Max Linder's first Essanay comedy entitled "Max Comes Across," the noted European comedian has launched into the production of his second "made in America" fun film.

"Max Comes Across" will "come across" to exhibitors within a few days. Only the extraordinary precautions which are being taken by President Spoor of Essanay to avoid the slightest hitch in the nation-wide marketing of the film, once it is released, delays the final announcement of the date on which it will be offered exhibitors.

"Max Wants a Divorce" is the title of Linder's second Essanay production. Already the sets have been erected in the big studio set aside for the comedian, and the preliminary scenes have been filmed. In this comedy, the famous Max Linder will present an inimitable burlesque on the follies and fads of present-day matrimonial discord. The young bride of the story has not even taken off her bridal veil before the trouble begins.

The K-E-S-E service is completing arrangements for trade showings of Linder's first Essanay comedy, "Max Comes Across," in all of its branch offices immediately after the film is released.

Ann Murdock Leads Mutual Feb. 5.

Popular Player Will Be Featured in "Where Love Is"—A Varied Program Supports.

ANN MURDOCK will appear for the first time on the program of the Mutual Film Corporation on February 5. The vehicle which has been chosen for Miss Murdock's Mutual debut is entitled "Where Love Is." This is an adaptation of William J. Locke's novel of the same name. A strong cast surrounds Miss Murdock. Henry Stanford plays the leading male role, and Shirley Mason and Bigelow Cooper have important roles. Others in the cast include Edith Wright, Helen Strickland, Mabel Trunelle, William Wadsworth and Raymond McKee. On February 5 also will be released the fourth of the Mutual "Featurettes," the two-reel "Adventures of Shorty Hamilton" stories.

The one-reel comedies instill the fun into the week's program. On February 8 George Ovey will appear in the Cub Comedy "Jerry's Big Raid." Goldie Colwell and George George also help supply the laughs in this one-reeler. The Vogue comedy, ready February 11, will be "The Musical Marvel," with Ben Turpin figuring as a piano-player in a western "honky-tonk" or dance hall and opportunity for much western "atmosphere" With the director-comedian as chief support are Gypsy Abbott, Ed Laurie, who plays a "bad man," and also Vogue favorites in smaller parts.

J. Warren Kerrigan, George Periolat, Pauline Bush and Jack Richardson reappear in the American contribution scheduled for February 10.

"The Old Sheriff," a one-reel drama, teems with the life of the west in the days of outlaws, the pursuing posse and the quick-on-the-trigger sheriff.

The seventh chapter of the Mutual photo-novel "The Perils of Our Girl Reporters," is added to the program this week. "The Smite of Conscience" is the title of this two-reel story, which tells of a special writer on a New York newspaper who chooses this means of being away from her dissolute husband.

On February 6 will be ready No. 14 of the "Tours Around the World," showing "Picturesque Landscapes of Holland," "The Temple of Luxor, Egypt," and "The Rocky Coast of Dalmatia."

The Mutual Weekly, with its collection of interesting news notes, comes on February 7, and also No. 74 of "See America First." This release is devoted to "The Mississippi Coast" and shows the principal points of interest at Pass Christian, Gulfport, Biloxi and Beauvoir, with their beautiful homes, industries, historical interest and beautiful scenery.

On the same reel is "Old Roue Visualizes," a Gaumont Kartoon Komic animated for the screen by Harry Palmer.

"Uncle Sam's Defenders, No. 6," issued on February 9, opens with scenes aboard the mine layer, the San Francisco, and a floating machine shop which accompanies the ship and makes repairs. The Atlantic fleet is shown in battle formation and a day at target practice is also shown.

"Reel Life," No. 41, rounds out the program on February 11. The four subjects making up this reel include "Queer Fish with Shells," "The Diary of an Egg," "Everyday Life Savers" and "Hypnotizing an Alligator."

"EAGLE'S WINGS" SHOWN TO SECURITY LEAGUE.

Rufus Steele and Robert Burns, author and special representative of the Bluebird industrial preparedness feature, "The Eagle's Wings," went to Washington last Thursday with the picture, in five cans, under their arms. They exhibited it that evening in the million-dollar marble temple the Daughters of the American Revolution have erected in the Capital for their national headquarters.

The National Security League was holding a convention there at the time, three sessions daily, morning, afternoon and evening, being the Mecca of speakers of national renown for three days of last week. "The Eagle's Wings" was not programed for a showing to the convention, but Mr. Steele knows many officials and persons of prominence in Washington. There was a picture scheduled to show scenes in military preserves, soldiers drilling and other militant scenes, but Mr. Steele had "The Eagle's Wings" substituted.

Bluebird's industrial preparedness feature fit exactly into the situation—for the National Security League goes in for defense of the realm from all angles. Thursday evening "The Eagle's Wings" was the last number on a program that included addresses by former Secretary of the Navy Von Meyer, former Secretary of War Stimson, Rear Admiral Fiske, U. S. N., and Prof. Thayer of Harvard.

HELEN GREENE IN DUAL ROLE.

Helen Greene, heroine of the Mutual Film Corporation series of newspaper stories, "The Perils of Our Girl Reporters," produced by the Niagara Film Studios from the stories of Edith Sessions Tupper, is seen in a dual role in the fifth of the "Perils" stories, "Many a Slip," which made its first appearance on January 24. She plays the role of Miss "Jerry" Conklin, a New York newspaper girl, and at the same time that of the Princess Stephanie of Zervania, appearing on the screet in both characters through a good share of the picture.

NEWS EVENTS IN MUTUAL WEEKLY NO. 109.

It would be difficult to pick out the leading American picture in the Gaumont-Mutual Weekly, No. 109, as there are so many views of seemingly equal importance. From abroad come war pictures taken on the Serbian front which give an excellent idea of the difficulties with which the Serbs and the Allies are meeting in reconquering the little kingdom now held by the Central Powers.

War as seen by America is pictured in the views of the stranded U. S. S. Milwaukee, ashore near Eureka, Cal., and the new type of pleasure boat suggested by the Navy Department as suitable for conversion in short order into a submarine chaser in time of war.

Samuel Gompers and Mrs. Gompers pose for a Gaumont cameraman while celebrating their golden wedding. The congressional committee in New York to investigate the celebrated Wall Street "leak," and its counsel, Sherman L. Whipple, are also caught by the camera for this issue of the Mutual Weekly. The new $6,000,000 free bridge across the Mississippi river at St. Louis is shown. A fire that threatened Bellevue Hospital, New York, makes a spectacular picture. There are fashions from Fifth avenue, showing what the smart men of the metropolis are wearing at this season of the year.

Furs valued by their owner at $50,000 were on display recently at the Gaumont studio. They are to be seen in a forthcoming "Reel Life" subject depicting the fur industry.

GEORGE M. COHAN COMPANY TO FLORIDA.

George M. Cohan, accompanied by Joe Kaufman, his director; Marguerite Snow, his leading lady, and other members of the "Broadway Jones" company, left for Florida last Saturday afternoon, where the exteriors for the initial Cohan-Artcraft picture will be taken.

A large factory has been taken over for a week at Jacksonville, where the scenes involving the chewing-gum plant will be staged. Just prior to their departure an immense ballroom scene was filmed at the studio on West Fifty-sixth street, in which several hundred people took part. The scene in question portrayed one of the lavish parties given by the wild "Broadway Jones" in the course of the story and displays one of the most magnificent sets ever erected for the benefit of the camera, occupying almost the entire floor space of the big studio. Nothing is being spared in the way of time, labor or expense by the producers, who are taking particular pains to make the initial George M. Cohan photoplay a subject in keeping with the importance of his advent to the motion picture field.

"SLOTH" (McClure).

McClure Pictures has made in "Sloth," starring Charlotte Walker, a drama of unusual appeal, notable especially because it uses a new way of presenting a motion picture play. "Sloth" is the sixth of "Seven Deadly Sins," the McClure series of seven five-reel dramas, the first of which was released on January 29.

"Sloth" is a stirring attack upon laziness, wielding a sharp sword upon the idle rich and pleading especially for patriotism among the women of to-day. Shirley Mason plays a young society girl who loves to loll in luxury. She is a sad contrast to the fine women who lived in years gone by, women who fought beside their husbands, who braved hardships uncomplainingly in order that their families, their progeny and their country might prosper.

Scene from "Sloth" (McClure).

Miss Walker is supported by a splendid cast, including Miss Mason, Mr. Le Guere, D. J. Flannigan, Jack Crosby, Grace Williams, Charles De Mussett, A. Barrett, Curtis Cooksey, Emil Hach, Hattie Delaro, Harry McFayden and Helen Strickland.

Theodore Marston, the director, has produced an excellent play of an entirely new type. Hundreds of men were used in the battle scenes, which portray the modes of fighting in 1776 as well as the modern weapons of war.

Vaudeville Circuits Booking Patria

Keith and Orpheum Theaters Showing Pathe-International Serial As Big Time Act.

PATHE has again taken a big step forward by booking "Patria" into the big time vaudeville houses. In other words, just as the placing of its news reel into the Keith houses took pictures from the black top tents into the best theaters and introduced them to the best people of each community, and thereby paved the way for good picture houses to be built, so placing "Patria" into the Keith and Orpheum theaters introduces serials for the first time as a big time vaudeville act, and this will in the end result ultimately to the greatest good to the picture industry as a whole.

First run exhibitors have reported increasing business on each succeeding episode. This, according to Pathe, is the real test of the success of a serial. The unprecedented advance advertising campaign and the drawing power of Mrs. Castle's name were undoubtedly responsible to a great extent for the record-breaking crowds that witnessed the showing of the first episode throughout the country. Many of the first-run theaters reported that the attendance increased beyond all expectations during the second week.

The favorable newspaper reviews and the fact that a large number of exhibitors have found it necessary to increase the number of days they are showing the serial, are regarded by Pathe as conclusive proof of the success of "Patria." The daring and ability of Mrs. Castle have been a revelation even to those who had been led to expect great things of her. The compelling power of Louis Joseph Vance's story is another contributory factor in the success of "Patria."

As an indication of the success of "Patria," Pathe has given out the following telegram from Walter H. Seely, of the Piccadilly theater, in Rochester, N. Y.: "We find it necessary to cancel 'Patria' or enlarge our house. Playing to more than capacity. What do you advise?"

The Piccadilly seats 2,600 and has a splendid orchestra.

Novel Effects in "The Black Wolf"

Lasky Production Starring Lou-Tellegen Uncovers Original Photographic Treatment.

IN THE Lasky picture, "The Black Wolf," in which Lou-Tellegen is starred, there are some originally conceived scenes which are sure to prove of exceptional interest when the production is released on the Paramount Program.

Upon the wall of a castle hang full-length protraits of the ancestors of the young men involved. As the actors in the main drama argue concerning the identity of the Black Wolf, shadowy figures step from the canvases and enact the duel and final killing of the old duke as it occurred many years before. All this supplementary action is photographed within the room without in the least interfering with action of the present-day characters.

The effect is most interesting and forceful in the telling of the story, and forms a distinct novelty in the handling of this type of scene.

There is a remarkable duel staged later in the story in which the Black Wolf, having given the duke his choice of weapons, is forced to agree to meet his antagonist as follows: Two pistols are placed by a neutral party upon a table, one of them having been loaded and the other being empty. The duellists advance to the table, select their places at opposite ends of the table, await the signal to fire. The duke makes the first selection of weapons and the audience does not know whether he has chosen the loaded one or not until after the signal has been given to fire. Then the duke is seen to topple over upon the table dead.

Of course there is a girl in the case to embitter the rivalry between the two men, and she is admirably played by Nell Shipmen.

The interior settings, representing the duke's castle, are worthy of mention, being exceptionally spacious and ornate, even for Lasky settings. The walls are covered with tapestries and rich hangings which are enhanced in their effectiveness by the glittering uniforms of the Spanish dignitaries.

PICKFORD AND COHAN IN COMING ARTCRAFT.

As its March and April releases the Artcraft Pictures Corporation announces two big subjects, with Mary Pickford and George M. Cohan as the stellar attractions. The Mary Pickford production, following her recent Artcraft offering, "The Pride of the Clan," will be "A Poor Little Rich Girl," now being produced under the direction of Maurice Tourneur. As an appropriate vehicle for the popular screen star it is readily felt that this story affords Miss Pickford one of the best motion picture subjects ever secured for her.

The George M. Cohan subject, "Broadway Jones," which is now also well under way at the New York studios on West Fifty-sixth street, will follow the Pickford release and will present the famous George M. for the first time as a screen actor on April 2. This subject offers another well known subject which has been presented both on the stage and in book form and is popularly known throughout the country. Originally written, produced and starred in by George M. Cohan, the play proved the hit of the season in New York, after which it met with similar success on the road.

General Film Company's Activities

February Will Mark Introduction of Two-Reel Installments of British War Films.

THE General Film Company is preparing for an exceedingly active period during the month of February. Its new series, "The War," the British Government's official motion picture records of the European conflict, will be launched soon, the first installment being entitled "The Battle of the Somme." Exhibitors who have seen advance showing have been unanimous in praise of this series, as they have been surfeited with fake war pictures or pictures taken miles away from the real front. There cannot be the slightest doubt in the mind of any person who has seen this first two-reel installment that these pictures were actually taken at the front by official photographers. "The War" will be released weekly in installments of two reels, the first three issues covering "The Battle of the Somme" in its various phases. Succeeding installments will cover the British Grand Fleet in its activities. General Film was never in better shape for the exhibitor than at the present time. It covers every department of picture service from educational and news subjects to drama and comedy.

The various Kalem series will continue with the exception of "The Girl from 'Frisco," which is drawing to a close and will soon be followed by a new series featuring Marin Sais, with the title to be announced shortly. The oldest and best of all weekly series, "The Hazards of Helen," will continue to be issued weekly, with Helen Gibson continuing her thrilling feats. "Grant, Police Reporter," continues with George Larkin defying death by some spectacular effort in every episode. "Ham and Bud" will be continued, with Lloyd V. Hamilton and Bud Duncan in their laughable characterizations.

The Essanay series, "Is Marriage Sacred?" is meeting with the steadfast approval of exhibitors and there are a number of interesting little dramas of married life to be released during February. Essanay's "Black Cat" features will be continued, each of these two-reel dramas being founded on one of the stories published in the famous Black Cat Magazine. Essanay also releases through General Film Company the George Ade fables and its weekly scenic and cartoon single reel.

The Selig-Tribune News reel covers the current event field thoroughly and a new departure in two-reel drama is announced by this company in the featuring of George Fawcett, hitherto only seen in five-reel features, in shorter dramas. The first of these will be released by the General early in February.

Vitagraph will offer through the General a single reel drama each Monday, the two-reel series, "The Danger of Doris," and a number of two-reel dramatic subjects featuring Brinsley Shaw. Melies releases to be continued are the Vim Comedies, "Pokes and Jabbs," and the Kate Price and Babe Hardy weekly comedies, and also Knickerbocker three-reel subjects.

Every effort is to be made to secure the widest publicity for General Film Service and a comprehensive exhibitors' and newspaper clip sheet will be issued weekly starting Monday, Jan. 29.

HELEN HOLMES IN NEW THRILLER.

Helen Holmes in "The Railroad Raiders" is the next Mutual photo-novel to come from the Signal studios. Work is now well under way and the release dates will be announced shortly. The production will run through fifteen chapters of two parts each.

"The Railroad Raiders" is under the supervision and direction of J. P. McGowan, the director who has achieved a notable series of successes in similar productions, notably "The Girl and the Game" and "A Lass of the Lumberlands," both of which are now running.

"Consistent and repeated success of the Helen Holmes photo-novels have given her a remarkable box-office value," comments Samuel S. Hutchinson, president of the Signal Film Corporation, from whom the announcement of the new production comes. Mr. Hutchinson has just returned to Chicago from a journey to the Signal studios in California, where conferences with Mr. McGowan were held.

The supporting cast in "The Railroad Raiders" is much the same as that of the recently completed serial "A Lass of the Lumberlands," and includes Leo D. Maloney, Paul C. Hurst, Thomas G. Lingham, William Brunton, Will Chapman, William Hemphill, Charles U. Wells, George Wisschusen and William Behrens.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Maryland Censors Feel Oats

Seem to Have Needed a Test Case and Tried Out Its Power on the Little Pickwick Theater Over "Purity"—Get a Verdict from Police Magistrate on Technical Charge—Levines Fined $2.50 Each.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—Just why the Maryland Censor Board has gone on the warpath is a matter of conjecture; but their recent action in regard to the showing of "Purity" seems to be without reason, unless it was simply, as Assistant State's Attorney Marchant is reported as saying, that a test case was to be made out of the affair.

It happened thus: Irvine and Jack Levine, managers of the Little Pickwick theater, 312 West Lexington street, booked "Purity" from Sidney B. Lust of Washington, D. C., for a two day run. The film was screened peacefully on Wednesday, Jan. 17, but on Friday Mrs. T. B. Harrison of the Censor Board, went into the theater in the afternoon, viewed the picture and then walked out perfectly "mum." At 6 P. M. she returned accompanied by a police sergeant and asked to see the manager. Jack Levine presented himself and Mrs. Harrison, it is reported, stated that certain parts were in the picture which had previously been eliminated, and requested that they be cut. "All right," said Mr. Levine, "I will very gladly cut out anything that is in the film that you order eliminated; but as this picture bears the seal of the Maryland Censor Board, I understood that it was all right to be shown." The required eliminations were made and Mrs. Harrison took possession of the film, about 200 feet, then without any warning, but it is thought a nod from Mrs. Harrison was the signal, the police officer presented Mr. Levine with a warrant.

Case Before Police Magistrate.

The case came up before Justice Johannsen in the western police station on Monday, January 22, at 3.30 P. M. Mrs. Harrison and W. F. Stone of the Board were present and represented by Assistant State's Attorney Marchant, while Jack and Irvine Levine, also present, were represented by Attorney DiMarco. It was claimed by the Censor Board that even though the picture bore the state seal, the exhibitors should obtain a list of the eliminations and see that they are properly made before exhibiting the film. (We are not sure that this is in the law.) This film, however, has been shown in 28 theaters in Baltimore previously; it bore the seal of the State Board and people who came to the Little Pickwick to see it again said, "Why, you have clipped a lot out of this film since we last saw it."

Ask for Conviction on Technical Charge.

The Censors saw that they had a weak case, but asked for a conviction on a technical charge. The Justice decided that this was right and fined each of the brothers $2.50. Owing to the time and trouble it would be to carry the case into court, the Levine brothers decided to let the matter drop and paid the fines. Mr. Lust of Washington was not present at the case. Later advices tell us that another arrest has been made by the Board, of which developments are awaited.

O. D. Weems Speaks of the Censors.

Baltimore, Md.—O. D. Weems, manager of the Mutual exchange in this city, in speaking to this writer the other day, in regard to the Maryland Censor Board, said, "I have always found the Maryland Censor Board ready to co-operate with me on all occasions when it has been possible. They have treated me in the most courteous way in all the dealings that I have had with them." And let it be here known that personally we regard the Board as very fine people, being appointed by the State and doing its duty to its best ability and we only aim at publishing the truth concerning their actions. Unfortunately, however, we are irrevocably against censor boards as a whole."

Aladdin Theater Changes Hands.

Baltimore, Md.—The Aladdin theater, 930-2 West Baltimore street, which was formally owned by B. Friedman, has now been bought by the Broadway Theater Company. J. Louis Rome, anattorney and well-known film man, is its general manager. He will book the pictures for this house as well as for the New Baltimore theater, and the Broadway, and a house manager will be placed in charge.

When the Aladdin, which seats 500, was reopened on January 13, it presented a spic and span appearance, having been entirely renovated. "Business for the Broadway and New Baltimore theaters," stated Mr. Rome, "for the week of January 1, broke all previous records for these two houses. We want to make the Aladdin as fine a house as they are. Ten cents will be charged and only first-class productions shown."

Receiver for Liberty Theater.

Baltimore, Md.—By consent, in Circuit Court, No. 2, of Baltimore, on Tuesday, December 19th, Attorney William F. Dircher was appointed receiver for the Liberty Company conducting the Liberty theater at 5 North Liberty street, which since June has been under the management of John English. When Mr. English took over this house it was in very bad straits and besides this it is located in an out-of-the-way location. Lexington street, with the larger theaters and attractions, is also very near, so although Mr. English worked hard to bring the house up, the odds were against him. Bond of $1,000 was given by the receiver.

Baltimore Grand Jury Scores Theater.

Condition of Exits in Local Picture Houses Condemned by Committee of the Grand Jury—Part of the Charges Made.

BALTIMORE, MD.—According to the report submitted on Friday, January 5, to Chief Judge Soper, by the Exit Committee of the Grand Jury for the September term, many improvements are needed quickly to improve the emergency exits in theaters. Says the report in part: "The danger to life from fire in moving picture theaters can be dealt with none too quickly, and should be attended to at once."

The charges made in the report follow:

Gross carelessness with regard to exits found in many theaters.

Some exits were found blocked by rubbish and trash to such an extent as to make them useless in case of fire; while others might become sources of fire.

On some exit doors rusty bolts had to be hammered before doors could be used.

In some theaters 15 to 20 minutes was required to find lost keys to emergency exits.

Policemen were found in theaters, leaning over rails in rear, watching exhibitions, but ignorant of the exit conditions

Royal Theater Changes Hands.

Baltimore, Md.—The Royal theater, 308 South Broadway, which was formerly owned by H. J. Skrentney, has now been purchased by J. B. Fields and will, in the future, be known as Fields' Photo Play theater.

"Nation" Again at Ford's.

Baltimore, Md.—A return engagement on the farewell tour of "The Birth of a Nation" began a run in this city on Monday, January 29, at Ford's opera house. This is a great triumph for filmdom, as Charles E. and John T. Ford have considered it worth while to break into a run of successful stage success to run this master photoplay.

Charles E. Lewis Wins Suit.

Baltimore, Md.—The Maryland Court of Appeals has affirmed the verdict of $3,330 with interest and costs which was rendered in May, 1916, by the Superior Court in the case of Charles E. Lewis against the Hippodrome theater company. Mr. Lewis, who was represented by Attorney J. Edward Tyler, Jr., was formerly manager of this theater and the suit was for breach of contract.

Harry Reddish with Metro.

Baltimore, Md.—Harry Reddish, who for some time acted as manager of the Pathe exchange in this city, has now become associated with the Metro forces and will act as the special representative of "The Great Secret."

Manager of Gem Shows Brain Work.

Baltimore, Md.—J. H. Heintz, manager of the Gem theater, 714 East Baltimore street, showed great presence of mind on Wednesday night, Jan. 17, when he took special precautions to protect his patrons from a panic. A fire occurred next door to his house and he immediately ordered his orchestra to play very loud to drown the clanging of the bells. He then told the operator to finish the reel as soon as he could—flashed the "Good Night" slide and the audience filed quietly out.

Sun Theater's Newspaper Is Different

In Buffalo Theater's Cleverly Written Weekly There Appear Notes in Lighter Vein That Are Eagerly Expected by Friends of the House.

By Joseph H. McGuire, 5 Lewis Building, Buffalo, N. Y.

BUFFALO, N. Y.—"Did you write anything about me this week, Harry?" This is the question which is frequently put to Harry Dixon, manager of the Sun moving picture at 566 Broadway, Buffalo. The question refers to amusing paragraphs which Mr. Dixon writes for the Sun Theater Weekly News, of which he is manager and editor.

The News is only a vest pocket edition of a newspaper, but it is filled to overflowing with choice bits of humor about patrons of the theater. Mr. Dixon, who was formerly a vaudeville performer, prints a lot of "nut stuff" about people of his neighborhood, but the copy is handled so carefully that nobody takes offense. At times he follows the style of the country editor, as is indicated by the following: "Mr. and Mrs. Drishler had a day off and saw our show. It made them both laugh." Mr. Dixon frequently refers to his staff, as shown by the following: "Margie, the piano player, and Florence, the cashier, have a bet on 'Romeo and Juliet' and 'The Eternal Question.' Which does the most business? Will let you know who wins."

Mr. Dixon has a newsboy outside the theater. The boy passes out the papers and shouts to the people to save the profit-sharing coupons printed in each edition. Fifteen coupons are good for one five-cent admission and twenty-five coupons are good for one ten-cent admission. The News carries advertisements of business places in the section. Practically all the ads are written in an amusing style.

"I have no trouble getting ads from local business places, so I am really making some money out of my newspaper," said Mr. Dixon. "Besides it has a great advertising value to our house and is helping our attendance. Our patrons say that we have an advertising medium that is different."

Shows Strand's Good Discipline.

Buffalo, N. Y.—Manager Earl L. Crabb and his assistants recently cleared the Strand theater, Buffalo, of 1,000 people in four minutes without confusion or mishap. Just after the third reel of "The Pride of the Clan," featuring Mary Pickford, was started, the film parted in the machine and caught fire. The flames reached several other films in the operating room and within a few seconds the interior of the booth was afire. Through the fast work of the operators, Frank Davidson and Arthur White, the fire was confined to the fireproof operating booth. Although the interior was red hot, no flames reached the outside of the booth. Firemen extinguished the blaze in ten minutes. The loss of the seven reels of pictures and two machines did not put the theater out of business. Within three hours after the fire two new machines were installed and other films secured. On the following day Manager Crabb secured from New York duplicates of the films that were destroyed.

Brandon to Manage Mutual Exports.

Buffalo, N. Y.—B. J. Brandon, representative of the serial department of the Mutual, Buffalo, who, according to a recent announcement, has been transferred to the Mutual's home office in Chicago, has been promoted to the post of export manager of that concern. Mr. Brandon has always been in touch with export matters. Before entering the film industry he was circulation manager of the foreign editions of the American Exporter, a leading export magazine. His knowledge of export conditions, plus the two years' training he has had with the Mutual in field and inside work, will assure his success in his new position. Another advantage to Mr. Brandon is that he lived abroad for five years and speaks several foreign languages.

Niagara Falls Licenses Too High.

Niagara Falls, N. Y.—The Theatrical Managers' Association of Niagara Falls has protested to the council of that city against the city license fee of $100 and that license fees be charged on a graded basis, according to seating capacity. The council has directed City Manager Carr to investigate the proposition and make a report.

Exhibitor D. L. Cummings Dies.

Shortsville, N. Y.—D. L. Cummings, of the Echo theater, Shortsville, died recently.

Star Theater In Troy Sold.

Troy, N. Y.—Anthony Vazzana has sold his Star theater of this city on January 13, 1917, to Frank Alaire. Mr. Vazzano, is not yet twenty years old. His home address is 154 Jackson street, Troy, N. Y.

Buffalo, N. Y.—Mitchell Fitzer, of the Happy Hour theater, Syracuse, recently visited F. S. Hopkins, Buffalo manager of the Bluebird Photoplays.

They Call Him a Speech Maker.

Buffalo, N. Y.—"The speech-making manager" is the title that has been bestowed by his friends on Harry Dixon of the Sun theater, Buffalo. Mr. Dixon, who was formerly in vaudeville, recently used plenty of punch in his fifteen-minute speech on the feature, "Where Are My Children?" which he played at his house.

Will Continue Sunday Opening Fight.

Buffalo, N. Y.—Dr. P. C. Cornell, president of the Buffalo Theatrical Managers' Association, has returned from New York, where he attended the recent meeting of moving picture men at which the Sunday closing question was discussed. The association will continue its vigorous fight in favor of Sunday shows.

Fred R. Wren Dies.

Buffalo, N. Y.—Fred R. Wren, connected with the moving picture business in Buffalo, died here recently. For a time he was on the road with "Del-Millar's world tours," which are moving pictures owned by Buffalo men. He lectured in connection with the films. In the old days Mr. Wren, who was 69 years old, was a comedian of the old stock company of the Academy of Music of this city. During his career on the stage, which did not end until recent years, Wren appeared with Lawrence Barrett, whose principal comedian he was, Edwin Forrest, Thomas W. Keene, Edwin Booth and Charlotte Cushman. Wren liked Shakespearean comedy and played his parts with a fine intelligence.

L. M. Fox, special representative of this serial, has been campaigning in this city. The Strand theater, Buffalo, will have the first run on this production here.

Joseph Lee, manager of the Merit Film, Buffalo, has been covering the central part of the state in the interests of the latest Ivan release, "Sex Lure."

New Victoria's Children's Matinees Popular

Manager Edward L. Hyman Pleased with the Success that Has Followed His Special Shows for the Youngsters—Good Business.

BUFFALO, N. Y.—"Our children's matinees are meeting with a great success," said Edward L. Hyman, manager of the New Victoria moving picture theater, Buffalo. "Their indorsement by the Parent-Teachers' Association and the City Federation of Mothers' Clubs is a decided benefit to us. Two representatives of these organizations look over each show in advance. They also chaperone the children who are unaccompanied and buy their tickets. The youngsters enter and leave the theater without confusion and maintain good order during the performances. The matinees are held from 2 to 4.30 o'clock Friday and Saturday afternoons. The prices are five cents for children under eight and ten cents for those over that age. About 600 children and 400 grownups come the first hour of the matinee and 200 come the second hour. They have the privilege of seeing two afternoon shows. A special section is reserved for children unaccompanied by parents or guardians. The stars that are favorites with the young patrons are Marguerite Clark, Douglas Fairbanks, Mary Pickford and William S. Hart."

Manager Hyman, who is only 21 years old, is noted for his buoyant spirits and enthusiasm, which win the good will of the kiddies and help hold their patronage. The New Victoria is a $250,000 theater in the west side residential district and the pleasing surroundings appeal to the children.

Mr. Hyman says the New Victoria's receipts are double those of a year ago. Among his recent attractions, which do not refer to his children's matinees, are: Francis X. Bushman and Beverly Bayne in "Romeo and Juliet;" Mary Pickford in "The Pride of the Clan," Douglas Fairbanks in "The Matrimaniac," E. H. Southern in "An Enemy to the King," Charlie Chaplin in "The Rink," and Marguerite Clark in "Miss George Washington." Mr. Hyman has a mailing list of 6,000 names of patrons, to whom he sends advertising matter.

VIRGINIA FILM NOTES.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

Personal and Business Notes—Theater Changes.

ALEXANDRIA, VA.—Mr. Steele, manager for the Alexandria theater company, operating the Richmond theater here, is reported as being very ill with typhoid which has kept him confined to his home for a month or more.

Lynchburg, Va.—The Isia theater, operated by Jake Wells, is soon to be taken over by the Belvedere theater company. The change will take place on or about February 1. The new owners now operate the Belvedere theater with Guy Barrett, formerly of Washington, D. C., as manager. Mr. Barrett has been doing a number of things since coming into Virginia and has built up a most satisfactory patronage for the company. It is expected that he will take charge of the new possession.

Hopewell, Va.—The sympathy of his many exhibitor-friends is with Paul Neaman, of the Orpheum, who recently met with the sad loss of his wife. Mrs. Neaman had been ill for four or five months following an operation from which she never really recovered. Besides her husband, she is survived by three children.

New Bluebird Theater in Richmond.

Richmond, Va.—Progress is being reported on the new $100,000 theater being erected on Broad street by Mrs. A. E. Thorpe, veteran woman exhibitor of Virginia. The house is to be known as the Bluebird theater, will seat about seven hundred people and will be ready to do business the latter part of next month or early in March. Mrs. Thorpe is the first woman exhibitor in this section and she has been eminently successful in all of her undertakings. She has the best wishes of all in the trade for her additional success.

Local 553 Elects Officers.

Philadelphia, Pa.—Local No. 553, a Philadelphia operators' union, has recently been formed in affiliation with the International Brotherhood of Electrical Workers. At present the local boasts sixty-five paid-up memberships, and has already held its first election, which resulted as follows:—W. J. Symes, president; R. Taylor, business manager; Archer Graver, vice-president; Wm. Friedman, recording secretary; P. F. Marks, financial secretary; John Samm, treasurer. The rapid growth of the new organization is reported to be due to the many benefits to be derived by members.

Business Notes.

Philadelphia, Pa.—Harry Bache, special representative of the Electric Theater Supply company, has recently returned from a trip upstate, where he met with considerable success in booking the New Art Dramas. Mr. Bache is well known in Philadelphia and Baltimore, where he enjoys widespread reputation as a booker of character and standing.

Philadelphia, Pa.—Herbert Elliot of the Bijou theater, Atlantic City, paid H. Dunbow of the Fox exchange a visit last week, and booked the first run for his territory. He is at present enjoying an abundance of sea breezes, some of which he would prefer to save for next summer.

Philadelphia, Pa.—The vocalists being presented by Herbert Finger at the Strand are being received with considerable interest. The fact that only good talent is employed and that they render only high class selections places this addition to the program on a more than usually high plane.

Philadelphia, Pa.—Dr. Walter Stuempfig has booked "Patria" and "The Secret Kingdom" for his Germantown treater. This house is one of the best managed in Germantown and it maintains a program of quality pictures that has secured it the patronage of the elite of the section.

CAPITAL CITY NOTES.

Inspectors Taking Germ Census.

Washington, D. C.—The Health Department of the District of Columbia is sending its inspectors into the motion picture houses on an investigating tour to ascertain the condition of the atmosphere in these places of amusement. Each member of the inspection force is provided with a glass plate covered with a jelly-like substance, which attracts germs much in the same way as the sticky paper sold in the drug store entices flies. After making an inspection the Health Office representative turns the plate in to the Health Department and the germs are counted. What the department wants to know is whether the disease carriers are too prevalent in the motion picture houses. It is planned to have the inspection extend also to the larger theaters which will mean a continuance of the work until probably the first of February. When the results have been tabulated the department will consider what steps, if any, should be taken to require Washington's theaters to provide better air and ventilating systems. There are five inspectors on the job.

Fire at Farmington, W. Va.

Farmington, W. Va.—A terrific fire in this city, which began on the morning of Sunday, January 14, caused a loss of $25,000. The Majestic theater building was destroyed and it is estimated that this alone represented about $5,000.

"Purity" Barred from Lynchburg.

Lynchburg, Va.—When "Purity" reached this city last week and was eagerly awaited by the local fans, Mayor Jester got out on the job and ordered it suppressed. Sorry we couldn't send in the Mayor's picture.

Philadelphia Filmdom Doings

Jefferson and Park Theaters Have New Policy—Family Theater Bought by A. R. Boyd—Notable Features Last Week—More Instructive Films Noticed—Local 553 Elects Officers—Other Items of Interest.

By F. V. Armato, 144 N. Salford street, West Philadelphia, Pa.

PHILADELPHIA, PA.—Jay Emanuel, a well known local exhibitor, has taken a share in the ownership of the Jefferson at 29th and Dauphin streets and the Park at 33rd street and Ridge avenue. Jack Delmar, the former manager, who relinquishes his position is reported to have joined the Stanley forces.

The new management proposes a policy of showing the best productions regardless of cost. Preparations are now being made at the Park theater for the presentation of "The Foolish Virgin" and at the Jefferson for the showing of "Civilization." General improvements will be made in both theaters and new carpets will be laid. A new organ of the latest type will also be installed.

Mr. Emanuel is also the manager of the Ridge avenue theater. The latter house has also recently adopted a high class policy and raised the admission to ten cents. A six piece orchestra supplies the music and new lighting and decorations and new and more commodious seats are among the betterments.

A. R. Boyd Buys Family Theater.

Philadelphia, Pa.—An important real estate and theatrical transaction took place this week, whereby Alexander R. Boyd, manager of the Arcadia theater becomes the owner of the Family theater on Market street below 13th. Mr. Boyd has made a success of the Arcadia by a large way of doing things and is reported about to spend $50,000 on the Family. The house which is one of the pioneer picture theaters of the city has had a uniformly successful career.

Earl Sweigert Will Open New Exchange.

Philadelphia, Pa.—Earle Sweigert, formerly manager of the International Film Co., Inc., will shortly become manager of a new film exchange to be kown as the Peerless. It will be located at 1339 Vine street. Features and Christie comedies will be distributed.

Feature Record of the Week.

Philadelphia, Pa.—First run showings during the past week included many pictures of interest. At the Stanley, Myrtle Stedman and House Peters in "The Happiness of Three Women" and Marie Doro in "Lost and Won" divided the week.

"Great Expectations" with Louise Huff and Jack Pickford, played to good business at the Arcadia.

The Regent offered William Courtenay and Mollie King in "Kick In" for the first half of the week and also showed Vivian Martin in "In the Right Direction" and Mabel Taliaferro in "A Wife by Proxy."

Theda Bara played all week at the Broadway in "The Darling of Paris" by Fox.

Metro's latest serial, "The Great Secret," with Bushman and Bayne has started with a rush and is being shown at a large number of the local theatres.

Nazimova in "War Brides" was booked for a week at the Strand.

Clara Kimball Young in "The Foolish Virgin" played all week at the Victoria.

Mary Pickford in "The Pride of the Clan" stayed at the Palace all week.

"Intolerance" in its second month at the Chestnut Street opera house is playing to capacity every night and making a remarkable matinee showing.

Stanley Theater's New Stage Set.

Philadelphia, Pa.—The Stanley theater is going in for elaborate stage setings these days. An effective portico of Roman columns has been erected and the scenes in the background are changed weekly. Last week the pipes of the great organ which is located at the rear of the stage were revealed and special recitals incorporated in the program. The current setting shows an effective view of the beautiful bay of Naples done in oils.

A. M. Van Dyke Managing a Theater.

Collingswood, N. J.—A. M. Van Dyke, of Paramount, has ventured into the exhibiting business and now manages the Palm theater at Collingswood, New Jersey. He is meeting with success, it is reported.

More Instructive Films Showing.

Philadelphia, Pa.—The increase in the number of educational films on the programs of leading theaters is a step in the right direction and an indication that managers appreciate the necessity of providing that sort of entertainment. Although only a few managers are giving strictly juvenile shows at present, there are indications that within a short time the practice of setting aside one afternoon a week when children can be invited to see suitable pictures chosen for their educational as well as entertaining qualities will become general.

Ben Harris Goes to Masterpiece Office.

Philadelphia, Pa.—Ben Harris, a hustling young film man, who was formerly employed with the World Film, has gone over to the Masterpiece exchange as chief shipping clerk.

William Heenan Ill.

Philadelphia, Pa.—William Heenan, on whose capable shoulders rests the responsibility of proper distribution for the Stanley Booking Company's films, has been ill at his home with tonsilitis. 'Bill" Heenan is very popular with the ninety odd exhibitors to whom the company furnishes pictures and hope for his speedy recovery has been expressed by practically every one of them.

Choracello with Phonograph Songs.

Philadelphia, Pa.—Stanley W. Rhodes, the organist at the Tioga theater, 17th and Venango streets, recently induced Columbus Stamper, the general manager, to install a large talking machine to furnish a variant to the usual musical program. The idea, of which Mr. Rhodes is the originator, is to accompany the finest operatic records played on the talking machine, with the choracello. The experiment has proved a big success and is a regular feature of the program. The marvelous tones of Caruso, Melba and other noted singers ring out clear and full in the large auditorium and combine in a most remarkable manner with the soft accompaniment of the choracello.

Claim Unfairness Toward Bigger Houses.

Philadelphia, Pa.—M. Steifel, who conducts a chain of theaters here, is of the opinion that unjust discrimination is shown against the larger theaters by certain exchange men. He contends that it is unfair to charge the larger houses fancy prices for films and then book them shortly after at a very moderate price in the cheaper houses.

Selznick Offices to Move.

Philadelphia, Pa.—Lewis J. Selznick Productions will move into larger quarters at 1335 Vine street, where they will occupy the entire building.

How to Take Advantage of Mails

Superintendent of Mails at Washington Talks to Exchange Men—Rates in First and Second Zones Cheaper Than Express—In Third Zone There Is an Even Break—Beyond That Cost Is Greater.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON. D. C.—W. H. Haycock, superintendent of mails at the Washington Post Office, was the guest of the Washington Exchange Managers' Association at the regular semi-monthly dinner meeting held in the Flemish room of the National Press Club. Mr. Haycock was present to confer with the exchange managers on the facilities to be offered by the parcel post service in the movement to and from Washington of motion picture films and posters.

Before taking up the question of transportation quite a number of other matters more or less of interest only to the men present were discussed and it may be said that in all questions that have thus far come before his organiztaion there seems to have been a unanimity of thought. This association is not formed for the purpose of permitting the majority to legislate for the minority, but merely for mutual help and to improve the business generally and the service individually to the joint benefit of exchanges and theaters alike.

In addressing the exchange men Mr. Haycock said his presence was due to a desire to see why it is not possible to secure a large part of the business of the film companies. He explained to them that before the first of January it was not permissible to ship films by mail. The mails have since been opened up, following an insistant demand on the part of the film business.

Mr. Haycock told the film men that the first assistant postmaster general has promised to give him an automobile, carriers and anything he would want if the exchangemen will patronize the mails, and the second assistant postmaster general told him he could say that if they patronized the mails and there is any trouble on any R. P. O. line or any postoffice, he will send a representative immediately to straighten matters out.

Where Mail Will Be Cheaper Than Express.

In the open discussion that followed the making of these promises by Mr. Haycock on behalf of the officials of the Post Office Department, there were brought out a number of matters which would require changing before the mails could be satisfactorily resorted to in the shipment of films. In the first and second zones, it was proved, the rates would be cheaper. In the third zone the film folks would break even, but in the zones beyond that the cost would be greater than by express. Apparently, in the first and second zones films can be shipped and the postage, insurance and return C. O. D. charges taken care of with a saving to the shipper or consignee as the case might be. Where the posters are four pounds or more they also would be admitted to the mails and a saving so made.

The exchange managers seemed quite enthusiastic over the proposals of the postal authorities and Mr. Haycock has promised to take the matter up with them further and to furnish each exchange with a schedule showing the time that films must be delivered in order to meet certain trains, with a list showing in which zone each of the stations served by the exchange is located, later taking up with the managers the question of when would be the best time for pick-ups to be made by the automobile to be put into service by the post office.

The question of censorship in the state of West Virginia was also taken up and it was declared by those present that the proposed law is by far the most drastio that has ever been brought to their attention. At the same time the methods adopted by the Maryland Board in handling the business that comes to it were also censured. After discussing ways and means of combatting these various unfair conditions the meeting was adjourned and the members availed themselves of an opportunity to spend a few pleasant moments in the luxurious rooms of the club.

Vivian Whitaker Has a a Son Born.

Washington, D. C.—Vivian Whitaker, manager of the Washington office of the Artcraft corporation, is wearing the smile that won't come off, following the advent of a son and heir in his family. To insure the future of the young man Mr. Whitaker has given him the name of John Williams Whitaker, the John Williams being after John Sharp Williams, senator from Mississippi, and the exchangeman predicts that young John Williams will some day gain name and fortune by aiding in the vetoing of a motion picture censorship bill that will probably still be pending when he attains his position in the United States Senate.

Linz Gets Honors.

Washington, D. C.—Quite a few honors have been heaped on the Washington office of the Moving Picture World since the beginning of the new year, for our correspondent in the National Capital has been selected as a member of the Committee on Illumination, of which William F. Gude is chairman, and of the Publicity Committee, of which Frank B. Lord is chairman, of the inauguration of President Wilson. In addition he has been appointed a member of the Publicity Committee incident to the convention next summer of the United Confederate Veterans.

A. Brylawski Contributes to Festivities.

Washington, D. C.—A. Brylawski, who operates a number of theaters here, is among the more recent contributors to the fund being raised for the festivities incident to the inauguration of President Wilson on March 4, he having recently sent in a check to the Inaugural Committee for $100, to be applied to the guaranty fund.

Loew Circuit Offices Come To Atlanta

The Success of the Grand, Managed by Gus S. Greening, Has Induced Marcus Loew to Extend His Activities in the South.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—Atlanta has been named headquarters for the newly inaugurated southern division of the Marcus Loew theatrical circuit, of both vaudeville and moving picture, and which will include Baltimore, Memphis, Birmingham and other cities. An Atlanta man, E. A. Schiller, has been appointed southern representative.

Mr. Schiller assumed the office the first part of the week; he is now in Memphis and Birmingham supervising preparations for the opening of Loew theaters in those places. In Memphis the Lyceum theater, formerly the home of Klaw & Erlanger attractions, has been taken over by the Loew interests. Both Birmingham and Memphis will have Loew attractions by February 1. Other cities to be included in the southern circuit are New Orleans and Jacksonville, and Virginia points.

Atlanta is the first southern city to receive the Loew attractions. It was the success of the Grand, managed by Gus S. Greening, which induced Marcus Loew to extend his activities in the South.

W. T. Murray to Manage the Odeon.

Atlanta, Ga.—W. T. Murray, former manager of the Alamo No. 2 and part owner of the Criterion theater, will become manager of the Odeon theater, operated under the direction of Jake Wells. Mr. Murray is a motion picture man of wide experience, and is very popular in Atlanta.

Atlanta Screen Club Gives a Show.

Atlanta, Ga.—The Vaudette theater was open Sunday afternoon and evening for the benefit of the Atlanta Screen club. The picture attractions was Mrs. Vernon Castle, in the first installment of "Patria," and two exceptional comedy productions.

Women's Club Attends Children's Show.

Atlanta, Ga.—The Atlanta Woman's club attended the children's performance at the Grand theater Saturday morning, Jan. 20, when for the first time of "Alice in Wonderland," the child's classic, was shown.

This was the fifth of the children's series. More than 50,000 youngsters have attended the previous performances, which begin each Saturday morning at 9 o'clock.

New Theater in Valdosta, Ga.

Valdosta, Ga.—A deal has been closed by Tyson Bros., owners of the Strand theater, with Mrs. A. Converse, for the erection of a handsome new theater in Valdosta which will have a seating capacity of 800. The house will be modern in its appointments, with a reception room for the ladies, the finest lighting system yet devised, and with a cooling and ventilating system to cost $2,500.

Film Man's Romantic Marriage.

West Point, Ga.—William Driggs Shaefer, one of West Point's most popular business men, and manager of the Vaudette theater in that city, was married in Atlanta, Tuesday, to Miss Jessie Loraine Totten, of Kentucky.

The marriage took place at the home of Rev. R. C. Clecker, pastor of the Inman Park Methodist church. The couple arrived in Atlanta Tuesday morning at 11 o'clock, with the father of the young lady hot in pursuit. He arrived Tuesday evening several house too late. The elopement is the culmination of a romance begun last summer, while Mr. Shaefer was visiting in Kentucky.

Maritime News Letter

By Frederick Sully, 68 Lansdowne Ave., St. John, N. B.

New Theater at Sussex to Be a Beauty.

SUSSEX, N. B.—Rapid progress is being made on the new opera house now being built by "Doc" Daley to replace the one destroyed by fire in the fall of 1915. The former was a wooden structure, while the new house is built of fireproof brick with granite trimmings. It has an imposing front on the main street of the city, facing the railroad station, and will be one of the best houses of its kind in the smaller cities of the province. The roof will probably be on within a few weeks and the building ready by late spring.

"Nation" Film Goes Strong in Nova Scotia.

Halifax, N. S.—After being denied entrance to Nova Scotia for many moons,

"The Birth of a Nation" finally opened an engagement at the Academy of Music in lieu of the stock company which went to St. John for a fortnight. The first three days of its engagement showed a $4,000 business. The original scale of prices was maintained, and the picture has been booked by Fred G. Spencer for his Princess theater at Truo, N. S., the Empress at Amherst, N. S., and the Prince Edward at Charlottetown, P. E. I.

Earl Morgan's New Lockport Theater Winning.

Lockport, N. S.—Earl Morgan, who was for many years chief operator for Caly Walfield in the Orpheum theater, Bridgewater, N. S., has launched an enterprise of his own, leasing the Seaview theater in this town, and installing new equipment. The Seaview has not proved a very successful venture for some exhibitors in the past, but crowded houses and excellent business are resulting so far from Mr. Morgan's efforts.

Eager Patrons Damage Theater.

Halifax, N. S.—Although Don McRae, manager of the Imperial theater, played to enormous houses with his screening of the Chaplin Revue, it was not without considerable wear and tear on the building. The crowds surged around the main entrance with such force that two large plate glass windows were smashed and several lobby display stands were broken.

Miss Bustin Managing Picture House.

Windsor, N. S.—J. H. Bustin is taking a well-earned fortnight's vacation on account of ill health, and has gone to Boston and New York to visit friends and relatives. During his absence the theater is being managed by his sister, Miss Bustin, who has the distinction of being the only woman manager of a motion picture house in the province.

Forbids Flashlights or Matches

In Pittsburgh Fire Marshal Pharr Orders Theaters to Install Both Gas and Electric Lighting—Also Rules Against Using Flashlights or Striking Matches —Bans Small Babies in Crowded Houses.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—An order was issued on January 25 by County Fire Marshal Thomas L. Pfarr instructing the owners of moving picture theaters and other places of amusement to install both gas and electric lights in all houses which do not already have both. According to the announcement, the action was decided upon after a number of complaints had been received as to conditions while the electric current was temporarily shut off during performances. A ruling has also been made prohibiting the practice of lighting matches or using flashlights to see programs while the house is dark. The fire marshal states that drastic action will be taken against offenders in this respect, because of the disastrous consequences which may follow.

Use of Flashlight and Matches.

The order explains that the lighting of matches in theaters is considered hazardous on account of the danger of igniting woman's clothing and of causing panic. There is an old law prohibiting the striking of matches in public places and it is stated that the restriction will be made to apply also to the use of flashlights in the audience, as the reflection of such light in the darkness is likely to cause some hysterical person to raise an alarm. Such an amendment is within his jurisdiction, Marshal Pfarr says.

The new rulings have aroused considerable comment among the exhibitors, but their attitude is not entirely unfavorable. It is unlikely that a protest will be made against the regulation requiring both electric and gas lighting systems. The use of flashlights, however, is so common in theaters that their restriction is regarded as impracticable.

No Small Babies in Picture Theaters.

Local managers have also received notice that the law prohibiting persons from taking small babies to moving picture theaters will be more strictly enforced. The order states further that market baskets, baby carriages and other packages left standing in the aisles or corridors of theaters are dangerous in case of fire and the practice must be discontinued.

Morris Theater to Be Much Bigger.

Pittsburgh, Pa.—The Morris theater, Preble avenue, Northside, Pittsburgh, is being remodeled and enlarged to almost double its former capacity and converted into one of the most up-to-date houses in that section of the city. The owner M. Goldstein, has discontinued his clothing store.

Supreme Opens New York Offices.

Pittsburgh, Pa.—Harry Grelle, general manager of the Supreme Photoplay Productions, 121 Fourth avenue, Pittsburgh, returned recently from New York City, where he established the extreme eastern office of the company which was formerly located at Newark, N. J. Mr. Grelle, states that excellent quarters were secured at Twenty-first street and Broadway, and that hereafter exhibitors of New Jersey and some points in Northeastern Pennsylvania will be cared for from New York office. Shortly after his return from the metropolis, Mr. Grelle left for a two-week's tour of the western office of the Supreme.

Ralph Meyers Weds Ruth Kennedy.

Pittsburgh, Pa.—A brilliant social event in Pittsburgh film circles was the recent marriage of Ralph Meyers, manager of the Strand theater, East Liberty, and booker for the Henry Poke chain of theaters, to Miss Ruth Kennedy, a socially well-known girl of this city. Following the ceremony, a banquet was given by Henry Poke, which was attended by all the employes of the Poke chain, the Shiloh, Mt. Washington; the Palace, Homestead, and the Strand, East Liberty, about twenty-five being present. Music was furnished by the Palace theater orchestra and the Steel City quartet, and a delightful evening was spent. Mr. and Mrs. Meyers will reside in Boggs avenue, Pittsburgh, after they return from the wedding trip.

Rowland & Clark Book Big Features.

Pittsburgh, Pa.—The Rowland & Clark theaters have booked a number of big feature subjects and are about to inaugurate a new policy of week-runs at the Liberty theater, Penn and Shady avenues, Pittsburgh, the large beautiful house acquired several months ago. The first notable attraction under this arrangement will be "The Witching Hour," produced by the Frohman corporation, for the week of February 12. Other features booked for a solid week at the Liberty are "Idle Wives" and "The Masque of Life."

Jerome Abrams Visits Local Bluebird.

Pittsburgh, Pa.—Jerome Abrams, personal representative of General Manager M. H. Hoffman, of the Bluebird, has been visiting the Pittsburgh branch recently, accompanied by Mrs. Abrams. He is making a tour of the Bluebird exchanges.

Michigan Film Men Condemn Censorship

Detroit Exhibitors and Exchange Men Hold Meeting and Declare Purpose to Combat Proposed State Censorship.

By Jacob Smith, 503 Press Building, Detroit, Mich.

DETROIT, Mich.—One of the best local meetings of exhibitors and exchanges ever held, took place on Thursday last at the Hotel Cadillac. The prime object was to take up the question of censorship and decide on what kind of protest should be made to the bill now before the state legislature. The sentiment was unanimously against censorship in any form, and the members present stated they were ready to make a donation to make the proper fight.

Then the members took up the ultimatum from the local operators union that they would absolutely carry no film from exchanges to their respective theaters after February 26th, that it was not a part of the contract and they would not do it. Several new methods have been suggested for getting the film to the theaters, but the question involved is "who should pay the expense." Several independent trucking companies have offered to make the deliveries and put up a bond guaranteeing that all deliveries would be made on time, but no definite action was taken, a committee being appointed to take it up more thoroughly and make a report at the next regular meeting.

Birmingham Makes a Trial of Censorship

Measure Proposed by Women's Civic League Made Into a Law to Last Only Ninety Days—May Not Be Permanent.

By J. L. Ray, Stahlman Building, Nashville, Tennessee.

BIRMINGHAM, ALA.—At a recent meeting of the Birmingham City Commission a local censorship ordinance was presented for consideration by the Women's Civic League, and delegations composed of ministers from the Methodist and Baptist churches. After a lengthy discussion it was decided to place the ordinance into effect for ninety days as a trial proposition, and at the expiration of that time the commission will either have to re-enact the measure or expunge it from the books. One clause excluded historical, biblical, classical and exhibitions of like character, which proved to be a point in favor of the picture men. When it was shown to the commission that this clause allowed the broadest possible interpretation of the ordinance, no objection was registered.

In supporting the ordinance, Commissioner Hornady stated he wanted it distinctly understood that the commission had always backed up the commissioner of public safety in his efforts to afford the citizens of Birmingham clean pictures. He said that if any picture had been shown that was not clean it was not because there were not laws that would prohibit its exhibition. He said the city had always had a law broad enough to stop exhibitions of any kind instantly, and without explanation, and that it was not because the commission had not furnished the commissioner of public safety with the power to stop it.

Prior to voting on the proposed ordinance certain of the commissioners expressed themselves as not favoring a permanent ordinance, as they cannot see the logic of more laws when the present ones will adequately cover the situation.

Putting "Crisis" on in Louisville

Elaborate and Effective Presentation of War Time Picture at the Mary Anderson Theater—Decorations Throughout the House Were in Keeping and Ample Advertising Preceded the Opening.

Ohio Valley News Service. Inc., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—A most successful presentation of William N. Selig's "The Crisis" was begun in Louisville, at the Mary Anderson theatre on Sunday, January 21, under the personal direction of Col. Fred Levy, who as president of the Big Features Rights Corporation, purchased rights to the big picture in seven states. Louisville people responded enthusiastically to their opportunity. With Col. Levy, to see inauguration of the picture in the South, was Harry Sherman, of Sherman-Elliot, Inc., purchaser of the world's rights to the picture.

The theater was elaborately and attractively decorated for the occasion. Throughout the lobby, foyer and the auditorium itself flags and bunting were used with an excellent eye to effectiveness, while entwined Stars and Stripes and Stars and Bars carried many of the people of the audience back to the days which the picture portrays. More than a few of the people in the house had themselves been at Vicksburg, while the younger generation spoke of fathers who had been through the stormy days picturized in "The Crisis."

Much was done to create the right atmosphere for the presentation. Besides the abundant use of flags and bunting, the lobby and the foyer were decorated with old prints of the Civil War period and portraits of Lincoln, while there were interesting old pieces of furniture, a clock of the period; a melodeon much in vogue at the time; a baby carriage in the form of a phaeton; old chairs, a spinning wheel, etc.

The atmosphere was further heightened by the presence of veterans of both armies. Guarding the door, beside the ticket taker, were two sentries in the uniforms of the Confederacy, bearing also such muskets as they carried in the war. Drummer boys in caps and uniforms showed the theatre-goers to their chairs and there were veterans in the uniform of the Federal army also in evidence. A statement of the purport of the picture and of the purpose of the company and the producer was made to the audience before the pictures were begun by a lecturer in the garb of a Union officer.

There is a full sized orchestra with the picture and a program especially selected for the pictures is given, an organ and a harp being added for the occasion. When the lights are lowered a bugle call is heard and the curtain rises to reveal the Goddess of Liberty beside a fountain, a veteran of the Union and a veteran of the Confederacy standing guard on either side. As the Goddess fades the sentries present their muskets to each other and then throw them crashing to the floor, after which they step forward and clasp hands. This completes the prologue and the picture begins.

Initial showing was preceded by an elaborate advertising campaign in Louisville, with pictures of Lincoln owned in Louisville reproduced in the local newspapers. School children of Louisville, New Albany and Jeffersonville were interested through the school teachers in preparations of essays on the life of Lincoln, the best essays entitling the contestants to special seats to see the picture. Reviews of the picture were given large amounts of space in the local papers and the house was filled regularly at every performance during the first week.

One of the features relating to presentation of the picture is that the admission price was held down to 50 and 25 cents, where for most of the big spectacles, a higher fee has been the rule. Lee L. Goldberg, manager of the Mary Anderson and general manager of the Big Features Rights Corporation, is coming in for his share of the congratulations.

Colonial Theater Now Dark.

Lexington, Ky.—The Colonial Amusement Co., of Lexington, Ky., operators of a chain of theatres in Central Kentucky, and which recently took over the control of the Strand theatre, of Lexington, seating 1,500 people, has closed the Colonial theatre on West Main street. It was stated when the Strand was taken over that the Colonial would probably be closed. The company will continue operating the Star theatre, on Upper street. The Colonial for several years was the largest and finest picture theatre in the city. Arrangements have been made for modeling the building, which will be turned back for trade purposes.

Eight Sunday Show Indictments.

Henderson, Ky.—The Grand Jury following a two week's session returned eight indictments against moving picture theatre owners for operating on Sunday. It was stated several weeks ago that a crowd of reformers had started such a movement, and that the moving picture men expected to see the thing through.

G. A. Bleich Leases Grand Theater.

Owensboro, Ky.—The theatrical career of the firm of Pedley & Burch, in theatrical and picture lines for twenty years, came to a close last week when the concern let the Grand theater, the last of its holdings, to George A. Bleich for a period of two years. This gives Mr. Bleich full control of the theatrical field in Owensboro, he now having the Queen, Empress and Grand. Pedley & Burch at one time operated the Hall Opera House, and later the Temple theater, building the Grand in 1905.

Local Theater Jottings.

Frankfort, Ky.—Miss Elanor Hume has sold the Columbia theater to H. W. Whitney, of Charleston, W. Va., who has taken over the active management. Mr. Whitney and his brother own and operate a moving picture theater in Charleston.

Louisville, Ky.—The Parklan theater has again been leased, and placed in operation. Harry Strohman, formely connected with the Switow interests, and the Cozy theater, is at the head of the theater.

Louisa, Ky.—A deal has been closed between D. J. Burchett, of Louisa, and H. M. Stafford, of Paintsville, Ky., whereby Mr. Burchett takes over the Stafford theater, of Paintsville. He also operates a theater at Louisa, and has had eleven years' experience in the business. Will Cain has been placed in charge of the Paintsville house.

Frankfort, Ky.—C. O. Lawelle, operator connected with the Capital theater, has resigned and will go to Hammond, La., where he takes an interest in a moving picture theater.

Winchester, Ky.—Sil Dinelli, of the Winchester, Ky. opera house, has spent considerable money in remodeling the building, installing new lighting fixtures, etc., and opened with pictures on January 18.

Chattanooga's Majestic Leased by Signal

Local Amusement Company Takes Over and Will Renovate Theater—Policy of Vaudeville and Pictures Will Be Continued.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATANOOGA, TENN.—At a meeting of the Tennessee Realty & Leasing company officials on January 15, the assets of the Majestic theater were transferred from that organization to the Signal Amusement company. This transfer carried with it a five-year lease on the property, and certain vaudeville contracts. The Signal Amusement company is a long-established syndicate covering a wide range in the theatrical field, and at present is operating the Alcazar, Alhambra, Fine Arts, Bonita and Superba motion picture theaters in this city. Wm. H. Lindsey, of Nashville, is president, and much Nashville and Chattanooga capital controls the company.

For the present the Majestic will continue to operate as a vaudeville and picture house. The Keith interests have been allied with this theater for some time, and will continue to book this line of vaudeville at the Majestic for the remainder of the current season. A number of important changes will be undergone in the re-arrangement of the house, including the installation of a new lobby and theater front, as well as enlarged seating facilities and stage alterations.

A grand opening will be held on February 5, at which time appropriate souvenirs will be presented. Frank H. Dowler, Jr., general manager for the Signal Amusement company, has been largely instrumental in increasing the holdings of the company from its original theater, the Alcazar, to its present extensive field, and the Majestic is assured of continued success under his capable management.

Lyric Theater at Rockwood Burns.

Rockwood, Tenn.—Fire originating in the operating booth of the Lyric theater on January 18 seriously damaged the building and destroyed film to the amount of approximately $1,000. The Lyric is a beautiful theater and was crowded at the time of the fire. However, no one was injured and the audience left the building quietly after being informed that the operating room was fireproof, and that there was no danger to the patrons. Repairs are well under way.

The Gay Advances Prices for Features.

Knoxville, Tenn.—The Gay theater has been following a policy of advancing admission prices to 25 cents when exceptional features are presented, and judging from the manner in which patronage is being maintained, it pays to occasionally adopt this plan. "God's Country and the Woman," Vitagraph feature, while shown at other points over the state at ten and fifteen cents, readily brought 25 cents in Knoxville, special music having been provided for the occasion.

Illinois News Letter

By Frank H. Madison, 623 South Wabash avenue, Chicago, Ill.

Censors Segregate Audiences.

SPRINGFIELD, Ill.—First action of the new local board of censors came in the form of a decision that no Springfield person under 21 years should see "The Unborn," at the Chatterton theater. The decision was taken because the Chicago board made the same restriction.

Two New Incorporations.

Springfield, Ill.—Secretary of State Louis L. Emmerson has issued certificates of incorporation to the Phoenix Theater company; capital, $10,000. Incorporators, George A. Trude, Benjamin B. Kahane and Orville W. Lee. Armitage Theater company, Chicago; capital, $5,000. Incorporators, Eugene R. Cohn, H. C. Levinson and James J. Glassner.

Walter H. Stage Dies.

Belvidere, Ill.—Walter H. Stage, 66 years old, one of the pioneer exhibitors of Marengo, died suddenly in the Moose Club rooms here. Surviving are his wife and ten children.

George Parlow Drops Dead.

Springfield, Ill.—George Parlow, former manager of the Lyric Theater in this city, fell dead at Chicago. He was manager of the College Inn theater in that city.

Illinois Theater Changes.

Collinsville, Ill.—The Collinsville Opera House company has purchased the air-dome property opposite the opera house from W. B. Kneedler, and also his interest in the opera house show business. Hereafter Henry Burge, manager of the Orpheum theater, will be manager of the two shows in the Collinsville Opera House. Kneedler has been manager of the opera house show five years.

Savanna, Ill.—Fulrath's opera house was destroyed by fire.

Hudson, Ill.—Charles Stagner of Cropsey has opened a moving picture theater at the town hall.

Chenoa, Ill.—G. F. Jones has purchased the Rex theater.

Elmwood, Ill.—The Palace theater is giving shows only on Saturday nights.

Creal Springs, Ill.—Cosby & Griffin have been remodeling the Brim building, on Blue avenue, for a moving picture theater seating 280 persons.

Farmington, Ill.—Alexander Mason of Mason's orchestra will be manager of the moving picture show at the opera house, which has been leased by Abbott Brothers to A. A. Luckey, an attorney.

Chillicothe, Ill.—Vance & Candstrom have sold the Court theater to Leo Husch of Peoria.

Fairview, Ill.—C. A. Cook has sold his moving picture theater to Milton Polhemus and Edward Thomas.

Leland, Ill.—T. D. Peterson has sold his moving picture theater here to Sandwich parties.

Vandalia, Ill.—The Dixie theater, which for two months has been under the management of Bert Myers, has been closed because of lack of patronage.

Weldon, Ill.—Mrs. Maggie B. Castley has purchased the Weldon opera house from Wyatt Halcom.

Showmanship Snap Shots.

Watseka, Ill.—Manager Mearle Eastburn, of the Star theater, has installed a new $3,500 pipe organ. He has also advanced his prices to fifteen cents, the old admission of ten cents remaining in effect only on Tuesday and Friday.

Macomb, Ill.—The Illinois State Normal school here has purchased a moving picture machine and will use educational films only.

Farmington, Ill.—The Strand theater showed "The Strength of the Weak" for the benefit of the Women's Relief Corps.

Waukegan, Ill.—Major Spoor, camera man for the Essanay company, entertained the members of the Kappa Alpha Pi at a box party at the Academy theater here when "The Truant Soul" was shown.

Springfield, Ill.—The Amuse-U theater gave a one-cent show for children.

Michigan Jottings.

Traverse City, Mich.—The automatic fire doors in the operating room at the Palace theater worked perfectly when a film was ignited. The loss was about $500.

Iron River, Mich.—John Anegon has purchased the Empire theater here.

Tecumseh, Mich.—An 18-foot addition has been made to the Royal theater, increasing the seating capacity to 300.

Houghton, Mich.—The Houghton Civic club is contemplating asking for a local board of censorship.

Pontiac, Ill.—Films for special Saturday afternoon shows at the Crescent theater will be selected by the civic department of the Woman's club. Mrs. Hattie Baldwin will tell the story of each film.

Circular Warning Sent by Ohio Censors

Following Arrest of Exchange Managers for Failure to Comply With Censor Orders, C. G. Williams Warns All Distributors.

By M. A. Malaney, 218 Columbia Building, Cleveland, O.

COLUMBUS, O.—Following the arrest of exchange managers, charged with not making censors' cut-outs as ordered, Chairman C. G. Williams of the Ohio Board of Censors, sent a copy of the Ohio law to every exchange and state rights buyer in Ohio and warned them to observe it.

The letter accompanying the law said in part:

"We want to impress it upon you that the censorship law must be carefully complied with. We are seeking to render the best service that we can and your co-operation with us will materially help us in this work.

"This letter is not written for the purpose of accusing your company of any wrongdoing, but our experience leads us to believe that many eliminations are not made and other errors made because of the carelessness of assistants in the offices of the exchanges rather than because of any wilful intent on the part of the manager."

Cleveland's Olympic Theater Sold.

Cleveland, O.—The Central Amusement company of Toledo has bought the Olympic theater, Cleveland, a house seating over 2,000. The price paid was $48,000. It is being managed by H. E. Horwitz, who owns the New Palace theater, Cleveland.

Cleveland Man Operating Los Angeles Theater.

Cleveland, O.—B. C. Steel, formerly a Cleveland exhibitor, is now managing the Symphony theater, Los Angeles, according to newspaper clippings received by his friends here.

Cleveland, O.—Although police were at the Gordon Square theater when "Purity" started its second run in Cleveland, nothing was done towards stopping it, as the owers of the film have a certificate of censorship issued by the State of Ohio.

Covington, Ky., Accepts Ohio Censorship

Rulings of the Ohio State Board and National Board of Review Will Govern Film Showings in the City Near Cincinnati.

By Kenneth C. Crain, 307 First Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, O.—Acceptance of the rulings of the Ohio Board of Censors and of the National Board of Review was the outcome of the meeting recently held in Covington, Ky., by city authorities, church people and moving picture exhibitors. The meeting grew out of a demand for local censorship in Covington, which was objected to by the exhibitors and film men as impractical.

George Strotman, president of the Moving Picture Exhibitors' League of Covington, presented the views of the exhibitors, declaring that as all pictures shown in Covington are distributed by Cincinnati exchanges, and are therefore passed upon by the Ohio board, the addition of a local censorship is entirely unnecessary. Pointing out further that the police have full authority to stop indecent pictures, he suggested that no further censorship could be needed. It was finally agreed that pictures passed by the National Board and the Ohio censors may be shown without further inspection, unless there is objection by some citizen, when the authority of the police may be invoked.

Facts Film Co. Locates in Covington.

Cincinnati, O.—The producing offices of the Facts Film Co., organized some time ago by Callahan & Merkel to handle animated cartoons based on the writings of Luke McLuke, have been chosen at Pike and Madison avenues, in Covington, Ky., in the Cohen building here.

McMahan & Jackson Get "Twentieth Century Courtship."

Cincinnati, O.—McMahan & Jackson have added another to their rapidly growing list of first class attractions for Ohio booking in the shape of "The Twentieth Century Courtship," a picture made by the Post Film Co., of New York. The Cincinnati firm has arranged for the first showing of the picture at Keith's theater on Sunday, January 28. An interesting point of local contact in the picture is the fact that it was photographed by J. E. Travis, cameraman for "Darkest Cincinnati," an anti-tuberculosis picture produced by McMahan & Jackson some time ago.

Cincinnati M. P. Gets Ira T. Hoffman.

Cincinnati, O.—The growing success and prosperity of the Cincinnati Motion Picture Co. is indicated by the announcement made by the company recently, to the effect that it has acquired the services of one of the real high-ups in the technical end of the business. This is Ira T. Hoffman, who has been laboratory superintendent with one of the big producers at Hollywood, Cal., and who has come to Cincinnati to take charge of similar work with the company named.

C. H. Holah Goes Back to Pathe.

Cincinnati, O.—The recently announced consolidation of the Pathe and International interests, which created a sensation in the film world, had its principal effect in Cincinnati in bringing back to the Pathe colors one of the ablest exchange men in this territory, in the person of C. E. Holah. The consolidation, by a coincidence, brings Mr. Holah back to Pathe, in a sense. He has been working hard on the booking of the new serial, "Patria," featuring Mrs. Vernon Castle, and returned to Cincinnati a few days ago enthusiastic over results. The report is that Mr. Holah is to be placed in charge of one of the company's Western offices.

Thanhouser "King Lear" Pleases Cincinnati.

Dayton, O.—The management of the Ideal theater made a wise move when it booked the Thanhouser film version of "King Lear," featuring Frederick Ward, for two days, January 16 and 17. Mr. Ward is one of the few living actors who have played "King Lear," and his film portrayal of the role seems to have drawing qualities in no wise second to his work on the stage. The attraction proved highly successful at the Ideal, justifying the belief of the management in their patrons' desire for first-class films.

New Youngstown Theater to Be the Liberty.

Youngstown, O.—The Liberty is the name which has been chosen for the new moving picture theater which is to be erected by the Federal Holding Co., at Hazel and Federal streets, under the subsequent management of C. W. Deibel. A prize of $25 was given to W. H. Bradley for suggesting the name selected out of the five thousand or more submitted. Ten persons suggested the same name, but the prize was awarded to the first. Work looking toward the construction of the house is progressing rapidly.

Nat Goodwin Film Company Files Papers

Capital Stock Is $350,000—Milwaukee Men Are Among the Incorporators—Home Office Is In the Wella Building in Milwaukee.

By Frank H. Madison, 623 South Wabash avenue, Chicago, Ill.

MILWAUKEE, WIS.—Corporation papers of the Nat Goodwin Film Company, of this city, which were filed January 12 at Madison, show that capital stock will be $350,000. It is announced that $100,000 has been taken by Milwaukee residents. The incorporators are Henry Winkler, former clerk of the circuit court; Levi Pollard, connected with the Pollard-Saxe mines in southwest Wisconsin; Frank Saxe, who for several years has been a prominent figure in the amusement field in this city, and Nat Goodwin, the actor.

Henry Winkler will be secretary of the company and in charge of the home office at 1109-1110 Wells building, in this city. Levi Pollard, who is to be president, will have headquarters in Chicago, but will have charge of the Chicago and New York offices.

Nat Goodwin will play a prominent part in the productions. Besides taking the lead in many he will do a great deal of directing and his 950-acre ranch at San Juanita, Cal., has been selected as the site for the studio. The first picture has already been decided upon and its production is under way. Some of the pictures will be made in Wisconsin, it is announced.

Exhibitors Aid Social Center Films.

Milwaukee, Wis.—The Milwaukee Motion Picture Exhibitors' association and the Milwaukee Credit association have dispelled the idea that their opposition to moving pictures at social centers is based on a narrow financial view. They have shown their real attitude by a decision made at a joint meeting of the organizations to co-operate in every way with the superintendent of recreation of the public schools.

This co-operation will take the form of giving advice as to how to obtain the most suitable pictures at the least possible expense. For this purpose a committee consisting of J. R. Thompson, Horace Conway, S. G. Honeck, E. Langmack, J. H. Sillman and A. Langheinrich, Sr., was appointed. The misunderstanding of the film men's attitude arose from that complaint was made to the building inspector that films were being projected in school buildings which do not adhere strictly to the fire prevention ordinances of the city.

Woman's Council to Watch Pictures.

Superior, Wis.—"Inspectorship" rather than censorship is the plan of the Woman's council which has interested itself in the moving picture question. This organization has decided to form a committee on amusements. The duty of each member will be to visit a photoplay house and report her finding to the council. By this plan every show will be visited at its initial production in Superior. The effect aimed at is that mothers will be capable of deciding whether a film is appropriate for their children.

Gem Theater's Broad Policy.

Mondowi, Wis.—A. T. Smith, manager of the new Gem theater, in the Luetscher building, purposes to make his house a vital factor of the community life. His aims are stated in a convincing announcement that he will give special attention to churches, societies, lodges, clubs, birthday parties for grown-ups and children, and sleighing parties from rural districts and surrounding towns. Educational programs once a week are planned. Children will be admitted free to these if they are accompanied by their parents. Not only will the pupils from the local schools be favored, but those from the rural districts will have their turn.

New I. A. T. S. E. Local at Sheboygan.

Sheboygan Falls, Wis.—Local Union No. 476 of the International Alliance Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada has been formed here. The following officers were elected:

Herbert Friedrich, president; Arthur Brenchel, vice president; Otis Gierke, recording secretary; Al Schieble, secretary and treasurer; Tom Kernan, business agent; Al Bindler, sergeant-at-arms. Executive Board—F. Kraemer, W. Baartz and W. Madison. Delegates to Labor Central Body—Tom Kernan, Julian Silverthorne and W. Knocke.

Wisconsin Theater Notes.

Sheboygan, Wis.—The Idle Hour theater has been incorporated with $10,000 capital stock. The incorporators are Otto Koch, Mrs. Lauretta Koch and Frank Froehlich, who have previously controlled it under a partnership agreement.

Stevens Point, Wis.—The Della theater has been closed because of lack of business.

Endeavor, Wis.—T. H. Dailey of Plainfield has sold his interest in the Endeavor theater to Sam Campbell, who now has exclusive control.

Prairie Du Chien, Wis.—August Panka has assumed control of the Metropolitan theater, operated for several years by V. M. Smrcina. The new owner will operate shows only three times a week.

Milwaukee, Wis.—The Pearl theater has been opened at Pearl and Mitchell streets and Fourteenth avenue by Manager Waschicheck.

Beloit, Wis.—Manager Matson of the Majestic theater has inaugurated a new policy. Stock has been succeeded by a strict moving picture feature policy. A five-piece orchestra will be used.

Boscobel, Wis.—The firm of Orton & Williams, which has been managing Hurd's Opera House, has been dissolved. Williams has taken over his partner's interest.

Port Washington, Wis.—J. Roob & Son have purchased the Nouveau theater from J. Ziller and B. E. Siebert. They have changed the name to the Grand and will operate under the name of the Grand Theater company, with William Roob as manager. When the house was reopened all persons over 15 were admitted free. It was impossible to entertain all, so it was planned to have the children as guests later.

Milwaukee, Wis.—"The Spoilers" played another return engagement in the city, running at the Orpheum for a week.

Milwaukee, Wis.—"Intolerance" was booked at the Davidson theater for the week of January 21.

Milwaukee, Wis.—"War Brides" was so popular at the Strand theater that Manager Phil O. Gross played a return engagement.

Thomas Daily Weds.

Plainfield, Wis.—Thomas Dailey, a local exhibitor, and Miss Elizabeth Battee were married here.

St. Louis News Letter

By A. H. Giebler, 4123 Westminster place, St. Louis, Mo.

H. R. Slocum With McClures.

ST. LOUIS, Mo.—H. R. Slocum, who has been appointed representative for the McClure productions, has established offices on the second floor of the Plaza building. Mr. Slocum is one of the old-timers in the film business in St. Louis, and was identified with the very first exchange that was established in the city. Mr. Slocum says he is very busy marketing the "Seven Deadly Sins" series just now, and that he expects to do big things with all of the McClure productions.

Selznick Office Opened in St. Louis.

St. Louis, Mo.—I. P. Rosenberg, representing the Midwest Photoplay corporation, of Kansas City, who control territorial rights for Missouri, Iowa, Kansas and Nebraska for the Selznick productions, has opened an office on the second floor of the Plaza building, at 3320 Lindell boulevard. Mr. Rosenberg is well known to the picture trade throughout the country, as he was formerly connected with the George Kleine exchanges as manager before that organization merged into the K-E-S-E.

Leo Levy With V-L-S-E.

St. Louis, Mo.—Leo Levy has been appointed traveling representative for the V-L-S-E exchange under the management of A. N. Webster, at 3630 Olive street. Mr. Levy has been selling film in the St. Louis territory for a number of years and has a large clientele of friends and customers among the exhibitors.

"A Daughter of the Gods" Opens in St. Louis.

St. Louis, Mo.—William Fox's "A Daughter of the Gods" opened at the Shubert-Garrick theater at the Sunday matinee, January 21, to a packed house. The lobby of the theater was jammed until after the last seat was sold, and many were turned away. The film is being put on in lavish style, with a thirty-piece orchestra and appropriate effects. Prices ranging from 25c. to $1 are charged.

"The Crisis" in Fifth Week.

St. Louis, Mo.—"The Crisis" is now in its fifth week at the New Grand Central theater, and the film played to packed houses all through the engagement, which is the longest run, outside of "The Birth of a Nation," of any film engagement in the city. Manager William Sievers, of the New Grand Central, says he will bring "The Crisis" back for a return engagement later in the season.

C. F. Hennessy With Bluebird.

St. Louis, Mo.—C. F. Hennessy has been employed as traveling salesman for Bluebird, and will travel in and out of the Bluebird exchange, at 2116 Locust street. Mr. Hennessy is well known to the film trade in the St. Louis territory.

WILL REMODEL GALE THEATER.

Manager A. J. Dix Has Signed 10-Year Lease on Building and Will Make Important Changes.

Mitchell, S. D.—Transformation of the Gale into one of the finest moving picture theaters in the state will be made within the next few months by Manager A. J. Dix, who has recently signed a 10-year lease on the building. The changes will give the playhouse a seating capacity of 650, an attractive stage and the latest features.

The building will be first extended to the alley. The floor will then be lowered to the street level and slanted to make every seat a desirable one.

The stage will be attractively designed and opera chairs will be installed on the floor. A modern heating and ventilating system will be added.

The exterior will be done in mahogany and white. A box office of plate glass is planned and a beautiful marquis with hundreds of electric lights, such as is frequent in the larger cities, will be built in front.

Mr. and Mrs. Dix will leave shortly for Minneapolis and Chicago to inspect theaters and get ideas as to the best improvements. These will be incorporated into the plans of the new Gale and the equipment purchased. It is expected that the alterations will be finished by May 1.

"Daughter of Gods" Opens Well.

Minneapolis, Minn.—"A Daughter of the Gods" began an indefinite run at Elliott & Sherman's Lyric theater here Sunday, January 21, at a dollar top. Manager F. A. McInerney secured a special orchestra to furnish the music for the big Fox film and despite a record snowfall and blizzard a good-sized crowd witnessed the initial showings of the feature. "The Crisis" show, which closed a four weeks' run at the Lyric January 20, is now in Iowa, but will return to the Twin Cities February 4 for a week's run at the Strand, St. Paul.

Filming the Mid-Winter Carnival.

St. Paul, Minn.—Twenty thousand marchers in carnival costume paraded for the benefit of moving picture camera men here on different occasions during the week of January 14. Representatives of the Selig Tribune and International-Pathe weeklies are here filming scenes of the preparations for America's largest mid-winter sports carnival to be held here the week of January 28, simultaneously with the national ski tournament. A special carnival three-reel feature is being made and will be distributed throughout the Northwest following the sports fete.

Three Clara Kimball Young Films at Once.

St. Paul, Minn.—Moving picture fans of this city are seeing considerable of Clara Kimball Young's work these days. Miss Young's Vitagraph feature "My Official Wife," played at the Majestic, January 18, 19 and 20, her World film "Without a Soul," opened a four day run at Starland, January 21, and "The Common Law" begins a week's run at The Strand, January 28.

"Masque of Life" Goes to Westcott.

Minneapolis, Minn.—The Westcott Film Corp. has secured territorial rights on the feature "The Masque of Life" according to an announcement by Manager E. A. Westcott. The film will be released immediately.

American Maid Co. Buys "Witching Hour" Rights.

Minneapolis, Minn.—The American Maid Film Co., Loeb Arcade, here has procured the right to distribute "The Witching Hour" in several Northwest states. E. C. Davis, manager of the American Maid Co. states that he will release the film immediately.

Business Notes.

Minneapolis, Minn.—Dr. P. H. Tallman, Long Prairie, Minn. has purchased an interest in the Gateway theater here and has assumed the management.

St. Cloud, Minn.—The Nemec theatre Co. here has been incorporated, Frank E. Nemec, president; John A. Henry, vice-president; and E. N. Nemec, secretary-treasurer.

Hurley, Wis.—Otto Lowry, Duluth, Minn. has purchased Carl J. Becker's interest in the Garrick theatre here.

Portal, N. D.—Harry Woodruc's new $6,000 theatre here will be opened to the public shortly.

Minneapolis, Minn.—Among the visitors to local exchanges the week of Jan. 14 were: Manager Schwahn, Eau Claire theater, Eau Claire, Wis.; J. B. Lerner, Strand, Eveleth, Minn.; Mr. and Mrs. C. S. Cone, Grand, Wausau, Wis.; H. S. Tammen, Yankton, S. D.; H. L. Walker and A. W. Walker, Orpheum, Aberdeen, S. D.; O. W. Root, Utopian, Brownsdale, Minn.

Twin City Exchange Changes

There Is Always a Manager Though Many Changes Occur—H. E. Friedman Leaves Pathe—Julius Bernheim Becomes Bluebird Manager—F. R. Sherrick Heads Local McClure Exchange—Other Recent Changes.

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—"Exchange managers come, exchange managers go, but business goes on forever." The week of January 14 broke all local records—for new exchange managers. Three new executives took the reins during the past seven days and exhibitors will add to their future letters the usual interogative sentence: "What's become of So-and-So?" There have been so many changes in exchange managers in Minneapolis the last few weeks that an exhibitor who had not been here since last spring, coming for a visit now, would feel like an immigrant.

Henry E. Friedman, for the past six months manager of the Pathe exchange, Produce Exchange building, resigned last week and left immediately for New York, missing a two-foot snowfall and blizzard by two days. J. E. Schwartzbein, who became Mr. Friedman's assistant when the latter came here, is now acting manager of the Pathe office and in all probability will remain in that capacity permanently. Mr. Friedman gave no reason for his leaving and his loss will be keenly felt. In the short time he was in the territory he made many friends and was a leader in most of the movements of the exhibitors and exchangemen alike.

Julius Bernheim has succeeded Harry Muir as manager of the Bluebird exchange in the Universal-Laemmle building on Hennepin avenue. Mr. Bernheim, who has been Mr. Laemmle's special Northwestern representative for about a year, is well known in the territory. Mr. Muir has not announced his future plans.

C. B. Price, Western division manager for the McClure enterprises, appointed F. G. Sherrick, former Mutual roadman, manager of the McClure exchange here, while in the city last week. Mr. Sherrick, a young man who has made a good many friends in the Northwest, has begun an energetic campaign to get first and second runs of the "Seven Deadly Sins" series in the Twin Cities, and following the signing of these contracts he will go after out-of-town business. Mr. Sherrick's office occupies space in the Triangle exchange, which will handle McClure shipments.

Twin City Legal Notes.

St. Paul, Minn.—The city council passed an ordinance recently which forbids exhibitors the privilege of placing lobby display frames or other advertising matter on the sidewalks. A rule to the same effect was adopted in Minneapolis early last spring. Mayor Irvin of St. Paul told club members who brought the matter to his attention on January 19, that he would have the city's police women view supposed "objectionable" film features and give him their opinions. The fact that St. Paul theaters have run a dozen so-called anti-vice films within the last six weeks gave club women opportunity to urge censorship.

What Exchange Men Are Doing.

Manager W. K. Howard of the Vitagraph exchange has booked Vitagraph feature in four of the seven Ruben & Finkelstein theaters in the Twin Cities.

Assistant Manager Hixon of the Metro exchange has begun a tour of the Dakotas, telling exhibitors about "The Great Secret," Bushman and Bayne serial.

Manager Otto N. Davies has returned from the monthly meeting of Metro directors.

Manager Harry Graham of the K-E-S-E exchange has called in his road men for a conference. Mr. Graham expects to book "The Truant Soul," featuring Henry Walthall, in one of Minneapolis' leading theaters that has never run a K-E-S-E feature before, shortly.

According to reports received by Manager Manie Gottlieb of the Favorite Feature Film Corp., "The Libertine" drew good houses in Des Moines. This feature has been booked in the Minneapolis Strand for the week of Feb. 4.

A Lively Pair for Any Exchange.

Minneapolis, Minn.—In the moving picture field "rapid rises" are numerous. Minneapolis has risen from a small distributing center to one of the world's largest in two years, incidentally several exchange managers have grown bigger mentally and financially in a very short time. Prominent among the younger exchangemen of the city who have reached the heights of popularity and success within the last year are Harry A. Rathner and Myron H. Conhaim, 29 and 27 years of age respectively. These two men are president and secretary-treasurer, respectively, of the Supreme Feature Film Co., Inc., the Unity Features Corp., and L. J. Selznick productions exchanges of the northwest.

Harry A. Rothner.

The Supreme exchange controls "Civilization" for six states, "Where Are My Children?" for five, and several other features; the Unity controls territorial rights on "Tweedledum" comedies, "The Lottery Man," "Marriage Bond" and other Unity features.

Myron H. Conhaim.

W. S. Baldwin is in charge of "Civilization's" five road shows and Lee A. Horn is managing the Selznick exchange for Rathner and Conhaim. J. S. Woodhouse is publicity manager for the three exchanges.

The Rathner and Conhaim business has increased so rapidly within the last six months that their offices have been increased from two rooms to an entire floor of the Northwest's largest film building and their assistants have increased in number from five to seventy-five.

Frank Thayer Away on Honeymoon.

Minneapolis, Minn.—Frank Thayer, manager of the Calhoun theatre here was was quietly married Jan. 16—in fact so quietly that none have been able to ascertain who Mr Thayer's bride is. The Thayers are now enjoying a honeymoon trip through the chilly Northwest.

Minneapolis, Minn.—"Blind Justice" at the New Garrick and Mary Pickford in "The Pride of the Clan" next door at the Strand vied for honors the week of Jan. 21 at fifteen cents admission.

New Theaters in Gulf States

Patrons in the New Orleans Exchange Territory Are Refusing to Attend Any But Pleasant Moving Picture Houses—Many New and Up-to-Date Theaters Are Being Built—Some Recent Examples.

By W. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—All over the New Orleans film exchange territory new houses are being projected or are under construction and, naturally a good many of the floorless, cheerless dumps that have insulted the name of theater, must give way. This movement is in response to the demand of the people and not because of any overpowering enterprise on the part of the managers. The people of the South are somewhat provincial. The personal touch is the magnet that attracts them. They are absolutely indifferent to the opinions of New York or any other locality. They form their opinions through observation and the reading of their local newspapers, and their opinions are not easily changed. Hence, when a community makes up its mind that a new motion picture theater is necessary, the building is not long in materializing. The question of money is always secondary. It is a habit of the southerner to pay more and get less than any other person on earth. And he enjoys the distinction. He will aid an enterprise that is likely to add to his pleasure and therefore it has been easy to finance new theaters.

At Placquamine, Lionel DeCroix, a young business man, is at the head of a company which is preparing to build a $40,000 theater of the latest style. At Natchitoches, Messrs. Levy & Suddath have had the new theater under operation for only a few weeks, but in that time they have demonstrated the soundness of their judgment in making an amusement investment to meet the demands of the people. Mr. Levy is one of the leading druggists of the town and Manager Suddath has made a study of the demands of the citizens to insure the success of his enterprise. The house seats 1,000 persons and it is a paying venture.

At Winfield, La., H. W. Linderman at the head of the Victoria theater has demonstrated that an enterprise owned by local persons can be made a financial success. The Victoria has just been finished and is doing a fine and increasing business.

At Canton, Miss., Messrs. Capiro & Levy have the contracts let for a new theater which will accommodate either road or picture shows. It is to be of the best construction and will meet the present requirements of the community.

Rayville, in the northern part of Louisiana, has long been downcast over its inadequate amusement facilities and at last a local stock company has been formed and a new theater is to be constructed at once. One of the wealthiest cotton factors in North Louisiana is at the head of the enterprise.

Over at Opoulousas patrons have had the choice of two theaters. Neither of them was all that might have been expected of a modern house. At last, headed by Dr. Shaw, a company of citizens bought out the opposition and proceeded to build a new and modern motion picture theater. They take a personal interest and pride in each feature that is shown and woe betide the exchange manager who attempts to run in a "cheese" on them. They watch the New Orleans reports on new pictures and govern themselves accordingly. All over the South the same spirit of progress is encountered and the picture business looks bright if the men who are directing it do not themselves muss it up.

Troublesome Changes in New Orleans

Some of the Local Exhibitors Annoyed by Chaotic Booking Conditions Due to Opening of the Strand and Realinem ents.

New Orleans, La.—The film program situation in the leading theaters was never in such a chaotic condition as it is at present. The early opening of the new Strand theater, which admittedly is to be a little the best in the way of a photoplay theater so far finished in the South, has caused a realignment of the entire film service in the first run field. Naturally all of the producers were anxious to book films in the new Strand, but of course the usual jockeying for advantage was inevitable. With this situation came the unrest as regards the Triangle service, which further complicated matters. The Triangle service has occupied an enviable position in this field. It was with this service that Manager Ernst Boehringer made such a phenomenal success in building up the Triangle theater until it was recognized as the leading theater of the city. Irregularity in the Keystone comedy service caused unrest and some dissatisfaction arose over the quality of recent Triangle releases.

On January 15 Manager Boehringer went to New York to endeavor personally to straighten out the complication. Meanwhile he had relinquished his contract for the Mary Pickford Artcraft pictures and they were taken over by Herman Fichtenberg, who will run them in his new Globe theater, where the latest release of the Selznick-Pictures, "The Foolish Virgin," featuring Clara Kimball Young, failed to score a photodramatic triumph. Mr. Fichtenberg also took on the Fox special pictures, the Fox service having been relinquished by the Empire theater where they had succeeded in maintaining a week run each, a thing heretofore regarded as an impossibility on Canal street. A new force that has come into the reckoning is the K-E-S-E feature releases which are being pushed with strong advertising at the Portola theater and are winning popular favor. The Pearce interests appear to be the only ones that are sitting steady in the boat and the Pearce houses are going along with dependable business, featuring World, Paramount and Metro pictures as standards.

"The Garden of Knowledge" Makes a Hit.

New Orleans, La.—"The Garden of Knowledge," a special feature, said to be a moral lesson on the subject of eugenics, has broken all exhibition records on Canal street. Up to January 15 it had run continuously at the Columbia theater for 20 days and appeared to be losing none of its pulling power. The record heretofore has been held by "Damaged Goods," which was shown at the same house by Manager Boehringer. Mr. Boehringer has purchased the state rights to "The Garden of Knowledge" for nine states and Manager Blankenship of the Columbia will take one of the two prints purchased in the deal on tour.

Getting "Great Secret" Well Started.

New Orleans, La.—One of the most remarkable successes that has attended the launching of a motion picture serial was that which has been won by Manager Karl A. Bugbee in his handling of the Metro production, "The Great Secret."

L. H. Bernard Succeeds With Theola.

New Orleans, La.—An example of marked success in the management of a theater is furnished in the story of the Theola photoplay theater under the direction of L. H. Bernard, the young man who assumed control of the house after it passed into the hand of Theodore Lala as owner and had been thoroughly rehabilitated and practically rebuilt. The Theola is situated in the "downtown" district and was formerly known as the Elysium. It is situated in a populous neighborhood and its form clientele had a fashion of occasionally manifesting displeasure at real or fancied shortcomings in the management in a manner that was more forceful than convincing. Nevertheless the residents of the district are heartily in favor of a good show house and they have attested this fact by bestowing a fine and increasing patronage on the Theola since it has changed hands. The chief endeavor has been to establish in that neighborhood a theater of which the people as well as the owners should feel proud and this has been done beyond the slightest suspicion of a doubt.

L. H. Bernard.

IN IOWA.

Theater Notes From All Over Iowa.

Des Moines, Ia.—F. Greenbaum, of this city, one of the owners of the Garden theater, the Strand in Omaha and the Garden, Family and Casino in Davenport, returned from Chicago the other day where he had been on business.

Cambridge, Ia.—Paul Turgeon of the Play House theater in Cambridge, has just returned home from an extensive visit in Kansas City and other southern points. He was gone about ten days.

Jewel, Ia.—George Peterson has opened his new Isis theater in Jewel and one of the finest little theaters in the state. It seats 320 people, is equipped with stage and orchestra pit, and is modern and up-to-date in every way. The front is of stucco and is said to be of a most unique design.

Muscatine, Ia.—Ludy Bosten, manager of the Amuzu theater in Muscatine, says that he paid out $7 for advertising the other day and received more benefit from it than from any other amount he ever paid out before. Mr. Bosten had 8,000 coupons advertising the serial "The Lass of the Lumberlands" printed at a cost of the above mentioned $7. Then he made a personal call on the leading baker in the city who every day sends out 4,000 loaves of bread, wrapped at the bakery. In return for screen advertisement this baker enclosed the coupons in his bread on Friday and Saturday of last week and Mr. Boston is still receiving favorable comments on his scheme.

Des Moines, Ia.—Frank Lamoile, formerly the manager of the Colonial theater in this city, and now with a vaudeville show on the road, will soon be in the city, he writes, to call upon his old friends. Mrs. Lamoile played the organ at the Unique theater here for several years.

Brooklyn, Ia.—Frank Green, of Brooklyn, is negotiating with the owners of the Alamo theater with a view of buying the suburban house.

Manly, Ia.—A. R. Clemmer, who formerly operated the Rex theater in Manly, and one of the theaters in Dubuque, and who is now attending Drake University, has

purchased the Rex theater on Twentieth and Clark streets. Mr. Clemmer is a businesslike young fellow. He is a member of a popular fraternity.

Cedar Rapids, Ia.—The manager of the Majestic theater in Cedar Rapids is boosting his serial "Patria" to the limit.

Dallas Center, Ia.—Charles Zuck has purchased the Lyric theater in Dallas Center from Hall Loess.

Minburn, Ia.—C. B. Basart has bought the Opera House in Minburn from J. D. Marriott.

Grundy Center, Ia.—O. B. Eells sold the Gem theater in Grundy Center to C. H. Johnston.

Iowa City, Ia.—A. Dunkle succeeds J. H. Harrison at the Past Time theater in Iowa City.

Ruthven, Ia.—O. D. Benjamin has purchased the Electric theater from Mr. Miller of Ruthven.

Webster City, Ia.—The Isis theater recently underwent a thorough remodeling. A. C. Schuneman is the owner.

Clear Lake, Ia.—C. Carrigher purchased the Electric theater in Clear Lake from D. C. Bramson.

Everly, Ia.—F. M. Wood sold the Forest theater in Everly to Chas. Blair.

Fonda, Ia.—Van Hooser and Layman have purchased the Amuzu theater in Fonda from Smith Bros.

Burlington, Ia.—Julius Seigel opened the Elite theater on 19th of January with Mutual star productions. The Elite has been closed for some six months.

Perry, Ia.—Crosby and Marcles, two Perry men, are negotiating for the sale of the Rex theater in that city.

Fort Dodge, Ia.—Mr. Awe of Julius and Awe, the owners of the big Strand theater in Fort Dodge, was in Rochester last week, his wife being under the famous physicians' care there.

Kansas May Lower Censor Fees

State Legislature Expected to Leave Censorship Law Very Much As It Is—Removal of Censor Headquarters to Kansas City Is Expected and a Reduction in Fees for Viewing Hoped for.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

TOPEKA, Kan.—The present prospect is that the state legislature of Kansas will not entirely do away with the censorship law—nor make it any more onerous. It may, in fact, reduce some of the hardships. One feature of a bill now before the legislature is the moving of the censors' headquarters to Kansas City, Kan., where they will be more convenient to the exchanges, and where the expense of presenting pictures for censorship will be reduced. There is also prospect of a lowering of the censorship fees in addition to the elimination of part of the cost of getting the films to the censors. It is said to be likely that a new board will be appointed, that probably would not be quite so inclined to cause discussions over pictures.

Town of 3,000 Has An Exchange.

Oswego, Kan.—What is believed to be the smallest town in the United States to boast of an exchange is Oswego, Kan. With a population of but three thousand, this town is quite proud of a firm known as the S. & A. Film Company. C. H. Becker, who has been connected with various film exchanges in Kansas City, is manager and owner of this little company. Kansas rights have been obtained on various pictures, most of which were formerly handled by the Monarch Feature Film Company, of Kansas City. A mailing list of all Kansas has been obtained and Mr. Becker is sending out heralds and advertising matter on all pictures. A small inspection and shipping department is maintained.

All Day Show in Village.

Butler, Missouri.—This village has a population of but 2894 people, but J. M. Rosier, who owns the moving picture show here, is running an all-day show. On every week day he begins at 1 o'clock and runs straight through until 11 at night. Short reels, Universal and General pictures, comprise the program. Very few features are used, but the people always come around. There is another house in Butler; it plays features, and good, big features, but it does not run all day. Mr. Rosier has no competition.

Manager Hicks' Three Reel Feature.

Kansas City, Mo.—J. W. Hicks, manager of the General Films at Kansas City, has called in J. W. Tillory, traveling salesman for Missouri, and George H. Ware, traveling stalesman for the State of Kansas, to hold a conference relative to the special release of the Broadway Film Company's "The Valley of Lost Hope." This picture was originally a five-reel feature, but has been cut down to a three-reeler. Mr. Hicks says he hopes this picture to prove a pet theory of his—that a feature doesn't have to be a multiple reel affair. A large number of bookings have already been secured.

Theater Notes from Here and There.

Wichita, Kan.—C. W. McCallister, of Wichita, Kan., owner of the Star theater, is going to open a theater seating two thousand. Vaudeville and pictures will be run.

Springfield, Mo.—Jack Truitt, of the firm of Truitt & Corbett, owning shows at Moberly and Sedalia, has recently taken the Jefferson theater at Springfield. They are running vaudeville and pictures.

Seldon, Kan.—R. W. Seldon of Seldon, Kan., will open a fairly large theater at Seldon about the first of February.

Chanute, Kan.—Tom Summers of Chanute, Kan., is installing a modern theater at Chanute for photoplays only.

Sedalia, Mo.—W. M. Johnson, a rather successful colored man of Sedalia, Mo., is building a theater for colored people only. This will be the first of its kind there and will furnish an example of what can be done for the colored race by one of themselves.

Eldorado, Kan.—E. B. Munsen of Eldorado, Kan., has completed a contract for an expensive theater to be built immediately. It will have a large seating capacity and will run the very newest pictures, including features.

Sharon Springs, Kan.—Mrs. H. Pope of Hugo has purchased the Princess theater at Sharon Springs from W. A. Root.

Galena, Kan.—The Gem theater has opened at Galena.

Cameron, Mo.—H. I. Miller has sold a half interest in the Crystal theater at Cameron to M. P. Berry, formerly of Kansas City.

Hamilton, Mo.—A. J. Webb and J. W. Herndon of Kansas City have bought the Rex theater at Hamilton, from B. M. Hicks.

Fort Scott, Kan.—G. W. Blubaugh is remodeling the Vaudette theater at Fort Scott, Kan. He will reopen with "War's Women."

Kansas City, Mo.—Mrs. M. C. Smith, a successful woman exhibitor, owner of the Pictureland at Fort Scott, Kan., was in Kansas City recently.

Hastings, Neb.—The Wonderland theater at Hastings, Neb., has closed for repairs and enlargement.

Des Moines Exchanges' New Credit Rules

The Newly Formed Credit Association Adopted a New Set of Rules on January 17—Explanatory Circular Sent Out.

By Dorothy Day, Des Moines Tribune-Register.

DES MOINES, IA.—The newly formed Des Moines Film Men's Credit Association has held its first meeting on Jan. 17. Next week the officers and future plans can be reported. Meanwhile all the Des Moines exchanges are sending out the following (in part) circular to their exhibitors:

Effective January 22d, 1917.

. . . The film exchanges . . . members of this Association agree to arrange their bokoings so that booking sheets will be mailed to exhibitors one week in advance.

If a cancellation or omission is desired, a written notice should be given to reach the exchange at least two weeks prior to the date . . . unless different contracts are already in effect. This will enable the bookers of all exchanges to make use of the most desirable subjects and will prevent the oft-repeated waste of leaving film on the shelves, which many exhibitors would have liked to have in place of what was booked them.

Cancellations reaching the exchange after the specified period will be honored, but a charge for the program will be made as if no cancellation has been received. The members of the Film Men's Credit Association feel and are sure that this rule will benefit the showman who attends to his bookings in business-like manner and will work hardship only on the man who carelessly fails to realize that once a film is booked it is not available to anybody but the exhibitor it was intended for. The saving in clerical work alone that will result from the observance of this rule will enable every exchange to give better, more dependable service, entirely aside from the saving it will mean to exhibitors in express charge for paper that will not be used . . . Des Moines, Iowa, January 17th, 1917.

FILM MEN'S CREDIT ASSOCIATION.

Des Moines Exchange Notes.

Mutual.—At the Mutual exchange, Manager Ballantyne says it will now be possible for the exhibitor to show "The Diamond from the Sky" in one night as an eight reel feature or on two nights in four reel installments, if he desires.

Pathe.—L. A. Sheridan, manager of the Des Moines Pathe exchange, accompanied C. W. Ross, Pathe road man, over his territory last week. And M. J. Frisch, branch booker of the Pathe, visited a few towns in the Des Moines territory last week with the new serial "Patria," which begins its Des Moines run at the Palace Wednesday and Thursday, the 24th and 25th.

General.—C. W. Stombaugh of the General exchange made another flying trip to Omaha over Sunday, the 21st.

The General exchange was not the only one to make complaint of the poor business over the state. The cause is the terribly cold weather and the country roads being almost impassable for pleasurable traveling.

Universal.—At the Universal, poor business is again the cry, but enthusiasm over the bookings on "Eagles' Wings" rather contradicted the poor statements. Manager Lederman announced that the big feature was booked almost solid up until the 28th of March. He told of a novel advertising feature that he furnishes the exhibitors booking "Eagles' Wings." It is a framework built of compo board, painted steel gray and so built as to resemble most closely one of the forward cars that are the noticeable feature of all the war pictures.

Metro.—Manager Mayer at the Metro exchange seemed pleased over his bookings on the big Metro serial "The Great Secret" that made its bow to Des Moines fans at the Garden theater Wednesday and Thursday, the 17th and 18th.

Two New Denver Exchanges Open

McClure Company's Headquarters Are With Triangle Company—Selznick Offices on Walton Street—Local McClure Business to Be Directed by W. B. Glasser —Branch May Be Established at Salt Lake City.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—Two new additions to Denver's film family were made this week. McClure's superpictures moved in early in the week and the Selznick company followed a few days later. The McClure company took up its headquarters in the office of the Triangle company in Champa street while Selznick opened quarters at 1541 Welton street on Exchange Row.

Ben S. Cohen of New York, personal representative of Mr. Selznick, is in Denver to establish the latter office. He is now surveying the local field and will announce a Denver manager within the next week. He will remain until the work of the exchange is well under way. The local office is a direct branch of the New York office and Mr. Cohen announces that it will carry out the Selznick policy of aiding the exhibitor in every way possible. The Denver exchange will be the headquarters for Colorado, Wyoming, Utah and New Mexico.

W. B. Glasser in Charge of McClure Office.

W. B. Glasser, a widely known and universally liked film man, has been placed in charge of the McClure office, which will have charge of all the bookings in Colorado, New Mexico, Montana, Wyoming, East Nevada, the Black Hills in South Dakota and Western Kansas and Nebraska. He probably will establish a branch in Salt Lake to expedite the handling of films in the Western section of his territory. All McClure pictures will be released through the Triangle Exchange, the office and shipping forces of Triangle handling the booking and shipping of films.

Of Course, It's Decker.

Denver, Colo.—Through some error the correspondence in the issue for January 20 credited James Thompson with the management of the Swanson and Noland theater, the Majestic, in Grand Junction, Colorado, and consequently with the conduct of the Movie Fan. Readers who follow Advertising for Exhibitors department know Mr. Decker too well to be told otherwise, but as a matter of record Charles Decker was and is the manager of the Majestic, and editor and business manager of the Movie Fan. Mr. Thompson was formerly employed at another house in Grand Junction, and had nothing to do with the Majestic or its publication.

Roscoe Arbuckle to Visit Denver.

Denver Colo.—Simultaneous with the announcement in the Moving Picture World of the signing of Roscoe Arbuckle by the Paramount word was received by wire in Denver that the well known comedian will pay this city a visit in the near future. That the news created a flurry among local exhibitors and screen devotees is putting it mildly.

Milton S. Cohn, local manager for Paramount, immediately began preliminary plans for a big banquet and the well known actor will be given a reception that he will not soon forget.

The date of his arrival in the city is still uncertain and until more definite information is received further arrangements cannot be made, but Manager Cohn says that Arbuckle's visit will be made the biggest thing in the history of the moving picture industry in the city.

Tom Bucy Opens Theater at Scotts Bluff, Neb.

Denver, Colo.—Tom Bucy, of Sterling, Colo., who recently completed the organization of a company to operate a string of moving picture theaters in Colorado, Kansas and Nebraska, finished work on the Queen at Scott's Bluff, Neb., and threw it open to the public January 1. Those who have seen the new house declare that it is the best between Omaha and Denver. It embodies the last word in architectural perfection and is elaborately decorated both within and without. It would do credit to a city many times the size of Scotts Bluff, which has a population of 7,000.

The Queen seats 825 people. Its equipment is of the most modern and no feature that would add to the comfort and convenience of its patrons has been overlooked. A six piece orchestra furnishes the music, which is especially arranged to fit each picture.

On account of his new responsibilities Mr. Bucy has engaged H. V. Side, former member of the vaudeville troupe of Side and Side, to manage his Lyric theater at Sterling, Colo.

New Theaters Nearby.

Bayard, Nebr.—L. F. Flower of Bayard will begin work on the construction of a first class moving picture theater. It will be patterned after the Queen at Scotts Bluff.

Haxtun, Colo.—This town of 450 inhabitants is the proud possessor of a new moving picture theater. It has 350 seats, which according to its owner, I. W. Hartwell, already is insufficient to accommodate the crowds. The theater has been named the Gaiety.

Yuma, Colo, was without amusement for several weeks because of a cyclone which struck the town. With a view to preventing a recurrence A. B. Conant replaced the old structure with one built entirely of steel and concrete and he defies any wind storm to budge it. The new theater is known as the Gem. It has 350 seats.

Berthoud, Colo.—Mrs. J. E. Brinkley and son of Berthoud have just completed a theater. The building is of cement even to the operator's booth, which is equipped with two new model projecting machines. It has 350 seats.

Walsenburg, Colo.—The old Empress theater at Walsenburg has been completely remodeled by Archie Levy, its new owner, and reopened this week under the name of The Strand. Its capacity was enlarged to 500 seats.

Alamosa, Colo.—The Isis at Alamosa has reopened after being thoroughly remodeled. A new front was built and the interior entirely redecorated. It now is one of the most attractive moving picture houses in the San Luis valley. It is owned by Frank Kelly, who also is proprietor of the Empress and Photoplay in Salida. A. A. Kelly, a brother, manages the Alamosa theater. He is the owner of the Isis at Ouray, Colo., which is managed by his son.

Springer, N. M.—The Rosefeld Mercantile company has opened a moving picture theater at Springer, N. M. It has been named the Strand and has accommodations for 500.

New Wyoming Picture Houses.

Casper, Wyo.—H. F. Brennan opened his new Lyric theater at Casper, Wyo., January 5. It has 500 seats and is strictly fireproof and modern throughout.

Thermopolis, Wyo.—The Maverick theater at Thermopolis, Wyo., was opened on Christmas Day. It was designed and built by its owners, Hetherington and Shibe.

Casper, Wyo.—W. R. Sample of the Isis theater at Casper, Wyo., will soon close his house for the purpose of rebuilding and remodeling. Improvements to cost $20,000 are contemplated. The theater when finished will have a seating capacity of 1,250.

Lander, Wyo.—James Buckley is building a new theater at Lander. He plans to complete the work in time to open on March 1. The house will be a model for comfort and convenience. It will be furnished with all the latest equipment and will have a capacity of 350 seats.

Torrington, Wyo.—A new moving picture theater has just been completed at Torrington. It has been named the Lyric. W. H. McDonald is its owner and manager.

Northern California News.

Gilroy, Cal.—Arthur Hansen, of the World theater, has returned from the Panama canal zone and has succeeded his brother, Joseph A. Hansen, as manager.

San Anselmo, Cal.—J. P. Manning, recently elected to the state legislature, has sold the San Anselmo theater to Roger J. Rourke and has gone to Sacramento.

Vallejo, Cal.—P. J. Hanlon, who conducts the Strand theater, has gone east on an extended trip and will investigate the manner in which moving picture houses are conducted elsewhere.

Davis, Cal.—A. J. Tufts, whose theater was destroyed by fire some time ago, has erected a new one and this was opened about the middle of January as the Rex theater, as the former one was known.

Eureka, Cal.—J. Van Sant, Jr., of the Empire theater, recently erected one of the largest signs in that section of the state, a special city ordinance having been necessary before the work could be done.

Colfax, Cal.—S. K. Williams, who formerly presented moving picture shows once or twice a month, has adopted the policy of giving two shows a week, featuring Paramount service, and has found the plan a success.

Paso Robles, Cal.—In addition to having made extensive improvements to the Bell theater, Manager W. W. Walker has purchased a Wurlitzer organ and has made extensive improvements in the projection department at a considerable expense.

Alpaugh, Cal.—Frank M. Reep has purchased the interests of R. W. Horner in the Alpaugh theater, a house that was erected about a year ago.

Ukiah, Cal.—J. L. Davis, formerly of Angels Camp, has purchased the Victory theater and will take possession on February 1.

Oakland, Cal. — The Reliance theater, taken over by Sheehan & Lurie of San Francisco the first of the year, is to be known as the Rialto theater.

Burlingame, Cal.—George Roy, of the Burlingame theater, has purchased a Fotoplayer, this being the third one of these instruments he has bought for this theater, each succeeding one being a larger model.

Film Men Visit Nevada.

San Francisco, Ca.—Nevada, with its deep blanket of snow and below-zero temperatures, has been the objective point of a number of film men of late, who state that business there is quite satisfactory, in spite of weather conditions. "Doc" Hart, representing the California Film exchange, has returned from the Sagebrush State with a good list of contracts, as has Charles I. Luntz, who went there to make a cleanup on the comedies and De Luxe Super-attractions of Fox Film. Louis Hyman, of All-Star Feature, has also returned from that state, as has B. R. Keller, representing Pathe, and Mr. Powell, with the World Film.

H. C. Oastler, who recently opened the American theater at Winnemucca, Nev., has taken over the Nixon opera house at that place.

The A. & B. theater at Tonopah, Nev., is now being conducted under the management of William Evans, formerly chief of police, while a new house is to be opened at Mina by P. A. Simon.

Many Film Men Visiting Exchanges.

San Francisco, Cal.—The clear weather since the first of the year has served to bring an unusually large number of ex-

hibitors to this city, among whom have been the following: Val W. Hearn, Lyric theater, Fresno, Ca.; C. C. Kauffmann, of the Gem theater, Colusa, Cal., who has been buying supplies; W. B. Martin and wife, of the Star theater, Modesto, Cal.; Alexander T. Case, of the Maywood opera house, Corning, Cal.; R. Sturcke, of the Rose theater, Roceville, Cal.; F. H. Smith, of the Empress theater, Lindsay, Cal.; Pezzaglia Bros., of the Netherlands theater, Rio Vista, Cal.; J. J. Wood, of Anderson & Wood, who has been arranging bookings for a new house to be opened at Redding, Cal., and Mr. Howard, of the Gardella theater, Oroville, Cal. Mr. Tucker, who conducts four houses at Boise, Ida., has also been here purchasing supplies, as has been Oscar T. Bergner, of Ashland, Ore. During the absence of Mr. Bergner his house is being conducted by his wife, who is declared to be securing better results than he was able to.

Change in Exchange Management.

San Francisco, Cal.—Mark E. Leichter, vice-president and general manager of the De Luxe Lasky Film, has resigned his connections with this concern to engage in business on his own account. The business of this recently established film exchange will be carried on under the direction of Mark A. Lasky. The "Witching Hour" has been booked at the Portola theater for the week of January 28, while the "Lash of Destiny" will be shown a week sooner at the Market Street theater.

K-E-S-E Service News.

San Francisco, Cal.—A trade showing of "The Truant Soul," featuring Henry Walthall, was made recently and a number of very important bookings followed, including service for the Kinema theaters of Fresno and Oakland. C. A. Robinson, formerly salesman and bookkeeper of the Seattle office, has been brought here to fill a like position, on account of the increase in business, and A. E. Beck has been added to the traveling staff.

San Francisco Sees "Patria"

City's Social Leaders Are Guests of William Randolph Hearst at Premier of "Patria"—Palm Court in Palace Hotel Has Never Seen a More Brilliant Gathering—Jewels and Beautiful Gowns.

From T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, Cal.—On the evening of January 17 the premiere of the new serial "Patria" took place in the famous Palm Court of the Palace Hotel before one of the most noteworthy gatherings of local society in many years. Two thousand persons were the guests that evening of William Randolph Hearst, since the affair had already been planned before the consolidation of the International and the Pathe Exchange, Inc. The event was one that would satisfy even the most ardent devotee of the silent drama and illustrated in a striking manner the fact that moving pictures have taken their plae with the finest forms of entertainment. A first night at the opera could not have attracted a more brilliant gathering, nor brought forth a more wonderful display of gowns and jewels. The list of guests read like the social register of the city and in addition there were many from Oakland, Berkeley, Burlingame and other suburbs included in the Greater San Francisco.

Before the presentation of the first three episodes of the serial, which composed the film offering of the evening, several concert numbers along patriotic lines were rendered by the Imperial Theater Orchestra, under the direction of Gino Severi, and incidental music by this orchestra accompanied the pictures. The premier commenced at half-past 8 and at that hour the great marble-tiled hall was filled to capacity, with an overflow into the lobby and halls. Dozens of dinner parties preceded the event, and following the showing of the pictures society made merry at a number of dancing parties.

The San Francisco Examiner devoted a full page the following morning to the event, giving a long list of guests, with a description of some of the most striking gowns worn and a list of some of the most notable dinner parties. The success of this premiere for the city's society folk was due to the careful planning by H. L. Knappen, now with the Pathe Exchange, Inc.; H. E. Lotz, manager of the local branch of this exchange; J. A. Partington, manager of the Imperial theater, where it will be shown, and to the management of the Palace hotel.

Picketing Case in Court.

Sacramento, Cal.—The question of whether or not a court may punish for contempt, without trial, a person not a party to the suit, who violates the terms of an injunction will be decided by the State Supreme Court. The question is involved in the case of Charles E. Berger, who has been adjudged guilty of contempt by a superior judge upon the showing that he performed picket duty outside of a moving picture house of that city after an injunction against picketing had been issued against the Motion Picture Operators' Union.

X. K. Stout Retires from Mutual

San Francisco, Cal.—X. K. Stout, who has had charge of the local Mutual exchange for the past two years, has accepted a position as assistant to Manager J. R. Crone of the American Film Manufacturing Company at Santa Barbara, Cal., and will leave for the studio in about two weeks. He will be succeeded here by W. G. Drummond, now of the Los Angeles office, and the place of the latter will be filled by N. E. Levi, at one time of this city.

Fashionable Gathering at San Francisco Premiere of "Patria" Jan. 17, 1917.

Seattle Exchanges in Sunday Closing Fight

Washington Theater Managers' Association Persuades Exchange Men to Lend a Hand in the Fight Against Sunday Closing.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, Wash.—At the weekly luncheon of the exchange members of Seattle on January 16 Ed Fisher, secretary of the Washington Theater Managers' Association, waited upon the exchange managers to enlist their support in the fight which all theater managers intend to make against the Sunday closing issue, which is soon to be brought up in the state legislature. Mr. Fisher was assured by the film men of their desire to do all they could to oppose the measure, and a committee was appointed to see what could be done in the way of co-operating with the theater managers.

Robinson & Walker to Import and Export Film.

Seattle, Wash.—"Robinson & Walker, Imports and Exports," is the new sign which has just made its appearance on the door of 556 Stuart building. Their business will be carried on chiefly between Seattle and Sourabya, Java, and they intend to make a specialty of exporting film to that island. A. W. Walker has just returned from the East, where he was busy purchasing films and making connections for the firm. The features and serials which they now have ready to start across the Pacific are "The Ne'er Do Well," "The Fall of a Nation," "The Crimson Stain Mystery," "The Mysteries of Myra" and "The Girl from 'Frisco." They have also closed for the Criterion program.

John J. Robinson, senior member of the firm, is thoroughly acquainted with business conditions in the Orient through sixteen years' residence there. Manila was his home for fourteen years and he has spent the last two in Java. He was in the film business during the last six years in Manila, and that was his occupation while in Java. He still maintains an office in Sourabaya, Java, which is looked after by his partner on that side of the Pacific, Mr. Pezarro.

Mr. Walker, on the other hand, may be said to be more familiar with the film business in the Northwest than almost any man in Seattle, since he is the oldest film man here but one. He first started in with Warner Features when they opened an office in Seattle several years ago. Later he became manager of the Seattle office of the United.

Theater in Kent Changes Hands.

Kent, Wash.—E. F. Soice has just purchased the Dream theater and will open it soon with a first-class picture program. Mr. Soice bought the house from Mr. Atkinson.

De Luxe Gets "Panthea" Rights.

Seattle, Wash.—Al Rosenberg has just received a wire from his brother Mike in New York that he has closed for the Northwest rights to the new Norma Talmadge feature, "Panthea."

Columbia Theater, Renton, Reopened.

Renton, Wash.—E. E. Belloir has bought the Columbia theater and is reopening it this week. Waring & Finch of Seattle furnished the new equipment. Mr. Belloir is one of the oldest exhibitors in the territory, this being the twenty-sixth theater that he has owned.

Seattle International Moves to Pathe.

Seattle, Wash.—Following the recent announcement from International headquarters in New York that hereafter International pictures will be booked through Pathe exchanges, the newly established office of the former company moved from its rooms at 1214½ Third avenue to 248 Central Bldg., which is the address of the Pathe Seattle office. Manager Fred H. Locher and Assistant Manager L. M. Hyslop have so far been retained by Manager Quimby of the Pathe forces, and C. E. Waite, who was traveling representative for International out of Seattle, is now traveling for Pathe out of Portland.

Ben Bloom Appointed Justice of Peace.

Seattle, Wash.—Picture men are fast taking their rightful place of prominence in local affairs all over the world. Even in conventional Canada people are beginning to realize the importance of men in the industry. Al. Bloom of the Reelplay Features had a letter this week from his brother, Ben, who has a film exchange in Winnipeg, stating that he had been appointed justice of the peace.

Seattle Personals.

Seattle, Wash.—E. R. Redlich, coast division manager for Fox, left Seattle this week for a business trip through Oregon.

Visitors on Seattle's film row were: Edwin F. James of the James Broadway and the Majestic theaters, Portland, Ore.; E. T. Jackson, exhibitor of Juneau, Alaska; H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo theater, Tacoma; W. G. Ripley, exhibitor of Aberdeen, Wash.

Local Program Notes.

Mount Vernon, Wash.—The great attraction in Mount Vernon this week is "Ramona," which is playing at R. K. Dunham's Rex theater.

Seattle, Wash.—Manager Jensen of the Coliseum and Manager von Herberg of the Liberty, acting for the Greater Theaters company, have signed a contract with E. R. Redlich, coast division manager, for the new Fox comedies and Fox features. The first feature shown under the new contract is playing at the Liberty this week. It is "The Island of Desire."

Portland News Letter

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

All Paper Must Be Bought.

PORTLAND, Ore.—Hereafter no more paper will be rented by exchanges to exhibitors. It must all be bought outright and the price is ten cents a sheet. The reason given by the exchanges is the high cost of paper, lithographing and mounting.

The movement seems to be a concerted one, although the new policy is going into effect with various exchanges on different dates. Exchange managers say they have orders from Seattle or the East to make the change.

Stage Burns—Audience Stays.

Aberdeen, Wash.—The stage and dressing rooms of the Grand theater were damaged by fire January 18 while the theater was full of people. The audience believed the noise of the fire department and the flames back of the screen to be a part of the motion picture that was being shown. An outside chimney had to be demolished before the fire could be extinguished and it fell just as the fall of Babylon was being depicted in the film. The damage to the theater was slight.

"Kirk" in Spokane.

Portland, Ore.—A. S. Kirkpatrick, road man for the Mutual, has been temporarily transferred to Spokane territory. Jay Harrington will work out of Portland temporarily as special serial salesman.

La Grande Opera House Burns.

La Grande, Ore.—The Union opera house was destroyed by fire January 18, the loss being about $6,000. Joseph Yorkasen was the owner. The opera house was one of the old theater buildings of the city.

Unity Theater Reopens.

Portland, Ore.—The Unity theater, formerly successfully conducted by L. Michel, has been reopened by Herald & Heavens. They have made considerable alterations in the house, installing a new heating plant. It was the failure of the old heating system that closed the house. Mr. Michel had made the Unity a big community factor in the Arleta district.

Metro Traveler Returns.

Portland, Ore.—W. A. Crank, traveling representative for Metro for the past year or more, returned to Portland recently after a sojourn of ten weeks in Butte and Salt Lake territory. He reports a successful trip for his concern. He left Portland to join Manager Kerr in Seattle.

Jensen in Portland.

Portland, Ore.—C. S. Jensen, of Jensen & Von Herberg, Seattle, was a recent visitor in Portland, taking temporary charge oof the company's theater, the Columbia, during the absence of the manager. Mr. Jensen is enthusiastic about the new Jensen & Von Herberg house in Butte and anticipated going there after a few days in Portland.

Heard on Film Row.

Portland, Ore.—M. B. Donovan has taken back the Portsmouth again.

Grant's Pass, Ore.—J. M. Casey has bought out Clark Morey at the Bijou.

Portland, Ore.—Censors condemned "It May Be Your Daughter," six reels, by the Moral Uplight Society of America.

Harry Murdock has bought the Opera House from R. J. Brund & Sons.

Portland, Ore.—W. W. Johnson, connected with Hearst pictures, was in Portland recently syndicating the story of "Patria." The reels are now at the Pathe exchange. Mr. Johnson left Portland for New York city.

Pendleton, Ore.—H. G. Mapes is now manager at the Alta.

Glenwood, Wash.—H. F Kuhnhausen has opened a small show house here

Spokane News Letter

By S. Clark Patchin, E1811 Eleventh avenue, Spokane, Wash.

Pendleton Roundup Films at the Clemmer.

SPOKANE, Wash.—Motion pictures of the Pendleton roundup of 1916 will be shown at the Clemmer theater Sunday, January 28, and two days following. A more comprehensive and clearer record of the event was taken by the cinema camera this year than ever before, according to reports, and the screen exhibition is more interesting.

The pictures show all of the bucking contests, bulldogging, steer roping, cowboy and cowgirl races and fancy riding. Thousands of Indians and all the other features that have made the Pendleton show famous all over the United States are also shown.

Spokane Film Brevities.

The first of the series of De Luxe films, entitled "The Price of Silence," with William Farnum in the lead, from the studio of William Fox, was shown to large audiences at the Casino.

Marguerite Clark in "Snow White," played to large crowds at each performance at the Clemmer.

Manager Ralph Ruffner of the Liberty theater extended the courtesy of the house to Miss Fell and Miss Schofield, to speak in the interest of their mission to America. They are English women who are here soliciting funds to aid the French children and keep them from starving.

MORE SAN FRANCISCO ITEMS.

Frederick Mercy Here for Posters' Convention.

San Francisco, Cal.—Frederick Mercy, who owns all of the theaters at North Yakima, Wash., and who recently purchased the bill posting plant there, was a recent visitor in this city to attend a convention of bill board owners. He has four theaters in North Yakima and tells an interesting story of how he secured a foothold in that city.

He was formerly the owner of a small house at Georgetown, but sold that in 1913 and went to North Yakima, where he bought the Majestic theater, which had a seating capacity of 400. Four other theaters were being operated, but these closed one by one, owing to the aggressive campaign of Mr. Mercy, who enlarged the Majestic at a cost of $40,000. Opposition then cropped up and a large theater was erected by outside interests, but after a year this was taken over and is being conducted as a combination moving picture and vaudeville house. A smaller house is also conducted as a moving picture theater at 5 and 10 cent prices. The Opera House is used for road attractions and such feature pictures as those released by the Artcraft Pictures Corporation.

"War Brides" Filling Alcazar Theater.

San Francisco, Cal—The Alcazar theater, on O'Farrell street, one of the leading stock houses of California, is now being used as a moving picture theater, and film attractions will be given an indefinite run. With Nazimova in "War Brides" this house opened on the evening of January 15 and a more successful first night never inaugurated the run of a moving picture in this city. The theater was filled to capacity and round after round of applause punctuated the telling points in the drama. The dramatic critics devoted much space in the daily press to the production, which was universally hailed as being the most powerful in its range of human emotion ever shown upon the screen. Sol L. Lesser, who controls the rights to the production in this territory, plans to follow it at the Alcazar with "Civilization," and will probably show the "Garden of Allah" there also. "War Brides" is being shown at admission prices of 25, 50 and 75 cents.

MORE IOWA STATE NOTES.

Interstate Film Company News.

Des Moines, Ia.—C. W. Jeffries is no longer the acting manager of the Interstate Film Company and Abe Frankel, one of the owners, will act in his place, ably assisted by Miss Laura Taft, the daughter of C. C. Taft, one of the heaviest stockholders in the company.

Hugh Bennett, formerly the manager of the Unique and Strand theaters in this city, is covering the state with the Mutt and Jeff cartoons and "The Marriage Bond," the company's pictures. He has been in Dubuque and all the river towns and states that the general cry is again—poor business. But in spite of the fact he claims that the Mutt and Jeff cartoons are taking hold splendidly and that the numerous bookings for the 500 feet of comedy are absolutely surprising.

Business Items.

Des Moines, Ia.—W. C. Preller, well known in this city, was in Des Moines a week ago, leaving after a short stay to assume the managership of the Triangle office in Detroit. Mr. Preller was until recently the manager of the General Film Exchange in Minneapolis.

Des Moines, Ia.—L. Prosser, manager of the Motion Picture theater at Fort Des Moines, is feeling mighty good over the return of the militia men and the resultant rushing business.

Vancouver Supports Week Runs of Features

Better Productions Are Being Kept for Whole Week in Neighborhood Theaters and Often Have Second Three-Day Run Downtown.

By E. C. Thomas, 821 Rogers Bldg., Vanc ouver, B. C.

VANCOUVER, B. C.—The tendency to book exceptional pictures for extended runs is in full force in this city, and many of the better productions have been put on for a full week at local theaters. More than this, some of them have gone into other downtown houses on the following Monday for three-day runs, giving practically a continuous run of nine days. When it is considered that the business section occupies a comparatively small era, and that Vancouver is not a particularly large city, the drawing power of pictures which can hold up under this extended downtown booking, in addition to playing other dates in suburban houses, is conclusively shown.

The following are some of the productions which have recently been booked for week runs: Clara Kimball Young's "The Common Law," Triangle's "Shell 43," and Mary Pickford's first Artcraft production, "Less Than the Dust," at the Rex theater; the Fox "Romeo and Juliet" at the Dominion; "The Dumb Girl of Portici" (Universal), at the Globe, and "Cabiria" at the Avenue.

On the other hand, however, the experience of Manager Hector Quagliotti of the Colonial theater has shown that in this city, at least, regular program features cannot be put over successfully on a general policy of week runs. After giving this a thorough trial Mr. Quagliotti has gone back to the practice prevailing in all other Vancouver downtown houses—running regular releases for three days each.

Mutual Pictures to Be Released Here.

Vancouver, B. C.—The World correspondent is informed by Manager C. R. Dippie of the Mutual office that advices just received from Chicago indicate that hereafter new prints of the Mutual features will be released either in Vancouver or Calgary, instead of working their way westward to these cities after having been shown in the territory further east. This will be a distinct advantage to the local office, as many subjects which have been received in the past have arrived considerably the worse for wear.

W. W. Armstrong Goes to Seattle.

Vancouver, B. C.—W. W. Armstrong, who recently sold his Fairview theater here, has gone to Seattle to represent Superpictures in that territory, under C. B. Price, formerly Mutual general manager for Canada. but not in charge of Superpictures distribution from Chicago to the Coast. Mr. Armstrong will work in conjunction with the Seattle Triangle branch.

Special Children's Shows in Edmonton.

Edmonton, Alberta.—During the showing of the Bluebird feature, "Gloriana," featuring little Zoe Rae, Manager Frank McQueen of the Garland theater gave two special children's matinees, starting at 4 p. m. on successive days. At these performances all children accompanied by an adult were admitted free.

Will the Hearst-Pathe Weekly Be Permitted?

Vancouver, B. C.—With the amalgamation of the distributing forces of the Pathe and International programs, and the combining of their news weekly into one issue under the name of the Hearst-Pathe News, the question of the future status of this topical subject has come in for considerable discussion. While it, of course, succeeds the Pathe News, it also succeeds the International Weekly, and thus would seem to come under the ban which has been placed on all films in which W. R. Hearst is interested. Andrew P. Keegan, Pathe general manager for western Canada, informed the World correspondent that he had no definite information in regard to the matter, but felt doubtful regarding the future circulation of the weekly in Canadian territory.

Canadian Patriotic Films, Ltd., Begins Production.

Vancouver, B. C.—A number of new film companies, with headquarters in Vancouver, have been incorporated within the past few weeks, although the only one to begin actual production is the Canadian Patriotic Films, Ltd. In addition to this company and the Dominion Film Corporation, Ltd., there are now in the local field the British Canadian Motion Picture Corporation, Ltd., and another company now in process of formation.

C. J. Hanford in Charge of Local Standard.

Vancouver, B. C.—Herbert Lubin, the head of the Standard Film Service, Ltd., has just returned to this city after a trip to New York. He was accompanied here by Charles J. Hanford, formerly connected with the Standard office in Toronto, who is now installed in the local branch. Mr. Hanford is the well-known baseball artist who has come to be known as "Home-Run Hanford."

Lees Theater at Banff Reopened.

Banff, Alberta.—The Harmony theater here was recently destroyed by fire. Mr. Harmon has opened the Lees theater, which has been closed for the past few months, and will continue at this stand with Paramount pictures.

Want No Grown-Ups Unless They Bring Children.

Winnipeg, Man.—In putting on a special Saturday morning matinee for children during the run of Paramount's "Snow White," with Marguerite Clark, the Dominion theater sprung an innovation by announcing that adults not accompanied by children would not be admitted. Seats for this performance were sold in advance and a big house was the result.

Notes of Interest.

Canmore, Alberta.—The Canmore theater has been closed, but it is announced that the suspension is only temporary.

Coleman, Alberta.—John Hadfield has recently taken over the Opera House here and has opened with Famous Players service and the "Yellow Menace" serial.

Calgary, Alberta.—Frank Miley, secretary and treasurer of the new Daylight Theater Company of Saskatoon, Sask., was a recent visitor to this city, as the guest of H. J. Allen of the Famous Players.

Vancouver, B. C.—Manager W. P. Dewees had an unusually good week recently when he put on Mary Pickford in "Less Than the Dust" for an entire week. Total admissions for the week were about sixteen thousand.

Vancouver, B. C.—Mr. Adam of the Rex theater in Prince George, B. C., was a recent visitor at the Mutual exchange here, where he booked the new Chaplins and a line of features, preparatory to reopening his theater on March 1. Owing to the large proportion of enlistments among the residents of the Prince George territory, all theaters in the district were closed, but Mr. Adam reports that conditions have so adjusted themselves in recent months that the outlook is much better than at any time for the past two years.

Calendar of Daily Program Releases

(For Extended Table of Current Releases See Pages 916, 918, 920, 922.)

General Film Company

Current Releases

	Serial No.
SELIG—Lost and Found (Two parts—Drama).....	21678-79
VITAGRAPH—The Battle Hymn of the Republic (Drama)	21680
SELIG—Selig-Tribune No. 9 (Topical).....	21681
ESSANAY—Three Ways Out (Black Cat feature —Two parts—Drama)	21682-83
KALEM—The Safety Pin Smugglers (Comedy).....	21684
ESSANAY—Mr. Wright in Wrong (Comedy).....	21685
KALEM—The Dominion of Fernandez (Episode No. 25 of "The Girl from Frisco" (Two parts—Drama)	21686-87
SELIG—Selig-Tribune No. 10 (Topical).....	21688
VIM—The Other Girl (Comedy).....	21689
KNICKERBOCKER STAR FEATURE—Crossed Trail (Three parts—Drama).....	21690-91-92
KALEM—The Net of Intrigue (Episode No. 16 of "Grant, Police Reporter"—(Drama).....	21693
VIM—A Job for Life (Comedy).....	21694
VITAGRAPH—A Lady in the Library (Comedy)...	21695
ESSANAY—Shifting Shadows (No. 8 of "Is Marriage Sacred" (Two parts—Drama).....	21696-97
VITAGRAPH—The Mystery of the North Case (Two parts—Drama)	21698-99
KALEM—The Death Siding (No. 117 of "The Hazards of Helen"—(Drama).....	21700
SELIG—The Saddle Girth (Drama).....	21701

General Film Company

Advance Releases

	Serial No.
SELIG—Cupid's Thumb Print (Two parts—Drama).	21702-03
VITAGRAPH—The Hall Room Girls (Comedy)....	21704
SELIG—Selig-Tribune No. 11 (Topical).....	21705
ESSANAY—The Hoodooed Story ("Black Cat Feature"—Two parts—Comedy-Drama)	21706-07
KALEM—Ghost Hounds (Comedy).....	21708
ESSANAY—Canimated Nooz. Pictorial No. 24 (Cartoon Comedy) ..... Alaska Scenic on Same Reel (Scenic).	21709
SELIG—Selig-Tribune No. 12 (Topical).....	21710
VIM—(Title Not Reported)	21711
KALEM—The Trap (Episode No. 17 of "Grant, Police Reporter"—Drama)	21712
VIM—(Title Not Reported).....	21713
VITAGRAPH—The Suitor from Siam (Fifth of "The Dangers of Doris"—Comedy-Drama)	21714
ESSANAY—Desertion and Non-Support (No. 9 of "Is Marriage Sacred?"—Two parts—Drama)...	21715-16
KALEM—The Prima Donna's Special (No. 118 of "The Hazards of Helen"—Drama).....	21717
SELIG—A Strange Adventure (Drama).....	21718

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending February 10 and February 17

(For Extended Table of Current Releases See Pages 916, 918, 920, 922.)

Universal Film Mfg. Company

	Serial No.
SUNDAY, FEBRUARY 4, 1917.	
IMP—Diamonds of Destiny (Drama)	02140
POWERS—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy) and "In North China (Educational)	02141
REX—Life's Pendulum (Two parts—Drama)	02142
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 6 "The Silent Feud"—Two parts—Drama)	02143
MONDAY, FEBRUARY 5, 1917.	
RED FEATHER—The Scarlet Crystal (Five parts—Drama)	02144
NESTOR—His Wife's Relatives (Comedy)	02145
TUESDAY, FEBRUARY 6, 1917.	
GOLD SEAL—Won by Grit (Three parts—Drama)	02146
VICTOR—The Valley of Beautiful Things (Juvenile Comedy)	02147
WEDNESDAY, FEBRUARY 7, 1917.	
L-KO—That Dawgone Dog (Two parts—Comedy)	02148
UNIVERSAL—Animated Weekly No. 58 (Topical)	02149
BIG U—Red Vengeance (Drama)	02150
THURSDAY, FEBRUARY 8, 1917.	
REX—The Melody of Death (Two parts—Drama)	02151
POWERS—Giants of the American Forests (Educational)	02152
FRIDAY, FEBRUARY 9, 1917.	
IMP—Avarice (Drama)	02153
VICTOR—The High Cost of Starving (Comedy)	02154
BIG U—Title Not Yet Decided	02155
SATURDAY, FEBRUARY 10, 1917.	
BISON—The Outlaw and the Lady (Two parts—Drama)	02156
JOKER—Out for the Dough (Comedy)	02157
LAEMMLE—A Studio Cinderella (Drama)	02158
SUNDAY, FEBRUARY 11, 1917.	
IMP—When Thieves Fall Out (Two parts—Drama)	02159
POWERS—Fearless Freddie in the Woolly West (Cartoon Comedy) and Joys and Tears of China (Drama)	02160
REX—In the Shadows of Night (Drama)	02161
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 7 "The Race for Freedom"—Two parts—Drama)	02162
MONDAY, FEBRUARY 12, 1917.	
RED FEATHER—Me and M' PAL (Five parts—Drama)	02163
NESTOR—A Hasty Hazing (Comedy)	02164
TUESDAY, FEBRUARY 13, 1917.	
GOLD SEAL—The Indian's Lament (Three parts—Drama)	02165
VICTOR—The Girl of the Hour (Comedy)	02166
WEDNESDAY, FEBRUARY 14, 1917.	
IMP—The Girl Reporter's Scoop (Two parts—Drama)	02167
L-KO—The End of a Perfect Day (Comedy)	02168
UNIVERSAL—Animated Weekly No. 59 (Topical)	02169
THURSDAY, FEBRUARY 15, 1917.	
VICTOR—The Losing Winner (Two parts—Drama)	02170
BIG U—The Half Breed's Confession (Drama)	02171
FRIDAY, FEBRUARY 15, 1917.	
LAEMMLE—The Fourth Witness (Two parts—Drama)	02172
UNIVERSAL SCREEN MAGAZINE—Issue No. 7 (Topical)	02173
L-KO—Brave Little Waldo (Comedy)	02174
SATURDAY, FEBRUARY 17, 1917.	
BISON—John Osborn's Triumph (Two parts—Drama)	02175
JOKER—Mule Mates (Comedy)	02176
LAEMMLE—Broken Hearted (Drama)	02177

Mutual Film Corporation

	Serial No.
SUNDAY, FEBRUARY 4, 1917.	
VOGUE—Sticky Fingers (Two parts—Comedy)	05308-09
GAUMONT—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle," New York's Latest Dance Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine)	05310
MONDAY, FEBRUARY 5, 1917.	
MUTUAL STAR PRODUCTION—W ere Love Is (Five parts—Drama) (No. 168)	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 4, "Shorty Joins the Secret Service") (Two parts—Drama)	05311-12
TUESDAY, FEBRUARY 6, 1917.	
GAUMONT—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Temples of Luxor; The Rocky Coast of Dalmatia) (Travel)	05313
WEDNESDAY, FEBRUARY 7, 1917.	
MUTUAL—Mutual Weekly No. 110 (Topical)	05314
GAUMONT—See America First, No. 174 (Subjects on Reel: The Mississippi Coast: Gulfport, Biloxi, Pass Christian, Beavoir (Scenic), and "Old Roue Visualizes") (Kartoon Komic)	05315
THURSDAY, FEBRUARY 8, 1917.	
CUB—Jerry's Big Raid (Comedy)	05316
FRIDAY, FEBRUARY 9, 1917.	
MUTUAL—Uncle Sam's Defender Series (No. 6, "Bulldogs of the Deep") (Topical)	05317
SATURDAY, FEBRUARY 10, 1917.	
AMERICAN—The Old Sheriff (Drama)	05318
SUNDAY, FEBRUARY 11, 1917.	
VOGUE—A Musical Marvel (Two parts—Comedy)	05319-20
GAUMONT—Reel Life No. 41. (Subjects on Reel: Queer Fish With Shells; The Diary of an Egg (Animated); Every Day Life Savers (Individual Cups); Hypnotizing an Alligator (Mutual Film Magazine)	05321
MONDAY, FEBRUARY 12. 1917.	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 5—"Shorty Turns Wild Man"—Two Parts—Drama)	05322-23
TUESDAY, FEBRUARY 13, 1917.	
GAUMONT—Tours Around the World (Subjects on Reel: Mount St. Michel, France; Morocco; Yesterday and To-day; Around Lake Oseo, Italy (Travel)	05324
WEDNESDAY, FEBRUARY 14, 1917.	
MUTUAL—Mutual Weekly No. 111 (Topical)	05325
GAUMONT—See America First (Subjects on Reel: Los Angeles, Cal (Scenic) and Tough Tony (Kartoon Komic)	05326
THURSDAY, FEBRUARY 15, 1917.	
CUB—Jerry's Big Mystery (Comedy)	05327
FRIDAY, FEBRUARY 16, 1917.	
MUTUAL—Title Not Reported	05328
SATURDAY, FEBRUARY 17, 1917.	
MUTUAL—Title Not Reported	05329

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LOUIS B. BLOOM
Business Manager

Stories of the Films

General Film Company

KALEM.

SAFETY PIN SMUGGLERS (No. 21684).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Trixie, the smuggler (Ethel Teare); Sylvester Shush (Henry Murdoch).

Repulsed in their efforts to find food Ham and Bud separate to hunt separate jobs. Bud lands a place in an express office and Ham finds the task of washing windows not at all to his liking.

Trixie, a woman smuggler, is trailed by Sylvester Shush, of the Secret Service. After a chase she calls at the express office where Bud is employed to get the "stuff" which has been shipped in a box of stockings. Ham decides to call upon his old pal and arrives just as Shush pounces upon Trixie. There is a mix-up. Ham and Bud are forced to flee for their lives, while Trixie is led away charged with smuggling—safety pins.

THE DOMINION OF FERNANDEZ (Episode No. 25 of "The Girl from 'Frisco"—Two Parts—(No. 21686-87).—The cast: Barhara Brent, "The Girl" (Marin Sais); Ace Brent, her father (Frank Jonasson); Fernandez, a Spanish grandee (Ronald Bradbury); Capt. Hall, of the smugglers (Edward Clisbee). Produced hy James W. Horne.

Fernandez, an old Spanish grandee, maintains a kingdom back in the hills that he rules with an iron hand. His vast wealth has accumuiated during a iong career of smuggling. Some of Fernandez men ciash with the cowboys employed by Ace Brent, western empire builder. They return to their stronghold leading a thoroughbred horse, the pet of Barbara Brent.

Barbara, accompanied by her father and the son of Brent's best friend, descend upon Fernandez to demand the return of the horse. Admiring their holdness Fernandez grants their demands. Later when he iearns from his lieutenant that Barbara has discovered that he is a smuggler he rushes a force of men after the Brent party. Barbara and Tom are captured. Tom is put on the torture rack. Barbara pretends to faint and when the Spainards leave the chamber she loosens Tom's bonds and they escape.

Pursued they take refuge in a cahin which is surrounded by the men of Fernandez. They are rescued by the cowpunchers who have been warned by Barbara's wounded father. The government is warned of the smuggling and vengeance is meted out to the proud old grandee.

SELIG.

SELIG-TRIBUNE NO. 6 (No. 21643).

Pensacola, Fla.—The best record of a single day's catch this winter is attained when four fishing schooners arrive with 111,000 pounds of fish.

New York, N. Y.—A man is seriousiy injured when a new iife saving auto fender fails to operate.

Hunter Point, Cai.—The largest one-piece wooden floating drydock in the world is launched.

Truckee, Cal.—The social elite of San Francisco visit the Winter Sport Carnival here.

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TENTH ANNIVERSARY NUMBER
Last forms close Feb. 23rd.

Cambridge, Mass.—The Harvard freshmen hockey team hold their final practice game at the Harvard stadium.

Brooklyn Navy Yard, N. Y.—The Arizona, our largest battleship was badly damaged off the coast of Cuba and goes into drydock.

Washington, D. C.—An Oriental "Jinx" supposed to possess occult powers, is presented to the National Museum.

Point Allerton, Mass.—All attempts to float the three masted schooner Wanolo driven asbore during a storm prove unsuccessful.

Vireton, Okla.—Seventeen persons meet death and others are injured by a cyclone which razes a greater portion of this town.

Kingsland, N. J.—The Dupont Ammunition and Powder Plant are first wrecked by an explosion and then completely destroyed by fire.

Washington, D. C.—Women picket gateways to the White House and endeavor to force an expression on "Woman Suffrage" from the President.

SELIG-TRIBUNE NO. 7 (No. 21659).

New York, N. Y.—The battleship Pennsylvania sails for Southern maneuvers.

Golden, Col.—Students of the School of Mines are given practical mine rescue work.

Philadelphia, Pa.—Lawrence Huntington breaks the world's piano Marathon record by playing the piano 65 hours and 14 minutes.

San Francisco, Cal.—The San Francisco Model Yacht Cluh hold the annuai mid-winter races.

Frankfort, Ky.—The State's prison is damaged by fire, which results in the death of nine prisoners.

Pensacola, Fla.—Mr and Mrs. Chas. Wellman, of Chicago, have an ambition to speed around the world in a forty-foot motor hoat.

Jacksonville, Fla.—Practicing dentistry on a iarge scale "Alligator Joe" looks after the molars of his alligators.

Marblehead, Mass.—The U. S. Government will conduct experiments to test John Hays Hammondr, Jr.'s radio controlled torpedo.

Denver, Colo.—Despite snowdrifts, blockaded trains and nippy weather, State Representative Frank W. Murphy hikes forty miles to the State's Capitol.

Washington, D. C.—Thomas D. Schall, blind Congressman from Minnesota, is guided about the Capitai City streets hy his young son Thomas.

ON ITALY'S FIRING LINE (Three parts—No. 21655-56-57).—This subject was originally scheduled for release on January 1. A synopsis of it can be found on page 131 of the Jan. 6th issue.

THE LUCK THAT JEALOUSY BROUGHT (No. 21677).—The cast: Joe Barr (Tom Mix); Rose Dent (Louella Maxam); Carey (Sid Jordan); John Dent (Pat Christman). Written by Cornelius Shea. Produced by Tom Mix.

John Dent has worked hard at mining with poor results. A mining company has learned there is a rich lode on Dent's claim. Carey, a dudish bookkeeper, employed by the mining company, flirts with Rose, daughter of Dent. in an endeavor to have Rose induce her father to sell his claim to the mining company. Carey offers Dent a thousand dollars for the claim.

Carey's attentiveness to the girl, arouses the jealousy of Joe Barr, a young miner, who long has loved Rose. Joe Barr, consumed with jealousy, has followed Carey and Rose, and in so doing, discovers a pocket of gold on Dent's claim, and in his honest way, tells Dent of the good fortune. Rose then appreciates that Carey has been attentive to her only from ulterior motives, while Joe Barr has proven his honesty and love. The girl refuses Carey's further advances, and tells Joe that she never loved anyone else but him.

ESSANAY.

THE HOODOOED STORY ("Black Cat Feature"—Two parts (No. 21706-07).—The cast: Smith (Richard C. Travers); Perth Barlow (Gertrude Glover); City Editor (John Cossar).

Smith, as a magazine writer, finds he has made a mistake. His "best story" is rejected by the editor. That evening highwaymen rob Smith of his last 30 cents and the manuscript. The following day the editor writes his stenographer has erred in returning the story; that he will pay the author ten cents a word for it. Smith borrows $50 from his friends, and, offering it as a reward through an advertisement induces the robbers to return his 'script. Then the editor finds his stenographer has erred again, and that Smith's story, after all, was not available. So many mistakes bring about a meeting between Smith and Perth Barlow, the typist. She discovers Smith has written other manuscripts which are available and puts him on the road to fame. Wedding bells ring out for Smith and Perth.

CANIMATED NOOZ PICTORIAL NO. 24 (No. 21709).—The banquet of the Ancient Order of Enemies of Toil at the Hotel Fritzcarlton, New York, is pictured. Hinky Dory, who comes from his winter home in the New Orleans railroad yards, is toastmaster. All guests are supplied with a keg of beer, which they sip through tubes to their mouths. Five hundred weary Willies are there. The canimated camera also has filmed the celebrated pickle-hound at the Weiniewurst dog show. This dog reads Shakespeare, plays poker and eats with a knifo and fork. The preparatory school for young brides, in which is taught the proper way to bean a husband with a rolling pin, etc., is shown. Alaskan and the Yukon scenic, showing the beautiful White Mountain Pass and Dawson City scenes forms the other half of the reel.

IS MARRIAGE SACRED? (NO. 9—"Desertion and Non-support"—(Two parts—No. 21715-16).—The cast: Nurse Gordon (Marguerite Clayton); Charles Hayward (Edward Arnold); Mary Monroe (Lillian Drew); James Monroe (Thomas Commerford); Judgo Garwood (John Cossar).

It was an eugenic marriage which united Mary Monroe and Charles Hayward. The medical test, however, proved apparently a failure. Charles, after the ceremony, develops what seems to be symptoms of lung trouble. Mary, horrified, separates from him and he goes West to recuperate. Here Charles meets Nurse Gordon with whom he falls in love. After a year's treatment it develops that Hayward has nothing wrong with his lungs. He falls heir to a fortune. Mary, learning of this, comes to claim him. Charles tells her of his love for his nurse. She sues him for desertion and non-support, but the judge rules that since she separated from him voluntarily, she has no claim on him now.

VIM.

THE LOVE BUGS (No. 21667).—Ethel, the daughter of Kate, a boarding house mistress, is loved by Snooky, a social pirate, and one of her mother's boarders. Babe, another roomer at Kate's house, and head salesman at the ribbon counter at Cohen's department store, is also in love with Ethel. On account of Babe's effeminate manners and small salary, Ethel refuses to have anything to do with him. Filled with a craze for diamonds, Ethel secretly covets the beautiful pendant worn by Mrs. Carver, a wealthy roomer living at Kate's domicile. Snooky also covets the pendant, but with an entirely different motive.

Watching his chance, Snooky is about to steal the pendant when he is interrupted by Babe, who also has designs on the jewels. Before Babe can escape he is discovered by Mrs. Carver and Babe seeks safety in flight followed by the irate husband of Mrs. Carver. The husband follows Babe, who, after a perilous journey across roof tops, rushes into the boarding house just as Snooky, with the pendant in his pocket, is trying to escape. He seizes and exposes Snooky, and receives the praise of Ethel and the others.

IT'S ALL WRONG (No. 21670).—Mrs. Love and her sister, Helen, are told by the minister that every woman should be able to influence at least one man, and when he gives them each a copy of a pledge of totai abstinence to get signed they promise to put his advice into practice. Rose loses no time in forcing her rather gay husband to sign and Helen finds it an easy matter to obtain the signature of her sweetheart, Jim. Unfortunateiy, Mr. Love is met by a number of old friends who insist upon him taking a drink before he goes home, in spite of the pledge, which they ridicule. He falls off the water-wagon and is soon in no condition to dine at home; he, therefore, phones his wife that he is obliged to work iate. Jim, who really has to work, also phones that he cannot come. Helen thinks he is not telling the truth and a lonely evening is passed by both women.

In the meantime Harry ends up the night by dining in a cabaret, and when it is time to leave he can hardly stagger. In a rather helpless condition he is found leaning against a post by Jim, who, having finished his work, is returning home. Jim consents to help Harry home. Harry insists upon being taken in through the kitchen, where he knocks over a table. The noise awakens Rose and her sister, who immediately think of burgiars. Rose dons her husband's clothes and, with a pistol, the women go downstairs to face the burglar. Jim sees Helen with a man's arms around her and denounces her. Rose denounces Jim for having

brought her husband home in such a condition. The next morning Harry explains that Jim had not been drinking but had met him and brought him home. Helen decides to ask Jim's forgiveness, and is informed over the phone that within ten minutes he will be a dead man. Helen, Rose and Harry rush to save Jim. When they arrive at his home they find him lying on the floor with a gas pipe in his mouth. They think that he is dead and while Helen is bending over him Jim rises and kisses her. He was only playing dead, and the pipe he had in his mouth was found to be attached to a water faucet.

THE OTHER GIRL (No. 21689).—Believing his sweetheart, Ethel, has spurned him, Babe wends his way to a cabaret intent on drowning his cares. He falls victim to the wiles of Florence, a dashing vampire who has discovered that Babe will fall heir to a fortune if he is married within a certain time. She lures him into a mock marriage and then announces her intention of sharing his fortune. Later Babe learns that Ethel has really been the victim of circumstances and she intends to marry him at once.

In a quandary, he endeavors to escape from his dilemma, but Florence holds him fast to his supposed marriage vows. The vampire, however, has been followed by Pussey Foot, the detective, who recognizes her and unearths the plot against Babe. Just as Florence and Ethel are about to battle for possession of Babe, Pussey Foot appears and denounces Florence, exposes the mock marriage and reunites the lovers.

A JOB FOR LIFE (No. 21694).—The cast: Dud (Charles Dudley); Bert (Bert Crapoe); Little Toodles (Florence Horkheimer); Chief of Police (Bruce Smith).

Miss Flo has been reading in the park about two crooks robbing girls. Bert and Dud, who have been reading the ads in the help wanted column, find that there is no position open for their peculiar talent and give it up. Bert goes about his way. He sees Miss Flo and flirts. She is amused and he takes it for encouragement. He sits beside her and plays with her pocketbook. Dud sees Bert take money out of the pocketbook. Determined to get the money Dud steals up behind and tries to grab it. Bert kicks him away. Dud plans to have a notorious gang of crooks abduct the woman and force her to give up the money. Bert has made a hit with Miss Flo and she suggests that they get something to eat. They go to a lunch counter, and, being fond of pie, she begins to "clean up" everything in sight.

In the meantime Dud, having gathered his gang, comes back looking for the girl but she has gone. Dud sees her at the lunch counter, and sends one of his men to buy a large number of pies. Dud wins the favor of Miss Flo because he can give her more pie. This starts a pie fight. Dud takes Miss Flo to the park where the crooks grab her and take her to the den. Because she refuses to give up her money, Dud gives her five minutes to agree or be blown to pieces by a bomb. Her father, who is the chief of police, reads about crooks in the park and is worried about his daughter. He goes out looking for her.

Bert, who has been looking for his lady love, encounters her father, who mistakes him for a crook. They fight and father knocks Bert down. Bert discovers a footprint of Dud and the girl, and he and father take up the trail, which leads to the den. They look in the window and see a bomb burning. Father goes after the rest of the police and Bert goes for water. The crooks, looking out of the window, see Bert and follow him. Bert runs to the edge of a cliff overlooking the sea, and does not know how to get down. The crooks knock him over, but he bounces back and knocks out the crooks. Throwing the rope which the crooks carried over the cliff, he slides down it, fills his pail with water, and then slides up the rope to the top of the cliff. Bert races back to the den with the water and arrives just as father appears with his force of police. Miss Flo is eventually rescued, and her father in gratitude gives the hand of his daughter to Bert, who thereby contracts "a job for life."

Universal Film Mfg. Co.

GOLD SEAL.

WON BY GRIT (Three Parts—Feb. 6).—The cast: William Hadfield (Neal Hart); Rose Montgomery (Mina Cunard); "Dago" Frank (Richard La Reno); Teresa (Lois Wilson); Mrs. Montgomery (Helen Wright). Written by Willis and Woods. Produced by George Marshall.

William Hadfield has made a fortune in cattle in the West and has come to the city to settle down. Rose Montgomery is about to become his fiancee, but his wealth is his only attraction for her.

While slumming, Rose and Hadfield with their party are guided into "Dago" Frank's dive. On leaving, Rose purposely drops her gloves, and later asks Hadfield to return for them. He laughs at her request, and she taunts him with being afraid. Suddenly awakened to her real feelings, he smilingly turns back, and soon after he enters the dive, a fight begins, and though Hadfield is a great fighter, he is soon at a disadvantage in struggling with Dago Frank and three gangsters at once. Teresa, Dago Frank's daughter, is a flower girl, of whom Hadfield has for some time been a customer. She has the greatest admiration for him. Seeing him weakening, she switches off the light and tells him that the door is open. He escapes and by mistake enters her room. She hides him and cares for his wounds.

Perceiving that she loves him for himself alone, Hadfield asks her to become his wife and go West with him. Dago Frank gives his consent.

Hadfield goes to Rose, returns the gloves and bids her a cold good-by.

POWERS.

GIANTS OF THE AMERICAN FOREST (Feb. 8).—A study of the Redwoods of California, which are among the oldest living things in the world. The cutting of one of the monsters is shown. The tremendous diameter of the logs necessitates blasting into more convenient size. They are then "snaked" by cable up the hillside, felling trees and underbush in their path. If the cable breaks, there is great loss of time and money. The log trains carry the logs to the saw mill. A ninety-two-inch board is shown, also a flume which carries bundles of boards sixty-five miles to Sanger. It drops 4,000 feet in the first six miles. At Sanger the boards are sorted and loaded on flat cars.

FEARLESS FREDDIE IN THE WOOLLY WEST (Cartoon Comedy—Feb. 11).—Fearless Freddie has many exciting adventures in the woolly West. First he becomes a cowboy, and attempts to ride a bucking broncho. Then he starts out in search of Indians, who shoot at him with their bows and arrows. He saves himself from being killed by waking in time to hear his mother telling him to go to bed.

JOYS AND TEARS OF CHINA, AS SEEN BY DOCTOR DORSEY (On Same Reel as Foregoing).—In this release we see the Chinese at work and at play. We pass along the streets lined with vendors, and see a wedding procession in which every one parades except the bride, who is forced to remain at home. It also shows the contrast between the funeral of a poor boy and of a Chinese prince.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 7—"The Race for Freedom"—Two parts—Feb. 11).—The cast: Patricia Montez (Grace Cunard); Detective Paul Kelly (Francis Ford); Mrs. Van Nuys (Jean Hathaway); Silk Donahue (John Duffy); Pete Bartlett (Pete Gerald); Bull Sanderson (Jerry Ash); Stephen Dupont (John Featherstone); Jacques, the butler (Mario Biannchi).

Kelly, acting upon the King's orders, arrested Pat. Detective Kelly is angered by the King's attitude and forgets himself. His language to the King angers his majesty and he is ordered under arrest. While the guard leaves Kelly alone with the King for a few moments, Kelly attacks his majesty, changes clothes with him and escapes. When the guard comes to arrest Kelly they find in his stead the King, bound hand and foot.

In the meanwhile, Pat has induced Kelly's assistant to unlock the handcuffs on her wrists. Members of the People's League enter the room, and Pat leads them in an attack upon Kelly's man. The assistant detective is shackled with the handcuffs to the arm of a chair. Pat makes her escape.

When Kelly flees from the palace he is directed by Duke Hestor to take a certain sleigh that will carry him to the border. When Kelly is safely across the border, the driver of the sleigh hands him a card, and it is then disclosed that it is Pat who has safely conducted him across the border. Kelly boards a taxi and is soon on his way to Paris, while Pat takes another car and goes to Paris by another route.

In Paris Kelly is summoned before the commandant of police and ordered to leave France, a long stay in America being suggested. Kelly has come under suspicion of the police because of the several escapades in which Pat has been concerned and in which Kelly has each time been baffled. On board the boat for America Kelly is astonished to see Pat and her aunt in the dining saloon. On the passage over, Pat interests herself in a poor woman, with a baby, who is traveling second class. The woman points out among the first class passengers a man and his wife, telling Pat that the man betrayed her, robbed her of all her money and then married the woman he is now with.

There is a costly string of pearls, the woman tells Pat, that was bought with her money. Now the wife of the woman's deceiver is wearing the pearls and other jewels, while the woman who provided the money through the ruthless actions of the man is penniless. Pat promises the woman that she shall be recompensed.

On the morning of the day the ship is due to land in New York, the pearls are stolen. The captain of the ship commissious Kelly to recover them, and as the episode ends, Kelly is just entering Pat's stateroom, prompted by his suspicions, to make a thorough search for the pearls among Pat's belongings.

L-KO.

THAT DAWGONE DOG—(Two parts—Feb. 7).—The cast: The butler (Sammie Burns); The girl (Vera Reynolds); The rich woman (Katharine Griffith). Produced by Dick Smith.

A valuable necklace is stolen from a rich woman. Sammie, the butler, offers a necklace to the maid so suspicion points to him. The rich woman notifies the police. Sammie and the maid have an afternoon off and they go to the park. Sammie offers the necklace again; the maid is about to accept it, when she sees it bears the tag of a 5 and 10 cent store and she scornfully returns it to him.

The real crook looks for a place in his room to hide the necklace, but cannot find one. He catches sight of the dog and puts the jewels in its collar.

Sammie comes across a girl weeping at the grave of Fido. A little girl appears with a dog. The dog-catchers' wagon also appears and attempt to take a bulldog, but don't succeed.

The crook goes to the station with his dog and ties it outside. Some one unties the dog, which runs away with the necklace still in its collar. Every one seems to have lost a dog, and a chase ensues. Sammie decides to buy one for the girl who is mourning Fido's loss, and goes to a dog store. He gets a big one and manages to upset several policemen and pedestrians with it. The dog catchers are so determined to arrest all dogs, that they even attempt to arrest a statue of one, which is broken in the scuffle.

Soon every one is hunting for a dog. After a terrific chase in which the police join, the whole party falls over a cliff, tangled in the remains of the dog catchers' wagon and the police automobile.

JOKER.

OUT FOR THE DOUGH—(Feb. 10).—The cast: James Cartottle (John Cook); His daughter (Lillian Peacocke); "Wandering" Webster (Wm. Franey); hired girl (Gale Henry); Lillian's sweetheart (Milburn Moranti). Scenario by Jack Cunningham. Produced by William Beaudine.

Cartottle catches his daughter, Lillian, and her sweetheart, Milt, making love; he kicks Milt so hard that he lands in a hay-stack. Then he leads Lillian into the house, telling her that she must be pleasant to the new minister, who is on the way to their house. Lillian, however, manages to get out to tell her troubles to her lover.

Meanwhile, "Wandering" Webster, a tramp, sneaks to the kitchen window and is seen by the hired girl, who can love anything in the shape of a man. She invites him into the kitchen to eat. Cartottle observes this and kicks the tramp out.

"Wandering" Webster meets the new minister driving a lazy horse, and reading the Bible at the same time. He forces the man to descend from the buggy and to exchange clothes with him.

When "Wandering" Webster arrives as the minister, Cartottle receives him with gusto. The visitor makes many demands with well-assumed nonchalance, and makes love to Lillian.

Having been informed by Milt that the hired girl is an heiress, the tramp proposes to her and soon afterward they became man and wife.

March 10th

IS THE DATE OF THE

TENTH ANNIVERSARY NUMBER

Last forms close Feb. 23rd.

He then finds that her fortune consists of a small pile of pennies. The real minister tells him he must stay by his marriage contract. Milt and Lillian have also been married.

REX.

LIFE'S PENDULUM (Two Parts—Feb. 4).—The cast: Bob (Robert Leonard); Hazel (Betty Schade); Dart (Harry Carter). Produced by Robert Leonard.

Hazel, a girl who has been living a vile life, becomes tired of it, and seeks an honorable position as maid. The leader of the gang to which Hazel had belonged, was Dart, known as the Earl of Sair when moving about in better society. This fellow had managed to gain the confidence of the wealthy family for whom Hazel worked. He also won the hand of Betty, their daughter. Betty's brother, Bob, is a good-hearted fellow. Hazel falls in love with him. Bob is impressed with the new maid, unaware of her former mode of life.

Hazel, familiar with the latest of Dart's intrigues, is terrified when she meets her recent companion in crime posing as a nobleman and deceiving a good but vain girl. Dart tries to win Hazel back as his confederate. Failing, he threatens that he will send her brother to jail if she reveals his identity.

Knowing the pain and shame that her family would have to endure, and the probability of losing the man she loves, and her brother, if she informs the authorities, she adopts a clever scheme. Seeing that Betty is entering the room, she allows Dart to kiss her. The sister tells Robert.

Dart returns to his old haunts and shortly afterward is killed in a fight with the police. Robert reads in the papers of Dart's double life and he shows the paper to Hazel. She can no longer restrain her emotion. She explains why she allowed Dart to caress her. Robert forgives her, and happiness follows for all.

THE MELODY OF DEATH—(Two parts—Feb. 8).—The cast: Ferranda (Douglas Gerrard); Nina (Maud George); Lorna (Ruth Clifford); Denis (Albert McQuarrie). Written by E. M. Ingleton. Produced by Douglas Gerrard.

Lorna and Denis have been engaged for some time. One day she receives a missive from Denis, breaking the engagement. She is heart-broken, but writes, telling him if the time comes when he has need of her, she will welcome him back.

Denis is infatuated with the singer, Nina, who is of the vampire type and sees in him only a means toward a luxurious life.

Ferrando, an organ grinder, plays continually a certain melody as he goes from door to door and seems ever on the lookout for some one. One night he plays in front of Nina's apartments. The tune brings back to her the memory of the days when she was happily married in faraway Italy, content with her husband, Ferrando, and their baby.

The maestro of the opera had heard her sing, offered her instruction, and finally made love to her until she ran away with him to America. Taking a few coins, she throws them to the organ grinder. He thus catches a glimpse of her.

That night he steals into her room, and portrays the death of their child and his vow of vengeance. He threatens her life, but she manages to wrest the knife from him and throw it into the street. But the hatred of the long months was not to be so easily thwarted and Nina pays the ultimate penalty.

The next morning, when Denis finds that Nina is dead, his thoughts revert to Lorna. As he is making his peace with her, fate decrees that Ferrando shall play his oft-repeated melody in front of their garden.

IN THE SHADOWS OF NIGHT (Feb. 11).—Jane and William, about four and five years old, are seen at the bedside, saying their night prayer, with their mother close by.

Years pass, and Jane is married. Her only child is about four years old. Her brother, William, has taken the downward path, and associates with a gang of crooks. Tired of always sharing the loot with the gang, he starts out to do a job himself. He enters a house and hears a child saying its prayer, "Now I lay me down to sleep."

He recalls how he and his sister used to say the same prayer together. He draws the curtain and sees his sister, with her little boy. This touches William's heart, and he is leaving, when Jane hears him. She takes a revolver and fires two shots through the curtain. William falls to the floor. Jane enters the room and is just in time to see her brother breathe his last.

BIG U.

RED VENGEANCE (Feb. 7).—The Indians and whites are living in peace until Johnson, the trapper, finds Peach Blossom in the fields and kidnaps her. The girl sees the Indians and calls to them. The trapper throws her to the ground and escapes. Eagle Eye, in revenge, kidnaps Johnson's boy and turns him over to Peach Blossom who cares for him and refuses to permit others to touch him.

Mrs. Johnson rides to the fort and informs the commander, who orders out a troop. The Indians break camp and are caught in a hollow, where they are captured by the soldiers and lodged in the stockade.

Big Rock and Peach Blossom scale the fence. Big Rock steals up behind the sentry, throws him to the ground and gets away. The soldiers pursue. The chief, exhausted, is overtaken and shot. The Indian woman draws a knife and plunges it into her own breast.

VICTOR.

THE VALLEY OF BEAUTIFUL THINGS—(Feb. 6).—The cast: Sea Foam (Peggy Custer); Prince Happy Day (Antrim Short); Zamba (Elsie Cort). Scenario by Fred Myton. Produced by Lule Warrenton.

Zamba, a wicked witch, finds a box washed up by the waves, and in it is a beautiful fairy child, Sea Foam.

Years later when Sea Foam has developed into a beautiful girl, Zamba uses her as a lure to draw travelers to a pool into which she pushes them after removing their valuables. Later they find themselves confined in a cavern.

The news of Sea Foam's unhappiness is brought by the Wind to the Goddess of the Good Fairies. It is discovered that love is the only charm that can overcome the machinations of Zamba. So, Prince Happy Day is sent to the rescue, but Zamba casts her spell over him and blinded, he goes the way of the others.

Sea Foam manages to elude the witch. When she kisses the Prince, the spell is broken and his sight restored. Fire flares up and consumes Zamba, and Sea Foam and Prince Harry Day are free.

THE HIGH COST OF STARVING (Feb. 9).—The cast: Sidney Simpson (Eugene Walsh); Mrs. Simpson (Eileen Sedgwick); chef (Al McKinnon); maid (Dolly Ohnet). Scenario by Male Havey. Produced by Leslie T. Peacocke.

Mrs. Simpson attends a lecture on "Vegetarianism." She becomes a fanatic on the subject, and much to the disgust of Sidney, their servants, and the local butcher. The cat's chop is the only meat that is allowed to enter the house. Sidney manages surreptitiously to eat the chop. Then an idea strikes him.

He buys several kittens and tells his wife they must have at least three more chops daily.

Sidney reads in his paper an announcement of an epidemic in Russia, brought on by vegetarian diet, which causes terrible blotches on the face. He takes the cook and the maid into his confidence and they and Sidney pretend to be suffering, shaking violently all over. Sidney paints their faces with blotches of "Iodine," and also paints his wife's face. In awakening she is thoroughly alarmed and telephones for a plentiful supply of meat.

LAEMMLE.

A STUDIO CINDERELLA (Feb. 10).—The cast: Plain Jane (Jane Gail); The artist (Matt Moore).

Plain Jane, the Cinderella of the studio, loves the famous artist in spite of her rags. One afternoon she dresses herself in the clothes of a rich client. The artist is struck with her beauty, nurses her after an accident, and then marries her.

NESTOR.

HIS WIFE'S RELATIVES (Feb. 5).—The cast: Ma Smith (Mrs. Roberts); Pa Smith (Fred Gamble); "Big" Bill" Smith (Lee Moran); Eddie (Eddie Lyons); Cousin (Harry Nolan); Girl (Edith Roberts); Kid Sister (Lena Baskette). Written by Bess Meredyth. Produced by L. W. Chaudet.

Eddie, deeply in love with Edith, is invited to her home. He meets Pa Smith in his shirt sleeves; Ma Smith shouting orders to the others; the baby howling; the kid brother dashing about with a wooden horse; the kid sister, and "Big Bill" Smith, who bossed the whole family. Eddie was jollied by Bill, and when he asked Pa Smith if he could marry Edith, all the family listened at the door.

After the wedding, the family and friends accompanied Eddie and his wife to their new bungalow, where Bill broke some of the new dishes; the children jumped up and down on the bed; Pa passed the gift-cigars to all the friends, and they decided to stay for the night.

Edith and Ma slept in one bed; Bill and his friends in the other; Pa on the couch; the two youngest Smiths on the dining-table; and Eddie had the bath-tub.

The next morning Eddie rented the bungalow nearby and had two huskies move the furniture, when everyone rushed out to discover the trouble, Eddie told them this was his home and informed Edith that she must choose between him and her family, and the family returned home disgusted.

IMP.

AVARICE (Feb. 9).—The cast: The Ragpicker (Claire McDowell); Death (T. D. Crittenden); The Man (Leo Pearson); The Wife (Betty Schade). Scenario and production by E. Magnus Ingleton.

In a dirty, dilapidated hovel, lives an old ragpicker, who posseses a bag of gold and a magnificent diamond necklace.

While worshipping her hoard, Death appears and reviews the horrors of her life. All has been for worldly gain. When young and beautiful, she auctioned her body to the highest bidder; sold her son to the gallows for gold; and throttled a young woman to get possession of her jewels.

The woman shrinks from Death; then staggers forward, thrusting the gold into his face, which gradually changes into a skull. With a shriek, the coins and jewels falling from her fear-numbed fingers, she drops dead.

WHEN THIEVES FALL OUT (Two parts—Feb. 11).—The cast: Dan Wallace (Sidney Bracey); Olga Strogoff (Sonia Marcell); Herbert Wood (Harry Benham); Julia Dale (Mildred Gregory). Written by William H. Lippert. Produced by John Harvey.

Herbert Wood, a confidential clerk, is in love with Julia Dale. Mr. Dale approves of his suit for his daughter's hand, but Julia's mother favors Don Wallace, who poses as a society man, but in reality is the leader of a notorious gang of thieves. Affiliated with Wallace is Olga Strogoff. Wallace plans to discredit Herbert.

Wallace and Olga both attend the reception given at Dale's residence. Olga steals a watch from an old gentleman and drops it out of the window to the waiting gangster. Then she adroitly unclasps and removes from Julia's neck a pearl necklace. Herbert drops a card-case. Wallace picks it up, and, after enclosing the necklace taken from Julia, puts the card-case back in Herbert's pocket.

The old gentleman discovers the loss of his watch and Julia the loss of her necklace. Mr. Dale telephones to the police station, and Detective Lamar responds. Wallace announces that he knows Herbert to be the thief, as he saw him put the necklace in his coat-pocket. The detective searches him and the necklace is found. The arrest of Herbert is stopped by Mr. Dale, who declares there must be some mistake.

Wallace has apparently accomplished his purpose, as Julia will not recognize Herbert. But there is trouble in store for Wallace, as Olga betrays jealousy, and after trying to get him to desist in his attentions to Julia, she plans revenge.

Olga overhears Wallace giving directions to rob the safe of the office where Herbert is employed. Detective Lamar accuses Herbert and arrests him. On the way to the police station, Olga informs the detective of Herbert's innocence. The den is raided and Herbert, the detective, and half a dozen policemen engage in a fight with gangsters, who are ultimately subdued and led off to the police station. Wallace is shot while attempting to make his escape.

BISON.

THE OUTLAW AND THE LADY (Two parts—Feb. 10).—The cast: Cheyenne Harry (Harry Carey); Ruth Carter (Louise Lovely); Her father (Jack Richardson); sheriff (William Gettinger). Scenario and production by F. A. Kelsey.

Major Carter, owner of the Sunset mines, reads of a reward offered for Cheyenne Harry if captured. The butler gives him a telegram telling of the flooding of several shafts in his mine. He is soon on the way to the mine in his car. Ruth, his daughter, follows in her roadster.

In the hills, Cheyenne Harry reads the newspaper account of himself. As he looks at the road below he sees the sheriff and several of his men riding. Harry picks up a stone and succeeds in hitting the sheriff. The sheriff and his men dismount, but they can find no one. Harry has disappeared. Ruth's car sticks fast in crossing a stream, and when she sees Harry riding toward her, she calls to him to help her. At first he refuses, but he finally agrees to let her ride his horse while he leads it. He tells her that he is going to get even with her father by taking her to his hang-out. On the sly, she

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succeeds in tearing up some of her cards and scattering them along the way.

Down by the stream her father and the sheriff meet, and all start to trail the horse, after finding her car. Later they came across the torn cards, and it is an easy matter to find the cave. The sheriff calls to Harry to surrender and he answers with a shot. They exchange many shots and finally Ruth begs him to surrender and trust her. Harry consents and waves a flag of truce, but the sheriff shoots him through the shoulder. Ruth starts to bind Harry's wound and the men come up. She tells them that he is her prisoner, and that she will drive him back to town. The sheriff says a deputy must go along. Ruth agrees, and they start. She drives fast and is soon ahead of the other machine. She has engine trouble and the deputy gets out to see what is the matter. Quickly she starts the car and he is left behind. She drives to the river and points to Harry that his road lies ahead.

At dinner that night Ruth has a vision of Harry sitting at the table with her.

UNIVERSAL.

ANIMATED WEEKLY NO. 56 (Jan. 24).

Marching to Battle.—Bulgar soldiers and supply train rushing over mountains to repel foe—In the Balkans, near Erdlitz. Subtitle: Sighting mountain battery gun.

One of Ocean's Victims.—British schooner 'Wanola" driven ashore by storm—Point Allerton, Mass.

As Bad as the Women.—"Perfect 36's" exhibit 1917's fall styles in clothes for men folk—Cincinnati, Ohio. Subtitles: Trench coats. Evening dress.

Panama's New President.—Throngs honor Dr. Valdes at his inauguration as nation's ruler—Panama City, Panama. Subtitle: Going to take oath of office.

900 Animals Drown.—Sheep and cattle perish when tug rams slaughter-house lighter—New York Harbor, N. Y. Subtitles: Bull is only survivor. Hoisting them aboard.

Busy Week in Washington. Probing Peace Talk.—Capitol busy at Congressional inquiry into "tip" that netted millions—Washington, D. C. Subtitles: Barney Baruch, who denied profit. "Tom" Lawson, starter of probe.

Serbian Envoy Arrives.—Ljoubomir Michaelovitch, first minister from Serbia to United States, and his secretary as they left the State Department, after presenting credentials to Secretary Lansing—Washington, D. C. Samuel J. Gompers, founder and president of the American Federation of Labor, and Mrs. Gompers celebrate their 50th wedding anniversary.

Baby Guides Blind Lawmaker.—Five-year-old is sole companion to Congressman T. D. Schall, of Minneapolis, in 2,400 mile trip—Washington, D. C. Subtitle: How he'd protect daddy.

Making Riding Cheap.—New electric taxis prove success on invasion of West—Chicago, Ill. Subtitle: Batteries that drive car.

Burying Admiral Dewey.—Throngs pay last tribute to nation's hero, mourned everywhere American flag waves—Washington, D. C. Subtitles: The cortege. President honors dead warrior. "Taps."

Ending 2-year Fair.—Crowd witnesses impressive ceremonies as great Exposition closes—San Diego, Cal. Subtitles: Mme. Schumann-Heink gives medal for song. World peace message.

Lake Steamship Aground.—Indiana of the Goodrich line stranded on rocks of breakwater—Chicago, Ill. Subtitle: Fleet of tugs strive in vain to float giant craft.

Made in America.—New Spanish submarine "Isaac Peral," largest U-boat ever built in U. S., loads torpedoes and supplies for homeward voyage—New London, Conn. Subtitle: The crew.

Cartoons by Hy Mayer.

RED FEATHER.

LOVE AFLAME (Five parts—Jan. 29).—The cast: Betty Mason (Ruth Stonehouse); Jack Calvert (Jack Mulhall); Reginald (Jean Hersholt); Martha (Nita White); Mason (Raymond Whitaker); King's Favorite (Fronzie Gunn); Cannibal King (Noble Johnson). Scenario by Fred Myton. Produced by Raymond Wells.

One of the warriors decides he wants the king's favorite, and is about to carry her off by force, when flames burst forth from the sacred volcano, and according to the custom, the king is forced to accept the challenge for his supremacy. The favorite throws herself on the beach in despair, and is seized by white traders who hasten from the island.

Betty Mason, whose only regret is that she is not a boy, is excited on learning that her cousin, Reginald, is to visit her father; but when she finds he is sissified, her feelings change. Reginald, however, falls in love, and although her father is pleased at the idea of Betty settling down, she runs away, leaving a note that she has gone West, wearing her brother's clothes, and if Reginald can catch her she will marry him.

In a city club three young men are discussing women's rights. Jack Calvert declares he can start without a cent and reach Constantinople by November 6, but that no woman can do it. A bystander calls his bluff, bets $5,000 and Jack, fearing the jeers of his friends, starts out.

Betty, who is travelling the "box-car route," hears groans and discovers Jack, and they soon become friends. A brakeman puts them off the train, and they join a gang of tramps. Jack says he must be in Constantinople by the sixth, and Betty says she will go with him.

Reginald, speeding across the country, gets a flashing glimpse of Betty, but the conductor will not allow him to get off the moving train.

Betty and Jack reach the coast, and smuggle aboard a boat about to sail for Constantinople. In foraging for food Betty runs into Reginald, so she and Jack make a dive for a fishing launch lying at anchor nearby. They are hauled aboard by the traders and the king's favorite. Betty's disguise is detected by one of the traders; but Jack innocently comes to her rescue, and a fight ensues in which the ruffians are thrown overboard and orders the favorite to steer for Constantinople.

Suddenly a quall hits the launch and they are shipwrecked on the Cannibal Island. The king recognizes his favorite, and all are taken to his palace. Jack and Betty learn they are to constitute the principal dish at a feast to be held next day; and the favorite comes to their rescue by suggesting that Jack challenge the king. The sacred volcano again belches forth, and during the fight Jack hurls the king into the crater.

A launch approaches the shore, and as Betty recognizes Reginald, she and Jack descend by another route, and secure the launch. They reach Constantinople in time, and find the boys. At a banquet Mr. Mason introduces his daughter Betty, Jack is overcome with surprise, and is glad to change his views regarding womankind in general, and one woman in particular, who promises to tramp by his side forever.

THE SCARLET CRYSTAL (Five Parts—Feb. 5).—The cast: Priscilla (Betty Schade); Vincent Morgan (Herbert Rawlinson); Marie Delys (Dorothy Davenport); Maxfield Durant (Raymond Whitaker); Peggy Lovel (Marie Hazleton); Helen Forbes (Gertrude Aster); Billy Van Duyn (Dick Ryan). Written by J. Grubb Alexander. Produced by Charles Swickard.

Priscilla Worth, an innocent country girl, goes to the city to visit her aunt, a typical society butterfly, who has sent for her, thinking her child-like simplicity will afford a welcome relief to Vincent Morgan, a wealthy bachelor, and man about town. The plan works well. Vincent marries Priscilla, and takes her on a tour around the world. However, one of his sweethearts, Marie Delys, a vampire chorus girl, resents being cast aside; and after Vincent returns, although he struggles with his better nature, he again succumbs to her charm. Priscilla grieves, but the memory of his love keeps alive her faith.

Maxfield Durant, an artist, who painted her portrait when she first came to the city, had also fallen in love with her, but before he declared his love, she accepted Vincent. He advertises for a model who is beautiful, but not of the brazen type, and secures Peggy Lovel, a girl from the slums. Both Vincent, who is having Marie's picture painted, and his friend, Billy Van Duyn, become interested in Peggy. This arouses Marie's jealousy.

Priscilla, remembering her portrait, requests Durant to bring it to her. He cannot refrain from showing his great love. Vincent, seeing this, flies into a terrible rage. Priscilla, conscious of no wrong, seeks consolation in the coming of her child. She gazes into a crystal which they brought from Egypt, and views scenes of horror, but her love for her husband renews her faith in him.

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Durant, unable to longer endure being so near Priscilla, closes his studio and becomes a wanderer. This throws Peggy out of employment, and she goes to Vincent, seeking help for herself and invalid mother. Billy, intoxicated, wants her, but Vincent sends her away, and takes Billie to his home. Peggy, knowing her mother's need of food, returns to Vincent's apartment, where he finds her asleep.

As Vincent removes the glass stopper from a bottle of liquor, he sees, as in a crystal; Peggy sacrificing herself, and being sneered at by Billy. She returns home, finds her mother is dead, and takes to drugs to forget her dishonor. Finally she goes to a cafe where Marie and Vincent are drinking, and falls dead at the foot of the stairs, while Marie stabs Vincent and herself.

The horror of this vision awakens Vincent's better nature and he sends Peggy home unharmed. Priscilla, who has been waiting with her baby, sees in the crystal, the fight for Vincent's soul, and when the face of the Christus appears, she knows the victory is won. Soon after, Vincent returns repentant.

Mutual FilmCorporation

AMERICAN.

THE OLD SHERIFF (Feb. 10).—The cast: The old sheriff (George Periolat); His granddaughter (Pauline Bush); Her husband (Jack Richardson); The new sheriff (J. Warren Kerrigan).

Ben Gleason, the old sheriff, whose gun was decorated with seven notches, was replaced by a younger man, Clem McCarten. The old sheriff is forced to go to his granddaughter's home to live, where he is welcomed by her. Clem goes to call on the old man often and Maud's husband mistakes his purpose and is jealous.

Some time later Clem is wounded and taken to Maud's home, where she proceeds to dress his wounds. The old sheriff gets out to capture the outlaw that shot Clem and manages to kill him. He discovers that he has shot Maud's husband. The old sheriff returns to the house, and, being too weak to perform the task, he asks Clem to cut the last notch on the gun for him. When this has been done the old man sinks to his last rest and Maud seeks shelter in Clem's arms.

CUB.

JERRY'S BIG DOINGS (Jan. 18).—Jerry being in hard luck answers an ad for a valet. After knocking out all of the other applicants Jerry lands the job. He falls in love with the daughter of the house and this precipitates him into much trouble. Finally Jerry is forced to the top of a telephone pole, but is dragged down by the police and taken away.

JERRY'S BIG RAID (Feb. 8).—The cast: Jerry (George Ovey); the girl (Goldie Colwell); the cameraman (George George). Directed by Milton Fahrney.

After numerous vicissitudes in an effort to enter the studio Jerry obtains a job as an actor with a motion picture company. He examines everything, and soon gets into trouble.

The company proceeds into the slums to take some exteriors. Jerry, playing a detective, with a shining badge pinned to his coat, is very proud and shows off before a pretty girl who appears at a window. The girl flirts with him and following her he gets into a den of thieves. The girl believed him to be harmless but upon seeing the badge surmises he is an officer. She summons her brother crooks, who attack Jerry and throw him into a closet, believing him unconscious. But Jerry has divined that his assaliants are crooks, and climbing out of a window he summons a policeman, who telephones for a patrol.

Meanwhile the director has requisitioned the services of one of the crooks. The police find the crook and arrest him. Jerry and other officers go into the house and soon emerge with the crooks and loot; and all are carted off to the police station. The zealous cameraman photographs the entire proceedings.

At the police station the difficulties are unraveled and Jerry, to gain the good will of the policemen, photographs them, though not with much success, as the exposed film rolls into his pocket instead of the camera magazine.

VOGUE.

THE MUSICAL MARVEL (Two parts—Feb. 11).—The cast: The piano player (Ben Turpin); His wife (Gypsie Abbott); The Western Bad Man (Ed Laurie).

The piano player falls in love with the wife of the bad man. The bad man meets the piano player and tells him that his wife is in the East; and so they decide to go and find her, the pianist not realizing who the girl is. Later Ben, the pianist, becomes the leader of the orchestra and gets into a fight with the violinist. The comedy ends with a chase, a wrecked theater and a bomb explosion which sends them all sky high.

MUTUAL STAR PRODUCTION.

PARDNERS — (Five parts — Jan. 29).—The cast: Olive (Charlotte Walker); Justus Morrow (Richard Tucker); Alonzo Struthers (Leo Gordon); John Graham (Charles Sutton).

Justus Morrow, a young Englishman of family and some wealth, went to Alaska to make his fortune during the heyday of prosperity on Caribou Creek. He leaves his wife, a brilliant young actress, and small son at home. During the early days of his introduction into the society of Rampart City, a typical mining town of the early 90's, Morrow made himself understood and respected by "cleaning out" the gambling house run by "Single-Out" Wilmer and "Curley" Bud, Wilmer's partner, a performance that won for him the instant respect of "Bill" Joyce, a miner and "quick draw" exponent of the difference between right and wrong, who took Morrow into partnership.

It was during the melee at Wilmer's gambling place that R. Alonzo Struthers, Sunday supplement photographer, representing a syndicate of American newspapers, snapped the troubious scene, with Morrow and "Bill" Joyce celebrating the victory of the former, and incidentally made pictures of subsequent scenes in which a score or more of miners and dance hall women were displayed drinking at tables, dancing and generally carousing.

Struthers, impressed with the splendid action of the photographs that resulted from his flashlight activities, showed them to Morrow, who recognized that Struthers had staged the more picturesque of the dance hall scenes, participating in them himself and permitting another man to operate the flash.

Morrow pointed out to Struthers that his wife would be sure to see the pictures if they were printed in the United States papers and forbade him to use them, thus letting the photographer into an understanding of the fact that Morrow was well connected and that his wife might "start something" if she recognized him as being involved in a gambling house row.

After Struthers' departure by the outgoing boat and the long mail delay of arctic weather, Morrow was struck speechless one day to receive notice of suit for divorce filed by his wife in San Francisco. It did not take Morrow long to start for the States, accompanied, of course, by his partner, "Bill" Joyce. Nor did it take long, once the young miner arrived in San Francisco, to discover that Struthers had sent broadcast, for Sunday publication, pictures taken by him in the gambling house, but that worst of all, he had substituted the head of Justus Morrow on the dance hall pictures of himself, taken in various familiar poses with dance hall women.

Without definite knowledge as to where he might find his wife, Morrow accidentally discovered her and the son, singing in a vaudeville house in San Francisco, but was refused an interview by the indignant woman, who believed that the camera could not lie.

In this crisis "Bill" Joyce proved equal to the occasion. He invaded the apartments of

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Mrs. Morrow by a ruse, demanded an explantion on behalf of his partner, threatened to kill half the police of San Francisco if she didn't listen to him quietly, sought and found Struthers and dragged him to the family confessional with a gun muzzle in his ear—in short, brought Mrs. Morrow to a realizaton of the folly of hasty judgments and left "pardner" with his wife in his arms and "the kid" squeezed up a delighted little bundle between them.

GAUMONT.

REEL LIFE NO. 41 (Feb. 11).—Since in the majority of cases disease germs enter the body through the mouth, the Gaumont Company calls attention to the "safety first" reason for the individual drinking cup. The common drinking cup is pilloried as "sanitation's greatest foe," and even the bubble fountain is blamed for an epidemic of tonsilitis at the University of Wisconsin. Pictures show the individual drinking up in its various processes of manufacture.

Just how the cost of the egg increases as it passes from the farmer to the consumer through the various middlemen who take toll for it is shown by highly instructive and interesting charts. They have been animated at the Gaumont Studio, and it is a highly diverting sight to see the egg itself lecture on its rising cost.

"Queer Fish with Shells" is a section devoted to the soft, boneless creatures protected by a hard outer covering. Among those which excite interest are the Littorina which conceal themselves by resting on objects of the same color, the Trochus or Top Shell, the Purple fish, the Trumpet Shell, the Aeolis and the Haliotis, used in the manufacture of "mother of pearl." While the names have a scientific, foreboding sound, the pictures are among the best of this kind ever made by Gaumont.

The reel concludes with a short exposition of how to hypnotize an alligator.

TOURS AROUND THE WORLD, NO. 15 (Feb. 13).—What the French are pleased to call the "eighth wonder" of the world—Mount St. Michel—has a prominent place in this issue of "Tours Around the World." At high tide the tiny place is an island. It is a towering pinnacle of granite topped by a Benedictine monastery which is an admirable example of military and monastic architecture as developed from the twelfth to the fifteenth century.

The pictures give a general view of the islet, which is 165 feet high with a circumference of 3,000 feet. Various architectural features are dwelt upon, and there are special pictures of the Museum, the Cloister, Chapel St. Aubert and the Rocks and Tower of Gabriel.

On the same reel are beautiful pictures contrasting the wild nomad life of Morocco and the result of civilization's softening influence as seen at Casablanca, the Atlantic seaport. Camp life is shown in the desert and at the foot of the Atlas mountains. A military caravan is an interesting sight. The narrow-gauge military railway, as seen at Casablanca, is the first railway in Moroco.

A third section is "Around Lake Iseo" in Northern Italy. This is a small but beautiful body of water at the foot of the Alps. Bordering Lake Iseo are Lovere, Predore and Capodi-Ponte. The scenery is typical of this part of Italy, and the villages are a picturesque mingling of the Swiss and Italian architecture.

SEE AMERICA FIRST, NO. 75 (Feb. 14).—One of the marvels of the last decade has been the rapid growth of Los Angeles, the metropolis of southern California. The Gaumont Company pictures the present city in this issue of "See America First." The characteristic views of Los Angeles include pictures of Broadway, the city's principal thoroughfare; Central Park, in the heart of the city; Angel's Flight, the ascent to the highest point in the city; Hollenbeck Park; County Court House; Museum of Art, Science and History; Plaza Church, erected in 1814; Trinity Auditorium, housing the largest institutional church in the United States; Palm Drive, and the National Soldiers' Home, located at Sawtelle, a suburb.

In addition to these places of individual interest there are pictures typical of the home life of the city which show just how the visitor falls a willing victim to this hospitable, semi-tropical mecca for winter tourists.

"Taming Tony," a Kartoon Komic, relates with a pencil pointed with fun the adventures of a pugnacious gentleman who is able to "clean up the street" with every one who crosses him. He does not meet defeat until he reaches his own home and courageously attempts to treat his wife as he has treated every one he has met hitherto.

MUTUAL.

MUTUAL WEEKLY NO. 109 (Jan. 31).

New York City.—"Leak" investigators to question Wall Street. Congressional committee here to trace report that advance information caused stock slump. Subtitle: Sherman L. Whipple, noted Boston lawyer, counselor for the committee.

Eureka, Cal.—Rescuing vessel is stranded. U. S. S. "Milwaukee" goes ashore trying to save Submarine H-3. Subtitle: Group from ill-fated ship, with Lieut. W. F. Newton, her commander, in center.

Washington, D. C.—Noted labor leader celebrates Golden Wedding. Mr. and Mrs. Gompers on fiftieth anniversary of their marriage.

New York City.—Big fire endangers Bellevue Hospital. Firemen fight stubborn four alarm blaze that threatens city institution.

New York City. What the men are wearing. (Courtesy of Nat Lewis, haberdasher, New York.) Subtitles: Business suits; Shepherd plaid, overcoat to match. Black beaver hat. Brown homespun Norfolk Togo French coat. Shepherd plaid; box pleat back; side pockets; storm cuffs. Togo French coat, adjustable collar; gun metal buckles on belt and cuffs.

St. Louis, Mo.—Free bridge over Mississippi opened. Mayor Kiel clears way for the first foot passengers across $6,000,000 structure that took nine years to build.

New York City.—Pleasure craft suitable for war. Uncle Sam shows type of small vessel at Motor Boat Show which can be converted into submarine chaser in time of war.

The Serbs Are Going Back to Serbia.—Savage patrictism impels men in war to regain their native land. Subtitles: With the Serbian army in the Balkans. This is what remains of an army of strong, tough enduring peasants. In their retreat the Bulgars blew up the only two bridges in Brod. The battle of Ozerna Reka. The wounded are carried to the rear on mule back. The ground is covered with the bodies of the Bulgars. The little Serbian graveyard. Many Bulgarian prisoners were taken.

New York City.—Wear black at wedding. Unconventional pair startle friends at ceremony by black costumes unrelieved by touch of color.

Feature Subjects

METRO PICTURES CORP.

THE END OF THE TOUR (Columbia Pictures Corp.—Five parts—Feb. 5).—The cast: Byron Bennett, "Buddy" (Lionel Barrymore); Grace Jessup (Ethel Dayton); Col. Jessup (Frank Currier); "Skinny" Smith (Walter Hiers); "Solly" Harris (Richard Thornton); Hattie Harrison (Maud Hill); Mrs. Ryan (Kate Blancke); Percy Pernington (J. Herbert Frank). Adapted and directed by George D. Baker.

Col. Jessup of Mayville does not waste any affection on his young wife, who finally runs away with a theatrical company, taking her son with her, but leaving her baby daughter. Later, she dies, and the boy, known as Byron Bennett, is leading man for a theatrical company playing one night stands. The season, however, has been disastrous, and the company is about to disband, when they receive word that the house is sold out for the performance at Mayville; so they hang on. However, the manager collects the receipts for the performance, and takes the first train, leaving the company stranded.

Byron, who is known as Buddy, secures a position as instructor for the Jessup Volunteer Hose Company which is to give an amateur theatrical performance. He persuades Grace Jessup's father to allow her to take the leading part in order to out-do Hose Company No. 1, which also plans a performance.

Grace becomes interested in Percy Pennington, a traveling salesman. He tries to persuade her to elope, but she refuses until he makes a definite promise of marriage. He boasts, however, to Buddy and his friend, Skinny, and intimates that the promise will not be carried out. Soon after, he starts out riding with Grace.

Buddy is suspicious and follows on a bicycle,

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but is outdistanced. At last, however, he sees the horse tied by the roadside, and hears Grace scream. Rushing to her assistance he overcomes Percy, and carries Grace home, in a fainting condition.

Col. Jessup, thinking Bud is the culprit, fires at him twice. One bullet lodges in the shoulder, while the other is stopped by Buddy's watch in which he carries a picture of his mother. Grace regains consciousness and explains matters; and Jessup is amazed to find the picture in the watch is that of his wife. The doctor advises that Buddy will recover, and there is a reconciliation between father, son and daughter.

THE GREAT SECRET (Chapter VI—"The Dragon's Den"—Two parts—Feb. 12).—Strong, badly injured in his encounter with the gangsters, is carried back to his apartment and put in charge of Miss Tredwell, a girl detective, who dresses as a trained nurse. During this time the gangsters, who are working under orders from The Secret Seven, carry Beverly to a den in which lives a Chinese doctor, Git Sin, who is reputed to possess hypnotic powers. "Bull" Whalen, leader of the gangsters, tries to persuade Git Sin to exercise his hypnotic powers on Beverly, in the hope that he will obtain from her the whereabouts of the treasure left by old Clarke. Chief of Detectives Ackerton is holding the treasure, but neither Beverly nor The Secret Seven knows this, and the thugs believe Beverly alone can tell where the millions are hidden.

Git Sin refuses to listen to the pleadings of Whalen. The Chinaman is afraid of the white man's law. He consents to hold Beverly in his den, and she is taken to a room by a white woman and there ordered to don a Chinese costume. The Chinese physician leers at the young prisoner, an act which arouses the jealousy of his white wife.

While Beverly is in this plight, the police are making a frantic search for her. The newspapers publish stories of their raid on the gangster's rendezvous and tell how Strong was beaten there while searching for the kidnapped girl. Mrs. Morton and Eunice see the newspaper stories, and Eunice sends a letter to Strong telling him their engagement is at an end.

Just after he has received the letter Mrs. Clarke, Beverly's mother, calls on him and demands that he find some trace of her daughter. She begins blaming him for Beverly's disappearance, but his frank explanation of how he searched for her daughter shows her his true nature and she apologizes for her suspicions.

Dr. Zulph, the arch-conspirator of The Secret Seven, blames Strong for the trouble his hirelings are having in their efforts to get hold of the treasure. He orders a drawing of lots to see who shall kill Strong. A band of men wearing black hoods take part in the drawing, and the one who is chosen as the assassin receives instructions to break into Strong's apartment and stab him. This action is taken without the knowledge of The Great Master, who—a man of wealth and intelligence—is at his country home on the banks of the Hudson. Here he is seen smooth-shaven, sleek-looking, although as the leader of The Secret Seven he wears a closely-cropped mustache. After the assassin has started for Strong's home The Great Master receives word of Zulph's order.

Wearing the sable hood which covered his head when he drew the fatal lot, the assassin creeps into the place. Strong, having been given a sleeping potion by Miss Tredwell, is in a coma. The detective-nurse is dozing in a chair in an adjoining room. The "sable hood" tiptoes past her, goes to Strong's bedside, raises a large knife which he carries and prepares to strike.

BLUEBIRD PHOTOPLAYS, INC.

THE MYSTERIOUS MRS. M. (Five parts—Feb. 5).—The cast: Raymond Van Seer (Harrison Ford); Phyllis Woodman (Mary MacLaren); Mrs. Musselwhite (Evelyn Selbie); Green (Willis Marks); Dr. Woodman (Frank Brownlee); clubmen (Bertram Grassby and Charles Mailes).

Raymond Van Seer, wealthy, has become morose and dissatisfied with life. His mental mood has worried his friends and when his true condition of mind is disclosed by the discovery that he is reading a book entitled "Famous Suicides," action becomes necessary. One of Van Seer's club friends has recently visited a fortune teller, known as "The Mysterious Mrs. M.," and relates his experiences to Van Seer. As a result of the combined urgings of his friends, Van Seer visits the sorceress.

When she tells Van Seer that on a given date he will meet with a painful accident while out of doors, Van Seer hopes to thwart whatever truth there may be in her prognostication by remaining indoors, at his club, all day. Despite the invitations of his friends to venture forth, Van Seer sticks within his room until late in the afternoon, fire is discovered in the clubhouse and, with the other occupants, Van Seer rushes forth.

Just as he is crossing the threshold, he trips, falls headlong to the sidewalk and breaks his wrist. He will have none of the attentions offered by the club physician, but takes his machine and rides to his country seat, where he submits his broken wrist to the treatment of Dr. Woodman, the family physician.

Prompted by a desire to further test the abilities of the seeress Van Seer again visits "The Mysterious Mrs. M." She informs him that on a certain date, still three months away, he is to die suddenly. As a token of his disbelief Van Seer gives her an order on his executor to pay her an immense sum of money if he shall die in accord with Mrs. Musselwhite's prophecy. The fortune teller hands him back the order, stating that his money will do her no good as she is herself going to die within a week.

Van Seer bribes the fortune teller's butler to keep him advised of Mrs. Musselwhite's health. On the day the woman has set for her death, the butler calls Van Seer to the phone and informs him that Mrs. Musselwhite has died. Being now thoroughly convinced of the woman's ability Van Seer contemplates the likelihood of his own death as specified—but now he wants to live.

Dr. Woodman's daughter, Phyllis, has come home from college. Van Seer has fallen in love with her, but believing that his day of death is fixed by fate he refrains from advancing his own cause while all the time Phyllis is in love with him. So matters continue until Van Seer's last day on earth.

He spends the hours alone, locked in his library, watching the hands of the clock approach the hour of midnight. When at last the hour of midnight arrives and passes with Van Seer still alive he is suddenly aroused to the realities of life by having his club friends burst in upon him with a letter from "The Mysterious Mrs. M."

She has, all along, acted in the employ of Van Seer's club friends and has prognosticated and acted along previously decided lines. Rejoicing in his good health, good fortune and the love of Phyllis, there is the happy ending of Van Seer's romance of life and death.

FOX FILM CORP.

THE SCARLET LETTER (Five parts—Feb. 12).—In old Puritan Boston some two hundred and fifty years ago a girl was born. Her mother was Hester Prynne. Her father was "unknown." This story opens as Hester Pryne is led to the pillory. On her breast is a scarlet "A." In her arms lies the infant Pearl. The Rev. Wilson and the Governor urge her to reveal the name of the child's father. She refuses and the Rev. Arthur Dimmesdale is asked to plead with her. She does not heed the pastor's request to reveal the name of the father of her child.

A bent old man enters the square. He recognizes Hester and she him. Hate sweeps his face. Hester is taken back to prison and the old man, Chillingworth, is admitted to her cell as a physican. He is Hester's husband. He berates her and leaves, threatening to drag her lover from his hiding.

Next day Hester goes to live in a cottage beyond the settlement. She endures insults and humiliation. Meantime, Rev. Dimmesdale's health gives way under a strange malady. Chillingworth is told to care for him.

Years pass and Pearl grows into girlhood. The heads of the colony seek to separate her from Hester and raise her under the church. Hester resists in vain, but Dimmesdale's plea saves the little family. Chillingworth comments on the earnestness of the pastor's plea.

A few days later, Dimmesdale sees Pearl in the cemetery near his home. With burrs she has formed an "A" on her breast. Dimmesdale staggers to his bed and falls unconscious. To revive the pastor, Chillingworth opens his shirt. He seems to see a scarlet "A" branded on Dim-

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mesdale's chest. Chillingworth glares with fiendish glee.

Regaining consciousness late in the night, the pastor runs into the square and mounts the pillory, crying out to the sleeping town. He faints and recovers as Hester and Pearl enter at dawn. He calls them and together they stand on the pillory. When the town begins to stir they go to the beach. Hester begs Dimmesdale to flee with her and the child to another land. The pastor embraces the woman and child. Chillingworth watches from behind a rock. In parting Hester casts away the scarlet "A."

Chillingworth cries out to the town that Hester has bewitched Dimmesdale. Guards seize her in her cottage and drag her to the square.

Attracted by the tumult, Dimmesdale rushes into the square as Hester is being tied to the stake. Pushing through the frenzied mob he stands beside her. As he confesses himself the father of Pearl, he tears open his shirt and reveals an "A" seared on his chest.

The throng draws back in awe. Hester frees herself and catches Dimmesdale as he falls. She lifts his head into her lap; he opens his eyes, kisses Hester and Pearl and dies.

WORLD-PICTURES.

A HUNGRY HEART (Peerless—Five parts—Feb. 5).—The cast: Frou Frou (Gilberte Brigard) (Alice Brady); Comte Paul de Valreas (Edward Langford); Marquis Henri de Sartorys (George MacQuarrie); Louise Brigard (Gerda Holmes); M. Brigard (Alec B. Francis); Baron de Combri (John Dudley); Baronne de Combri (Edna Whistler); Pitou (Charles Hartley); Pauline (Josephine Earle); Gaston (Horace Haine); Georgie (boy) (Ray Carrara); Mother of Comte de Valreas (Mrs. H. J. Brundage), Scenario written by Francis Marion. Directed by Emile Chautard.

Vivacious ltitle Gilherte, known as Frou Frou, is the daughter of M. Brigard, a retired merchant, who has as his companion in a life of gayety, Comte Paul de Valreas, a much younger man. Both the Count and Henry de Sartorys are in love with Frou Frou, and when De Sartorys asks for the hand of Frou Frou, M. Brigard refers him to Louise, the elder daughter, who is in charge of the household. To Louise, who loves de Sartorys, comes the first anguish of her life, when he confides his love for Frou Frou. However, she confers with her little sister who agrees to marry De Sartorys.

Paul also asks for Frou Frou's hand, hut Brigard refuses, stating he is too jolly a companion to he trusted as a son-in-law. Five years pass, and although Frou Frou adores her son Georgie, the calm role of a homemaker does not suit her; and on one of Louise's visits she realizes her own place has been usurped, as hoth De Sartorys and Georgie go to her for advice.

Paul still loves Frou Frou, hut she fights against her growing attraction for him, and hegs him to go away. Finding she is no longer necessary for the happiness of her hushand and son, after a furious tirade against Louise, she leaves and joins Paul in Venice. Paul's mother receives her, and the next day, De Sartorys, who has followed, finds her, and despite her pleas, fights a duel with Paul, in which Paul is killed.

Out of the loneliness and sorrow of the ensuing months her soul is chastened, and she returns to ask her hushand one last favor—that she be allowed to die in the house she entered as a hride. Although Louise also pleads for her he at first refuses; but when Frou Frou, formerly so light-hearted and care-free, pleads on her knees, he can no longer deny her, and the two meet in a tearful embrace.

Her life closes with a semblance of happiness, as she gives to Louise the two that are closest to her—her hushand and son.

CHRISTIE FILM CORP.

SMALL CHANGE (Feb. 5).—The cast: The Girl (Betty Compson); The Boy (Neal Burns); His Friends (Eddie Barry and George French); Mother (Stella Adams); Girl Friend (Ethel Lynne).

On "the morning after," Neal wakes up with $2.80. He has promised to take his fiancee to the flower show. She wants to lunch downtown and on the way must have flowers, so Neal enters the restaurant with $2.30. He isn't hungry—not a hit—but Betty's appetite is good. Two girl friends of Betty's come in and, of course, they must join her and Neal. He phones some friends hut has no luck. Two boy friends of Neal's drop in and join the party. "Sent me from Heaven," says Neal, as he orders wine. But the boys were unlucky, too, in the game the night before, and have about $1.79 between them. One of them, Eddie, takes what Neal has and goes home in a taxi for more. His driver speeds and they are arrested. At the cafe, matters are serious. The girls are ready to go, but not so the boys. The proprietor gets suspicious. George goes for aid hut meets with a mishap and is arrested. The waiter gets insistent and Neal is at his wit's end. The two girls leave, thanking Neal "for the lovely luncheon." The chief of the police station is an old friend of George and releases him and Eddie, even lending them money. Poor Neal has not been ahle to conceal the true state of affairs and Betty says, "Why, Neal, how foolish," as she produces a roll of bills and settles the account. They start for the show and Eddie and George rush in to find them gone; so the boys order another hottle and resolve to run no more big bluffs on "small change."

GREATER VITAGRAPH.

THE SECRET KINGDOM (Episode No. 7—"The Ghost Ship"—Two Parts—Feb. 2).—On the high seas, Princess Julia finds that Phillip and Juan are memhers of the yacht's crew. Count Ramon, drinking heavily and haunted hy remorse, sees Phillip and helieves him to he a ghost. The lovers and Juan plan to escape in a lifehoat, and after many difficulties manage to get away from the ship.

The ravings of Count Ramon through the night lead him upon deck. He discovers the unconscious officer, who has heen rendered insensihle hy Phillip and Juan in their attempt to escape. There is no sign as to what happened, and Count Ramon is seized with the haunting dread of spiritual things which are making the voyage a hell for him.

Finally his actions lead the crew and officers to mutiny and he is set adrift with Madam Savatz in an open lifehoat. And the sun of another day goes down with the two fugitive parties drifting—many miles apart, and far from land.

MONEY MAGIC (Five parts—Feb. 5).—The cast: Mrs. Gilman (Laura Winston); Bertha, her daughter (Edith Storey); Marshall Haney, gamhler (William Duncan); Ben Fordyce, a young lawyer (Antonio Moreno); Alice Heath, his fiance (Florence Dye). Directed hy William Wolbert.

Bertha Gilman, helping her mother run a small hotel, is courted hy Marshall Haney, gamhler and saloonkeeper. She promises to marry him if he will give up his gambling hahit and live on the income of $100,000 which he receives yearly from the mines he honestly acquired. A miner who has heen fleeced of his money in the gaming hall after Haney sells out shoots Haney. Bertha and Haney are married, and she nurses him hack to health, though he remains hadly crippled. They move to Colorado Springs, and huy a magnificent home.

Later Bertha meets Ben Fordyce, an honorahle young man, engaged to Alice Heath, a consumptive. Haney and his wife go East at the same time that Ben takes his affianced wife back. The four travel on the same train, and during the trip Ben and Bertha become more attached to each other. Both, however, remain loyal to their trusting ones. In the East Bertha's longing for Ben becomes almost unhearable. Her hushand, noting her morose condition and heing apprised of the cause of it hy Alice just hefore she dies, suggests to his wife that they return to their home in Colorado Springs. So that he might hring happiness to the two young lovers, Haney whose heart is weak, deliherately climhs a mountain. As he reaches the top he dies, and Bertha and Ben realize as they gaze upon the hody of Haney what a great sacrifice he has made that their lives might become one.

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TRIANGLE FILM CORP.

PRIDE—(Second of "Seven Deadly Sins"—Five parts—McClure pictures—Feb. 5).—The cast: Eugene D'Arcy (Holbrook Blinn); Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); Miss Nelson Blanchard (Helen Strickland); Le Comte de Frais (Guido Colucci). Directed by Richard Ridgely.

Eve Leslie is sent to boarding school. Proud of the fortune that has come to her she feels herself above Adam Moore, who loves her.

Eugene D'Arcy, a powerful banker, who also suffers from pride and arrogance, meets Eve and wants her.

In order that her pride may be further satisfied, she decides to marry a count. They elope, after eluding D'Arcy in an exciting chase, and board an ocean liner, bound for Europe.

D'Arcy manages to catch the liner, as does Adam Moore, who stows away, hoping to protect her.

Aboard the liner Adam manages to expose the bogus count and frustrate D'Arcy. Adam wins back his sweetheart after she has learned from bitter experience that a fall always follows pride. A fitting end comes to D'Arcy, who pays for his evil machinations that resulted from his false pride.

PARAMOUNT.

PARAMOUNT PICTOGRAPHS—No. 49 (Jan. 7).—Subjects on reel: The Trail of Health and Appetite; Peculiarities of the Air; Mining for Beauty; Japanese Ice Box.

PARAMOUNT PICTOGRAPHS No. 50 (Jan. 14).—Subjects on reel: Beating the Wind; Industrial Diamonds; The High Cost of Living; Transplanting Big Trees.

PARAMOUNT PICTOGRAPHS No. 51 (Jan. 21).—Subjects on reel: An Army on Skis; The Sailors Snug Harbor; Harnessing the Wind; The Clay Workers.

PARAMOUNT PICTOGRAPHS No. 52 (Jan. 28).—Subjects on reel: Winter Sports in America; Discovery of the Shot Tower; In the Shadow of the North Pole; Bending the Human Twig.

THE GOLDEN FETTER (Lasky—Five Parts—Jan. 25).—The cast: James Rogers Ralston (Wallace Reid); Faith Miller (Anita King); Henry Slade (Tully Marshall); Edson (Guy Oliver); McGill (Walter Long); Big Annie (Mrs. Lewis McCord); Flynn (C. H. Geldert); Buck Hanson (Larry Payton); Pete (Lucien Littlefield).

Faith Miller, a school teacher, inherits ten thousand dollars. Edson, McGill and Slade, three enterprising crooks, own the Moonflower, a worthless mine. Slade goes east to unload and hearing of Faith's good fortune, she falls an easy prey, buying a share in the mine for nine thousand dollars.

Advised by friends to take a rest, Faith goes to inspect her mine. Arriving at the town, she is insultingly approached and the man who has annoyed her is knocked down by Jim Ralston, a young mining engineer. She goes to the home of Big Annie, who tells her that the mine is worthless. The miners, touched by her beauty and helplessness, engage her to teach their school, the only available pupils being Pete, a half-wit, and Jim, who is held in connection with a hold-up committed by Edson and McGill. At first Jim rebels, but when he sees the teacher, he becomes a willing student. Faith recognizes him as her protector. Jim conceives the idea of salting the mine, and wires Slade to the effect that the mine is rich with silver and not to sell. Slade returns. Edson and McGill, pursued by a posse, reach the schoolhouse and persuade Jim to conceal them. Flynn, at the head of the posse, accuses Jim of hiding the bandits and is killed by a shot from an unseen hand. Jim is arrested as the murderer.

Faith intercedes, begs him to flee and is handcuffed to him. They escape and take refuge in a mountain cabin. Jim shoots the fetter apart, breaking his wrist, and insists that Faith return home. As Jim tells Slade of Faith's whereabouts, Slade notices the fetter on his hand, takes him to the outskirts of the town and the miners prepare to hang him. Faith sells her interest in the mine back to Slade, and Pete, as he delivers a note to her from Jim, also tells Faith of Jim's peril. The outlaws, Edson and McGill, are shot as they resist arrest, Edson's dying confession of Flynn's murder reaching Jim's executioners just as they refuse to listen to Faith's pleading for her lover's life. Faith, weakened by the trying ordeals through which she has passed, sinks to the ground, only to be taken into the waiting arms of the man she loves.

GEORGIAN BAY TO WINNIPEG (Burton Holmes Travelogue—Jan. 29).—From the shores of Lake Huron to the prairie capital of Manitoba is an interesting trip. Scenes shown are motorboating amid the Thirty Thousand Islands that dot Georgian Bay; fishing in the long reaches of the celebrated French River; the lovely scenery on the north shore of Lake Superior, which you touch as you travel toward Winnipeg; the biggest grain elevators in the world situated at Fort William in Ontario. Judging from the size and number of these granaries which dot the landscape, one would think that the entire wheat crop of the world could easily be stored away in this one particular spot. One sees at Port Arthur, Ontario, a genuine bowling green, an outdoor bowling alley, the like of which have passed away many years ago. The gate of old Fort Garry, which was all there was of Winnipeg in 1821, is still to be seen, as well as the first locomotive in western Canada, which arrived by river steamer in 1877 and which is now enshrined in the middle of a grassy lawn like any other monument erected to commemorate triumphant deeds. A number of amusing incidents enliven this little tour.

HIS SWEETHEART (Morosco—Five parts—Jan. 29).—Joe, a good natured Italian, runs a basement ice, coal and wood establishment in the cheap Italian "East Side." Trina, daughter of old Capino, a cobbler, lives next door. She is fond of Joe and is relieved when she learns that Joe's "sweetheart," who arrives from Italy, is none other than his little old "Mamma Mia," his mother.

Godfrey Kelland, district attorney, is a candidate for the governship, and Joe's sympathies and efforts are enlisted in his behalf. The Weasel, a notorious crook, is arrested as he seeks refuge in Joe's house, and suspicions are cast upon Mamma Mia. Just at this time Mrs. Kelland loses a diamond pin which is discovered in Mamma Mia's possession. Baby Kelland has placed the pin in the basket of clothes which Mamma Mia is to wash and she is found "guilty" and sentenced to two years in the penitentiary.

In the meantime, Joe and his mother have witnessed an attempt upon Kelland's life and assisted him, but nevertheless Kelland is vigorous in his prosecution of Mamma Mia. A little later Mrs. Kelland discovers the baby putting another piece of jewelry in the basket and she decides that Joe's mother is innocent.

Two crooks from the gang determine to put a stop to Kelland's activities and to "plant" a golf ball filled with nitro-glycerine so that Kelland will be blown up as by an unknown accident. They play upon Joe's feelings and induce him to place the ball. Just as Kelland is about to strike the ball, Mrs. Kelland and Trina come into the grounds, and to save them Joe takes the blow upon his own body. Joe's confession that the ball was intended for him incites Kelland's anger, but Mrs. Kelland's story of the baby's innocent part in the tragedy, and her pleadings, soften the politician's heart, the little Italian family is reunited and Trina's happiness also secured.

THE WAX MODEL (Pallas—Five parts—Feb. 1).—Julia Davenant is the neglected daughter of a Parisian dancer who tires of the life she leads, commits suicide and with her last breath tells Julie not to trust men. Julie begins her battle with life as a nursemaid.

John Ramsey, a sculptor, spies the beautiful little girl, gives her his card, and when she is discharged from her position as nursemaid poses as his model. She becomes the most talked-of model in Paris, and Hermineux, a modiste, pays her a handsome sum to have her likeness made in wax, on which he displays his gowns.

Julie meets Melville Ilchester, who seems "different." He also falls deeply in love with her. Ilchester, to satisfy a query in his mind if Julie is really "different," goes to her flat at night and walks in just as she, on a dare, takes a sip of wine and lights a cigarette. He refuses to listen to her explanation. In a moment of despair, Ilchester smashes both window and model at the Hermineux shop.

Julie surmises Helen (who is Ilchester's sister) and Ramsey's plan to elope, sends Ilchester a note to go to Ramsey's because a friend is in danger, tells Helen that Ramsey is married and hides her as Ilchester enters Ramsey's studio. Ilchester, believing this is a ruse of Julie's, leaves, still refusing to allow Julie to explain.

Heartbroken she abandons her profession as a model and becomes destitute. She sends Ilchester a last note of appeal, which Helen accidentally sees, and after hearing the truth from his sister, Ilchester hastens to Julie, explanations are made and their happiness is assured.

THE SLEEPWALKER (Klever Komedy—Feb. 12).—Vic Moore is employed by Walter Higgins, a broker. Vic and his wife revel in tangoing and Vic also has a passion for Welsh rarebits. One night after partaking of his favorite dish, he rises from bed, picks up the alarm clock, a cane and his wife's hat, and tangoes out of the room to the fire escape. On the platform below he dislodges a milk bottle and the crash awakens his wife, who hastily puts on Vic's overcoat and cap and follows down the fire escape.

Casey, a bicycle cop, is astounded at the sight of the pajama clad figure of Vic reposing on the guard of an automobile drawn up at the curb, and tries various methods to awaken him. Mrs. Vic appears and explains. When all other measures have failed, she sets the alarm and the familiar sound awakens him, and he returns to his apartment swearing to cut out the festive rarebit.

The next morning he finds his employer, Walter Higgins, in a state of terror. Vera Thomas, a show girl, is going to bring suit against him for breach of promise unless he marries her. She has a big bundle of his love letters to prove her contention. He promises Vic to raise his salary $5,000 a year if he obtains those letters from Vera. Vic writes to Vera that he is a wealthy westerner who has seen her performance and would like to star her in musical comedy. Vera, who is in love with Delmont, the tenor of the company, is delighted. Vic meets Vera at the stage door and proposes that they talk the matter over at her apartment. Higgins follows and hides near the house. If Vic gets the letters he is to drop them out of the window. Mrs. Vic has been notified that he will not be at home until late and has covered his pajamas with a sign reading: "Victor Moore—sleepwalker. Return to Rex apartments, apartment 4-D."

Vic is astounded to find that he lives in the same place and that his apartments are just above Vera's. Vera suggests that they have a Welsh rarebit, and Vic tries to sidestep it, but she insists. After eating he finds an excuse to send Vera from the room and locates Higgins' letters, but before he can get them, Vera reappears. He leaves and returns to his apartments, thinking Higgins has departed, but the latter is still hanging around below. Soon after Vic retires, the rarebit gets in its work, and he goes down the fire escape in his pajamas. He enters Vera's room, where she and her maid are in night robes. Vera does not recognize him and the two women watch him as he searches the cabinet. As he bends over to look into a drawer Vera and the maid see the card with his name.

Mrs. Vic, who has awakened, comes down the fire escape in a kimona and motions the women to be cautious. Vic goes to the table and his hand touches a cigarette that Vera has placed there. The burn awakens Vic. Vera starts towards him. Mrs. Vic grabs her and tells her he is still asleep. Vic hears this speech and takes advantage of the opportunity to get the letters.

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Vera, alarmed, follows bim to tbe window. He throws the letters to Higgins, wbo burns them in a vacant lot.

Vic and his wife return to their apartments and Vera faints in the arms of her maid. Mrs. Vic lasbes his hands and feet to the bed with his dressing gown cord and he accepts the situation as a penance for breaking his resolve not to eat Welsb rarebit.

Pathe Exchange, Inc.

HEARST PATHE NEWS NO. 7 (Jan. 20).

Brattleboro, Vt.—The sail-driven ice yachts are too slow for the hardy citizens of the Granite State, who invent a new motor sled to go autoing on the ice. Subtitles: The sled is propelled by a rear wheel which digs into the ice. Beating the wind.

Seattle, Wash.—Local authorities confiscate a large number of faulty scales which have greatly added to burdens of the high cost of living. Subtitle: The trick instruments are cast into the deep.

Boston, Mass.—Exceptionally fine specimens of water fowl are seen in the duck pond of the New England Poultry Show. Subtitle: Rare Golden and Manchurian pbeasants.

In Rumania.—Troops and supplies are being rushed by the Central Powers to aid Field Marshal Mackensen's army operating in Moldavia. Subtitles: Engineers build emergency bridges to replace the spans destroyed by tbe retreating armies. Fortifications are completely destroyed.

Salonica, Greece.—Streams of British troops continue to pour into the Allies' headquarters, in preparation for the hugh Balkan offensive. Subtitles: The Lewis machine gun, rejected by the U. S. Army, is being used by the British. An Allied aeroplane is wrecked in the city's suburbs.

Tbe Mexican Crisis (Magazine Section).—An animated cartoon by F. M. Follet. Subtitles: Little pup "Mexican Crisis" adops Uncle Sam. He sticketh closer than a postage stamp. Life is just one darned thing after anotber!

Chicago, Ill.—The first serious mishap of this winter's navigation on the Great Lakes occurs when the S. S. Indiana is caugbt fast in the ice jam. Subtitle: Tugs try in vain to haul the big freighter from its icy bertb.

Washington, D. C.—Lijoubomir Michaelovitch (left), tbe first Serbian minister ever accredited to the United States, leaving the State Department.

Hinsdale, Ill.—Ingenious pleasure seekers take advantage of another cold wave to inaugurate their own novel sport of skijoring. Subtitles: Skijoring at 30 miles an hour. The snappy weather affords unusual opportunities for ice-skaters at New York's Prospect Park. Bellows Falls, Vt., in winter dress.

Palo Alta, Texas.—Convoyed by an American armored "tank" the motorcycle machine gun corps gives a demonstration of active field service on this historic battlefield. Subtitles: Thorny fields offer no obstacles to their advance. The combined action of this rapid-fire squad can annihilate an entire regiment. The American camp at Brownsville, with the Rio Grande in tbe distance.

Trenton, N. J. (Philadelphia and Newark).—A great civic parade marks the inauguration of the Honorable Walter E. Edge as Governor of the State of New Jersey. Subtitle: The Governor-elect receives many congratulations.

Alameda, Cal. (In Los Angeles and San Francisco Copies Only).—The whole city is inundated when a break in the levee permits the rushing waters to pour through, causing a loss of $150,000. Subtitle: Dray horses clearing the streets.

Denver, Colo. (In Salt Lake, Dallas, Kansas City, Omaha, Denver Copies Only).—Large crowds gather to honor the memory of Colonel William F. Cody, the gallant hero of young America, whose body lies in state at the Capitol. Subtitle: Prominent citizens act as pallbearers.

HEARST PATHE NEWS, NO. 8 (Jan. 24).

Cape Cod, Mass.—A foreign submarine passes through the narrow strait for the first time in its history, as the Isaac Peral starts on its maiden trip. Subtitles: The submarine carries a three-inch gun cleverly concealed. It can also be aimed against hostile aeroplanes.

Norfolk, Va.—Wrecking crews salvage the valuable cargo of the S. S. Powhaten, slowly sinking as a result of its recent collision. Subtitle: Wool constitutes the chief part of the cargo.

On the Western Front.—France's idol, the great General Joffre, nominated by unanimous acclaim to the distinguished honor of Field Marshal, for saving the Republic and Freedom. Subtitles: Mounting a heavy field piece for action. Serbians are now using the Allies' guns to good advantage in their offensive.

Salonica, Grece.—British Tommies cheerfully march to their positions in the advanced lines, confident of ultimate victory. Subtitles: Firing a trench mortar. The enemy's lines are constantly shrouded by the clouds from the Allies' fire. All of the Entente Nations are represented on this battle front—a striking example of their complete unity for the common cause.

Eureka, Cal.—The U. S. S. Milwaukee grounds on the sandy beach, itself a victim of the turbulent seas as it strives to rescue the submarine H-3. Subtitles: The crew leaves the ship for safety quarters. Meanwhile the submarine, constantly pounded by the waves, is cast high and dry on the shore. The submarine is now almost a total wreck.

Washington, D. C.—Samuel Gompers, president of the American Federation of Labor, and bis wife, who celebrate the golden anniversary of their marriage.

New York City.—The Polar Bears are out in full force for their annual winter frolic, unmindful of mere snow and cold. Subtitle: A dip in the frigid waters.

The Nation gave its last tribute to George Dewey, hero of Manila Bay and Admiral of the Navy. Subtitles: The body is escorted from tbe Admiral's home to the Capitol for the memorial services. The entire body of midshipmen from the Naval Academy stands at attention before the Capitol as tbe funeral cortege arrives. Draped in the colors that be so nobly glorified, the body is placed on an army caisson for its final journey. Tbe procession wends its sorrowful way down Pennsylvania avenue. Across the historic Potomac to the Arlington Cemetery, where the Nation inters its distinguished dead. "Fire when you are ready," said Admiral Dewey on the memorable morning in May, 1898. The fleet he commanded, our immortal Dewey.

Washington, D. C.—President Woodrow Wilson boldly reaches a new and higher bond of international relations in a remarkable address to the U. S. Senate. "I am proposing that the nations should adopt with one accord the doctrine of President Monroe as the doctrine of the world."

PATRIA (Episode No. 4—"Double Crossed," International—Two parts—Feb. 4). The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Baron Huroki, a secret agent plotting with De Lima against the United States and having failed in his attempt to steal the $100,000,000 Preparedness Fund founded by Patria Channing's forefathers, next directs his attentions to Patria herself. By destroying her he hopes to obtain control of the millions and the immense munitions plant she has inherited. He learns that Elaine, a popular dancer appearing in the "Midnight Frolic," is the exact double of Patria, and he conceived the idea of doing away with the latter and substituting Elaine in her place.

Through Fanny Adair, a widow, intimate with Patria and who has lost all her money but still hangs on to the fringe of the society in which she once shone, Elaine is coached for her part. So complete is their likeness that when Elaine's manager sees Patria with Capt. Parr he attacks him in a jealous rage and tries to carry her off thinking it is Elaine. Parr follows him down the back stairs and after a figbt overcomes him with Patria's help.

Patria has planned to return to Newport with Fanny Adair and Capt. Parr on the Fall River Line boat. Huroki sends Elaine aboard disguised as an invalid in charge of a nurse. She has a stateroom next to Patria's and Fanny Adair. In the meanwhile Capt. Parr has been arrested on a charge of assault on the evening before, inspired by Huroki, and misses the boat.

That night when Patria is on deck she is thrown overboard by Huroki's hirelings. Elaine slips into Patria's stateroom where Fanny, trembling with fear, awaits her, and the nurse gives the alarm that her charge has escaped and jumped overboard. Will Patria perish?

SOLD AT AUCTION (Gold Rooster-Balboa—Five parts—Feb. 11).—The cast: Nan (Lois Meredith); Richard Stanley (William Conklin); Helen (Marguerite Nichols); Hal Norris (Frank Mayo); William Raynor (Charles Dudley); Raynor's sister (Lucy Blake).

To remove forever anything that will remind him of his dream of happiness, shattered by his wife's infidelity, Stanley sends his infant daughter, Nan, to be cared for by a woman named Hopkins, sending money regularly for her support but never going to see her. Nan is treated as a slave, receiving none of the money intended for her.

Then comes her first real happiness in the sincere love of Hal, a young reporter. Fearing to lose her, Mrs. Hopkins tells ber there is mulatto blood in her veins. Crushed by the lie, Nan flees from the only home she has ever known. Ignorant of the world, she is carried by the tide of events unknowingly into what is termed a matrimonial agency, but which in reality is something worse.

Tben comes the big situation. Nan is placed at auctiqn and her own father bids for her against otber millionaires. As be outbids them all, Hal, who has traced her, enters, just in time to reveal to the father that Nan is his own daughter.

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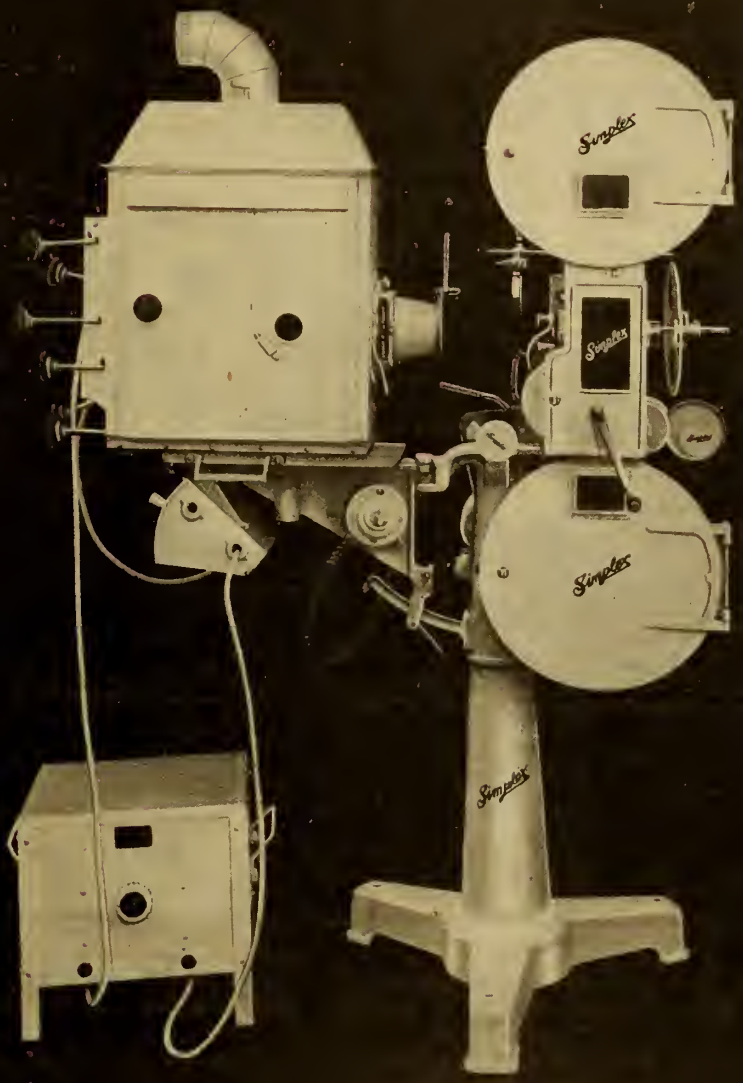

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 898, 900.)

General Film Company

BIOGRAPH.

	(Serial No.)
A Bit of Human Driftwood (Two parts—Drama—Reissue)	21495
Her Sacrifice (Drama) (Reissue)	21519
The Honor of the Law (Two parts—Drama) (Reissue)	21527
The Conscience of Hassan Bey (Reissue—Drama)	21545
His Wife's Story (Reissue—Two parts—Drama)	21549
Two Men of the Desert (Reissue—Drama)	21571
The Rehearsal (Reissue—Two parts—Drama)	21579

ESSANAY.

The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama)	21595
A Dollar Down (Comedy) and Yosemite Valley (Scenic)	21598
When the Man Speaks (Fourth of "Is Marriage Sacred?"—Two parts—Drama)	21607
Among Those Present ("Black Cat Feature") (Two parts—Drama)	21618-19
Canimated Nooz Pictorial No. 22 (Cartoon Comedy), and Yosemite Valley No. 2 (Scenic)	21621
The Wide, Wrong Way (Fifth of "Is Marriage Sacred?"—Two parts—Drama)	
The Little Missionary ("Black Cat Feature"—Two parts—Drama)	21637-38
One on Him (Comedy), and Scenic on same reel.	21640
The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama)	21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)	21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel.	21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.)	21671-72
Three Ways Out ("Black Cat Feature"—Two parts—Drama).	21682-83
Mr. Wright in Wrong (Comedy)	21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)	21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama)	21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy)	21709
Alaskan Scenic on Same Reel	21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama)	21715-16

KALEM.

The House of Secrets (No. 12 of "Grant, Police Reporter"—Drama)	21604
The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Dr.)	21609
Rival Romeos (Comedy)	21620
The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama)	21622-23
The Trail of Graft (No. 13 of "Grant, Police Reporter"—Drama)	21627
The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama)	21632
Cupid's Caddies (Comedy)	21639
The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama)	21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama)	21645
The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama)	21653
The Blundering Blacksmiths (Com.)	21662
Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Dr.)	21664-65
The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama)	21668
The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)	21676
The Safety Pin Smugglers (Comedy).	21684
The Dominion of Fernandez (No. 25 of "The Girl from Frisco"—Two parts—Drama)	21686-87
The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama)	21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)	21700
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The Prima Donna's Special (Drama)	21717

SELIG.

Starring in Western Stuff (Two parts—Comedy-Drama)	21614-15
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The Making of Bob Mason's Wife (Dr.)	21633
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Cupid's Thumb Print (Two parts—Drama)	21702-3
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A Strang Adventure (Drama)	21718

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Reckless Romeos (Comedy)	21606
His Movie Mustache (Comedy	21626
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The Twin Fedoras (No. 3 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21605
Billy Smoke (Three parts—Broadway Star Feature—Comedy)	
Jones Keeps House (Comedy)	21616
One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21628
The Mystery of Lake Lethe (Dr.)	21635
The Professional Patent (Comedy)	21646
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The Vagabond (Drama)	21658
The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)	
His Little Spirit Girl (Comedy)	21669
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
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General Film Company Features

BLACK CAT FEATURE.

Among Those Present (Two parts—Drama)	21618-19
The Little Misionary (Two parts—Dr.)	21637-38
What Would You Do? (Two parts—Drama).	21660-61
Three Ways Out (Two parts—Dr.)	21682-83
The Hoodooed Story (Two parts—Dr.).	21706-7

BROADWAY STAR FEATURE.

One Good Turn (No. 4 of "the Dangers of Doris"—Comedy-Drama)	21628
The Suitor of Siam (No. 5 of "The Dangers of Doris"—Comedy-Dr.)	
The Burlesque Blackmailers (6th of "The Dangers of Doris"—Comedy—Drama)	
The Gang (No. 7 of "The Dangers of Doris"—Comedy-Drama)	

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 898, 900.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).
Feb. 7—Number 58 (Topical).
Feb. 14—Number 59 (Topical).

BIG U.

Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—Title not yet decided.
Feb. 15—The Half-Breed's Confession (Drama).

BISON.

Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).

GOLD SEAL.

Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).

IMP.

Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).
Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).
Feb. 14—The Girl Reporter's Scoop (Two parts—Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).

LAEMMLE.

Jan. 8—Alone in the World (Special release—Drama)
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).
Feb. 16—The Fourth Witness (Two parts—Drama).
Feb. 17—Broken Hearted (Drama).

L-KO.

Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb. 16—Brave Little Waldo (Comedy).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).

POWERS.

Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).
Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—The Scarlet Crystal (Five parts—Dr.).
Feb. 12—Me and M' Pal (Five Parts—Drama).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).

VICTOR.

Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Nellie, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).
Feb. 13—The Girl of the Hour (Comedy).
Feb. 15—The Losing Winner (Two parts—Dr.).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.
Feb. 2—Number 6.
Feb. 16—Number 7.

UNIVERSAL SPECIAL FEATURE.

Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).
Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).
Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).

CUB.

Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).

NIAGARA FILM STUDIOS.

Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).
Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).
Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).
Feb. 7—The Peril of Our Girl Reporters (Episode No. 7, "The Smite of Conscience"—Two parts—Drama).

GAUMONT.

Jan. 24—See America First, No. 72 (subject: Historic Virginia) (Scenic).
—Absent Minded Willie (Cartoon Com.).
Jan. 28—Reel Life No. 39 (Subjects on Reel: X Rays in War Time; Decorative Butterflies; Salt; The Real Hula Hula) (Mutual Film Magazine).
Jan. 30—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in the Vosges Mountains) (Travel).
Jan. 31—See America First, No. 73 (Subject: San Diego, Cal. (Scenic).
—Never Again (Kartoon Komic.
Feb. 4—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle"; New York's Latest Dance, Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine).
Feb. 6—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Tempies of Luxor; The Rocky Coast of Dalmatia (Travel).
Feb. 7—See America First, No. 74 (Subjects on Reel: The Mississippi Coast (Scenic).
—Old Roue Visualizes (Cartoon Com.).

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).
Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).
Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).
Feb. 5—The Adventures of Shorty Hamilton (No. 4, "Shorty Joins the Secret Service"—Two parts—Drama).

MUTUAL.

Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).
Feb. 14—Number 111 (Topical).

(*Mutual Releases continued on page 920.*)

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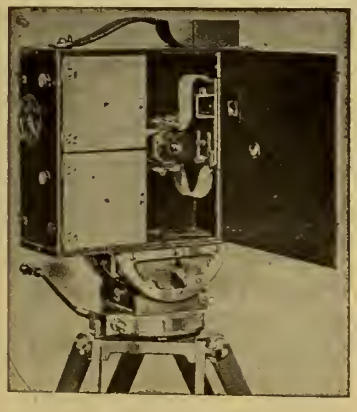

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 898, 900.)

(*Mutual Releases continued from page* 918.)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).
Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Feb. 12—One of the Many (Five parts—Dr.).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Rolma—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).
Feb. 5—Regina to the Rockies (Scenic).
Feb. 12—Beautiful Banff (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).
Jan. 7—49th Release (Edu.).
Jan. 14—50th Release (Edu.).
Jan. 21—51st Release (Edu.).
Jan. 28—52d Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).
Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).
Feb. 11—Pearl of the Army, No. 11 (Two parts—Drama).

GOLD ROOSTER.

Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Balhoa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).
Feb. 11—Sold at Auction (Five parts—Balboa—Drama).

PATHE.

Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama).
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).

HEARST-PATHE NEWS.

Feb. 3—Number 11—Topical).
Feb. 7—Number 12 (Topical).
Feb 10—Number 13 (Topical).
Feb. 14—Number 14 (Topical).
Feb. 17—Number 15 (Topical).

INTERNATIONAL.

Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).
Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Southern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4—Two parts—Drama).
Feb. 4—Throwing the Bull (Cartoon—Com.).
—Paper—How It Is Made from Wood Pulp (Edu.).
Feb. 11—Happy Hooligan—Ananias Has Nothing on Him (Cartoon—Comedy).
—Blackfeet Indians (Glacier National Park) (Scenic).

ROLIN.

Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).

KAY-BEE.

Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—A Princess of the Dark (Five parts—Drama).

KEYSTONE.

Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
—His Deadly Untertaking (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Passion" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page* 922.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 898, 900.)

(Continued from page 920.)

JUDY.

Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.

Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.

Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).
Jan. 25—Her Good Name (Van Dyke—Drama).
Feb. 1—Rosie O'Grady (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama)
Jan. 8—The Pride of The Clan (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).
Feb. 12—The Reward of the Faithless (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).
Jan. 29—A Gay Deceiver (Comedy).
Feb. 5—Small Change (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased Into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 20—The Glory of Yolanda (Five parts—Drama).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Big Bluffs and Bowling Balls (Com.).
Jan. 22—Captain Jinks' Baby (Comedy).
Jan. 29—Captain Jinks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).
Jan. 29—The Glory of Yolanda (Five parts—Drama).
Jan. 29—Somewbere in Any Place (Comedy).
Feb. 5—Money Magic (Five parts—Drama).
—Captain Jinks' Wife's Husband (Com.).
—The Secret Kingdom (Episode No. 6, "Human Flotsam"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).
Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).
Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).

SELZNICK PICTURES.

December—The Foolish Virgin (Five parts—Drama).
January—Pantbea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Jan 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama)
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.)

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama)
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.)

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.)

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORPORATION.

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).
January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
December—Robinson Crusoe.
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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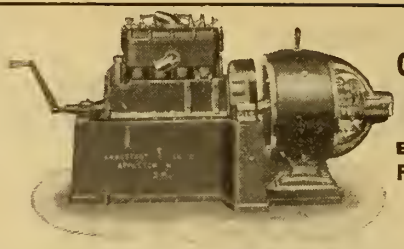

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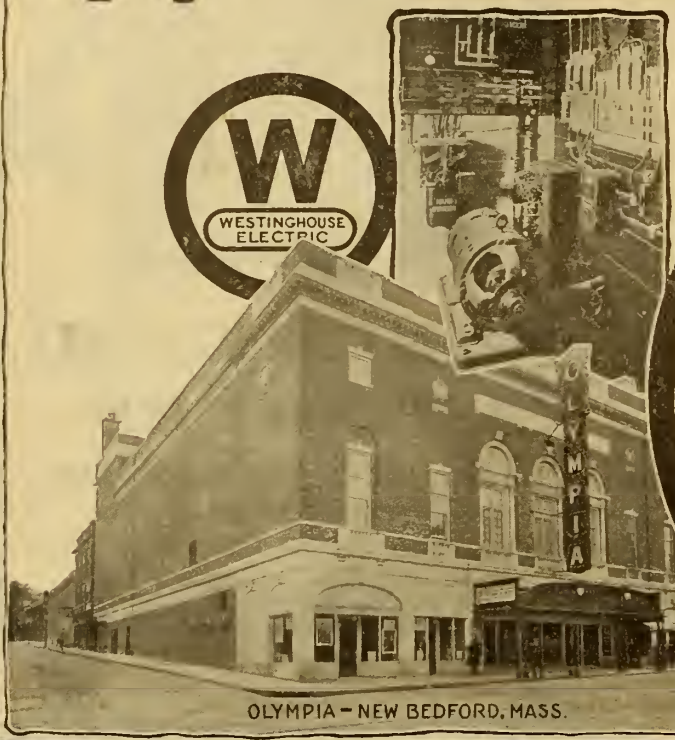

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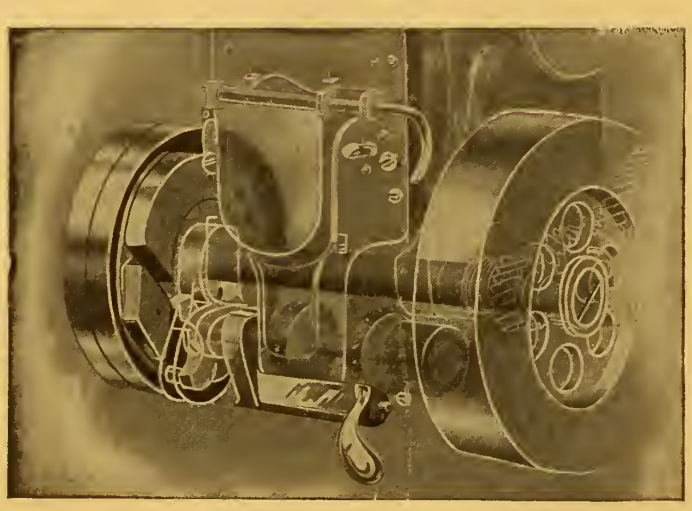

FIG. 1

FIG. 2

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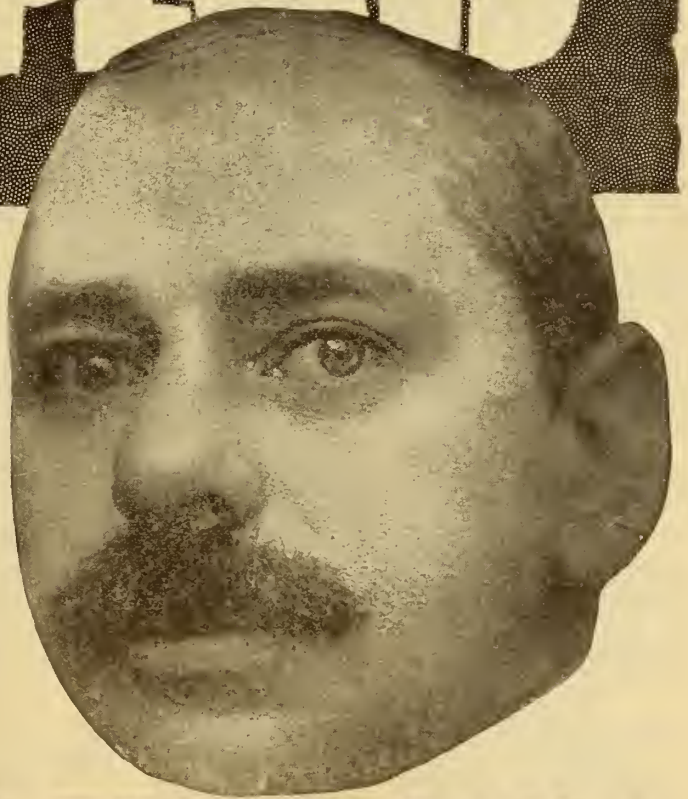

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NESTOR—"A MILLION IN SIGHT" (One-Reel Comedy)—Eddie Lyons and Lee Moran.

L-KO—"SPIKE'S BIZZY BIKE" (Two-Reel Comedy)—Dan Russell.

REX—"THE RENTED MAN" (Two-Reel Drama)—Claire McDowell, M. K. Wilson.

VICTOR—"THEY WERE FOUR" (One-Reel Comedy)—Neal Hart.

UNIVERSAL SCREEN MAGAZINE, No. 8.

BISON—"THE TORNADO" (Two-Reel Western)—Jack Ford.

JOKER—"PASSING THE GRIP" (One-Reel Comedy)—Gale Henry and Wm. Franey.

POWERS—"MR. FULLER PEP—AN OLD BIRD PAYS HIM A VISIT" (Com. Cartoon)—and "The Land of Buddha Seen by Dr. Dorsey" (Split Reel).

Regular Releases on the Universal Program for the Week of Feb. 26, 1917.

GOLD SEAL—"MARY FROM AMERICA" (Three-Reel Comedy-Drama)—Douglas Gerrard and Ruth Clifford.

VICTOR—"A NOVEL ROMANCE" (One-Reel Comedy-Drama)—Flora Parker De Haven and Paul Byron.

UNIVERSAL ANIMATED WEEKLY— No. 61.

IMP—"A NIGHT OF TERROR" (One-Reel Drama)—Matt Moore and Jane Gail.

IMP—"EVIL HANDS" (One-Reel Drama)—Edith Roberts and Edward Hearn.

BIG U—"A BATTLE OF WITS" (Two-Reel War Drama)—Harold Lockwood.

LAEMMLE—"UNDOING EVIL" (One-Reel Drama)—King Baggot and Jane Gail.

IMP—"TANGLED THREADS" (Two-Reel Underworld Drama)—Lorimer Johnson and Ted Sloman.

BIG U—"BURIED ALIVE" (One-Reel Western Drama)—Wallace Reid and Dorothy Davenport.

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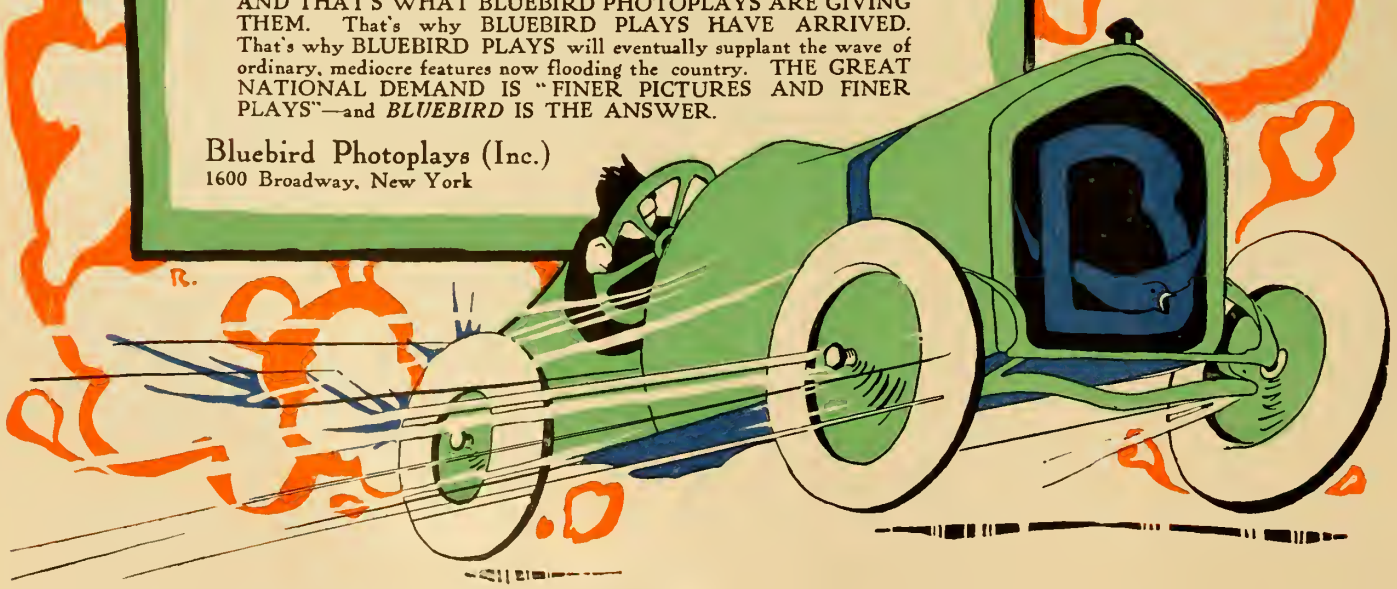

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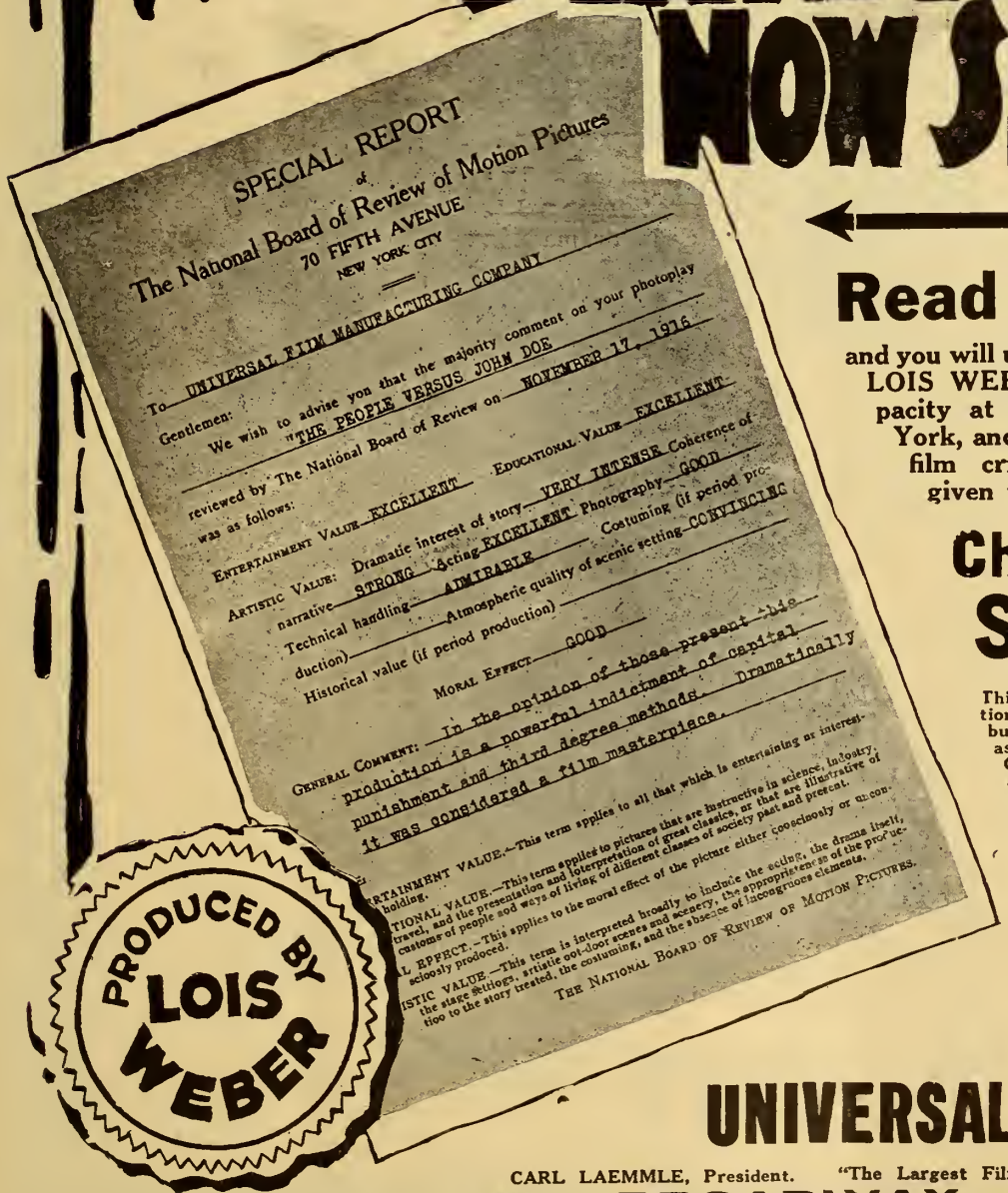
SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To UNIVERSAL FILM MANUFACTURING COMPANY

Gentlemen:

We wish to advise you that the majority comment on your photoplay "THE PEOPLE VERSUS JOHN DOE" reviewed by The National Board of Review on NOVEMBER 17, 1916 was as follows:

ENTERTAINMENT VALUE—EXCELLENT EDUCATIONAL VALUE—EXCELLENT

ARTISTIC VALUE: Dramatic interest of story—VERY INTENSE Coherence of narrative—STRONG Acting—EXCELLENT Photography—GOOD Technical handling—ADMIRABLE Costuming (if period production) Atmospheric quality of scenic setting—CONVINCING Historical value (if period production)

MORAL EFFECT—GOOD

GENERAL COMMENT: In the opinion of those present this production is a powerful indictment of capital punishment and third degree methods. Dramatically it was considered a film masterpiece.

RTAINMENT VALUE.—This term applies to all that which is entertaining or interesting holding.

TIONAL VALUE.—This term applies to pictures that are instructive in science, industry travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

L EFFECT.—This applies to the moral effect of the picture either consciously or unconsciously produced.

ISTIC VALUE.—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

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JANUARY 27, 1917.

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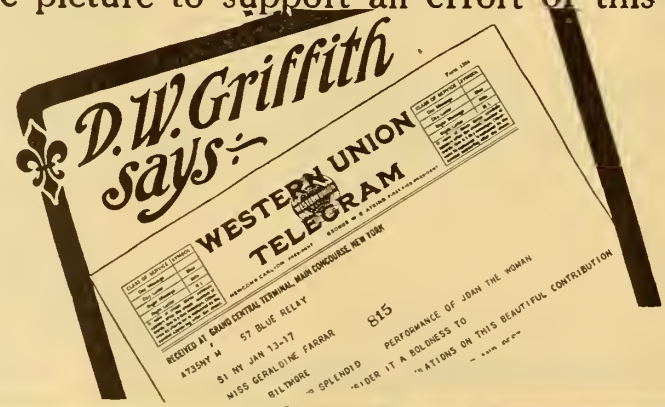

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CARDINAL FILM CORPORATION

485 FIFTH AVENUE, NEW YORK

High Spigh, an ambitious but unsuccessful detective, looks over his morning paper and finds an account of how *Herr Trigger,* the eminent scientist, has discovered a powerful explosive and that several foreign nations are bidding for the secret—**then the riot starts.**

PARAMOUNT
ANNOUNCES
"HE DID IT HIMSELF"

A single reel Black Diamond Comedy

Released January 22nd

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres. D. L. HART, Treas.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 17, 1917

MARGARITA FISCHER HAS STRONG ROLE IN "DEVIL'S ASSISTANT"

"THE DEVIL'S ASSISTANT" is the newest Fischer-Mutual Photoplay. It features Margarita Fischer. It was produced at the studios of the Pollard Picture Plays Company at San Diego, California. It is in five acts. It will be released the week of March 5th.

Fourth of Fischer Series.

"The Devil's Assistant" is the fourth of the Fischer-Mutual Photoplays. The ones previously released are "The Pearl of Paradise," "Miss Jackie of the Navy" and "The Butterfly Girl." All are still playing to capacity business at theatres all over the country. Today Margarita Fischer is one of America's foremost screen idols. She continues to grow in popularity with each new release. In "The Devil's Assistant" she has a role totally different from anything that she has previously attempted. Those who have had the privilege of attending a pre-release showing are unanimous in the opinion that Miss Fischer is as charming and winsome in this drama as in anything that she has enacted.

Story With a Moral.

Aside from its appeal as an entertainment, "The Devil's Assistant" will appeal to many audiences on account of the moral it points. The same unusual camera work and technical perfection that have made previous releases from the Pollard Picture Play studios popular will be noted in this new release. "The Devil's Assistant" is a strong attraction for any theatre. Bookings on Fischer-Mutual Photoplays can be arranged at any Mutual Film Exchange.

Crane Wilbur Is Again With Mutual

Crane Wilbur will soon be offered in a series of five reel Mutual Photoplays which will be distributed by Mutual Exchanges. Mr. Wilbur has been at work for some weeks in the David Horsley studios in Los Angeles. Several Wilbur-Mutual Photoplays have already been completed. Mr. Wilbur feels that in them he has done some of his best work. In the past many exhibitors have found Crane Wilbur one of their strongest drawing cards. His return to the screen will be welcomed by a host of photoplayers. Titles and dates for release for the Wilbur-Mutual Photoplays will be made shortly. Mutual Exchanges are now ready to accept bookings.

Mutual Star Productions For February

Week Beginning February 5th.

Title.	Lead.
Where Love Is.....	Ann Murdock

Week Beginning February 19th.

The Gentle Intruder	Mary Miles Minter

Week Beginning February 26th.

The Greater Woman	Marjorie Rambeau

"THE RAILROAD RAIDERS"

In Which Daring Helen Holmes Is Featured

NEW SERIAL PRODUCTION

Helen Holmes and her husband-director, J. P. McGowan, are again at work on a 15 chapter photonovel featuring Helen Holmes. Work has already begun on the new chapterplay. Its title is "The Railroad Raiders." Its locations will be in and about the offices, shops, roundhouses, depots and yards of a big transcontinental railroad. A glance over the manuscript of the story indicates that this will be the best railroad chapterplay ever filmed by the Signal Film Corporation. Helen Holmes is a great drawing card in "The Girl and the Game." In "A Lass of the Lumberlands" she did even more thrilling "stunts," and the picture proved even more of a box-office magnet. Now, in "The Railroad Raiders," she is working in a still better photonovel—one which will draw even bigger business to the theatres showing it. Exhibitors may arrange bookings now on "The Railroad Raiders" at their nearest Mutual Exchange.

Several big new stages have been specially erected at the Signal studios for the new chapterplay. This week Director McGowan is superintending the erection of a set that is costing $2,500. The exact date of release for chapter one of "The Railroad Raiders" will be announced in the near future. The new serial is in fifteen chapters—each two reels in length.

Sturgeon to Direct Gail Kane

Rollin S. Sturgeon, known to photoplay fans as a director of note, has been engaged to superintend the productions in which Gail Kane is to appear.

GALAXY OF STARS IS NOW WORKING IN MUTUAL PHOTOPLAYS

A TRULY phenomenal galaxy of stars is now arrayed under the Mutual banner. Each of the stars is already a national celebrity—an actor or actress whose name and fame is known from coast to coast. They are not people with reputations yet to be made—people for whom the exhibitors will have to create a following—but stars whose names are so well known that the announcement of their coming to any theatre will result in capacity business.

Many Studios Busy.

Studios in New York, Los Angeles, San Diego and Santa Barbara are working day and night. The plants of the American Film Company, Inc., the Pollard Picture Plays Company, the Frank Powell Producing Corporation, the Mardan Photoplay Company, The Lone Star Film Corporation and the Empire All Star Corporation are busy hives of industry. In one studio Marjorie Rambeau has completed or is appearing in such Mutual Photoplays as "The Greater Woman," "Motherhood," "The Debt," "The Second Wife" and "The Doll's House," and Nance O'Neil, who has finished "Mrs. Balfame," is working in "Hedda Gabler" and "Bleak House." At the American plant Gail Kane is enacting "Whose Wife," William Russell is starring in "My Fighting Gentleman" and "High Play," and Mary Miles Minter has just completed "The Gentle Intruder." At San Diego, Margarita Fischer is playing in "A Knight at Tarquizzi" and "Birds of Passage." Ann Murdock, first of the Frohman stars engaged by the Empire All Star Corporation, is hard at work in New York, and Edna Goodrich is soon to begin her first Goodrich-Mutual Photoplay. Charlie Chaplin is hard at it in Los Angeles creating laughs by the thousand, and in the near future still other former Frohman stars will appear before the camera.

"Big Stars Only" Policy.

All of these activities indicate Mutual's sincere intention to live up to its new slogan of "Big Stars Only." Nothing short of the best in the way of either stars or plays will satisfy Mutual executives. Exhibitors showing Mutual Photoplays are going to have the pick of the market. Advance reservations on the big productions now in the making can be arranged now at Mutual Exchanges.

A Gaumont cameraman of the Mutual Weekly scored a real "scoop" in getting the wreck of the U. S. S. Milwaukee on the screens of Los Angeles theatres hours ahead of any other animated weekly. This is but one instance of Gaumont's efficiency.

MUTUAL

"BIG STARS

Announcing Forth
Exemplifying Th

THE announcement of the new Mutual Policy for 1917 — "BIG STARS ONLY"—caused many of our Exhibitor friends to write us for specific information of productions and stars to be presented under the "BIG STARS ONLY" banner. Herein are set the initial results of the new policy. The attractions listed below are productions of the highest quality—each featuring a star of the first magnitude and each a production of genuine merit. We recommend these new Mutual Photoplays to exhibitors operating first run houses in the larger cities, with the assurance that each production will be found to be of the highest standard. Definite release dates will be announced at an early date. Reservations are now being made at all Mutual Exchanges.

MARJORIE RAMBEAU - MUTUAL PHOTOPLAY

"The Greater Woman"
"Motherhood"
"The Debt"
"The Second Wife"
"The Doll's House"

Produced by Frank Powell Producing Corporation.

NANCE O'NEIL—MUTUAL PHOTOPLAYS

"Mrs. Belfame"
"Hedda Gabler"
"Bleak House"

Produced by Frank Powell Producing Corporation.

RESERVATIONS NOW A

ONLY"

Coming Attractions
New Mutual Policy

GAIL KANE—MUTUAL PHOTOPLAYS
"Whose Wife"
Produced by American Film Company, Inc

MARY MILES MINTER—MUTUAL PHOTOPLAYS
"The Gentle Intruder"
Produced by American Film Company, Inc

WILLIAM RUSSELL-MUTUAL PHOTOPLAYS
"My Fighting Gentleman"
"High Play"
Produced by American Film Company, Inc.

MARGARITA FISCHER-MUTUAL PHOTOPLAYS
"A Knight at Tarquizzi"
"Birds of Passage"
Produced by Pollard Picture Plays Company

ANN MURDOCK—MUTUAL PHOTOPLAYS
(To be announced soon)
Produced by Empire All-Star Corporation

CHARLIE CHAPLIN—MUTUAL SPECIALS
"Easy Street"

EDNA GOODRICH—MUTUAL PHOTOPLAYS
(To be announced soon)

ALL MUTUAL EXCHANGES

MUTUAL

POLLARD PICTURE PLAYS COMPANY

Presents

The Popular Star

MARGARITA FISCHER

IN

"The DEVIL'S ASSISTANT"

A tremendously powerful story with a moral. A photoplay affording Miss Fischer some unusual opportunities for the display of her emotional ability. Directed by Harry Pollard. In five acts. Released week of March 5th. Fourth of the Fischer-Mutual Photoplays.

Now Playing:
"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"
"THE BUTTERFLY GIRL"

BOOKING NOW AT ALL MUTUAL EXCHANGES

MAKING CUB COMEDIES

Cub Comedies are produced, not in a hit or miss way, but in conformity with a well defined policy.

This policy is to make Cub Comedies as **your** patrons like them.

So, before a single foot of negative is exposed the producer first satisfies himself, as far as it is possible for him to judge, that his picture will win general approval.

The observance of this policy has been a boon to the business of exhibitors everywhere as is reflectel in the steadily increasing demand for Cub Comedies.

Book Cub Comedies—your patrons will like them and they'll help your business.

Released Thursdays through the exchanges of the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

Released Feb. 15
"Jerry's Big Mystery"
featuring
George Ovey

Released Feb. 22
"Jerry's Brilliant Scheme"
featuring
George Ovey

MUTUAL

YOU can bet a week's receipts that "Reel Life" gets over B-I-G. Successful showmen "give the people what they want," and Old Man Experience has proved that people want Gaumont's Mutual Magazine in Film, "Reel Life." You've noticed how "Better Films" Committees have been patting "Reel Life" on the back—as well as saying kind things about all the other Gaumont Single-Reels. Have a "Reel Life" day at your theatre every week, and you'll have a real live day in your box-office every week. Advertise that it's fine for children, too.

Gaumont Co.
FLUSHING, N.Y.

ANN MURDOCK in ENVY

Read what the Critics say:

The Moving Picture World

Miss Murdock presents a most pleasing appearance. She is cute, as you might say, and when she dons a peculiar style of bloomers and stretches out on a comfortable divan you don't blame either Adam or Skinner for their admiration. Rather do you envy the twain for being admitted to her presence.

Edward Weitzel.

Motion Picture News

Ann Murdock heads the cast. As Betty Howard, the actress, her beauty and histrionic skill are important assets in the success of the picture. A fetching boudoir costume, a chic bathing suit and an elaborate "nightie" are features of her extensive wardrobe.

Peter Milne.

Dramatic Mirror

This winning and gentle drama is anything but deadly, especially when decorated by the piquant personality of Ann Murdock.

If "Envy" with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by exhibitors.

A. G. S.

New York Tribune

If the "Seven Deadly Sins" continue to be made so attractive, it is going to be difficult to say "Get thee behind me."

Harriette Underhill.

The Morning Telegraph

It would be hard to find a production better equipped in the way of players; each of the three principals has strong screen personality. Ann Murdock is a vivacious and sparkling Betty, and most ornamental, while Shirley Mason, who will appear in other pictures of this series, has a film magnetism which will carry her a long way on the road to popularity. She is a natural, unaffected little actress. George Le Guere is, of course, a fine juvenile.

Agnes Smith.

Exhibitor's Trade Review

Ann Murdock, who is featured in this release, wears many pretty gowns, and she is indeed an engaging picture to behold.

Billboard

The film has action; Miss Murdock is good to look upon, there are some unique scenes, especially that of a rainstorm, and it has the virtue of not being obviously didactic.

Variety. ("Envy")

It has much scenic beauty and a wealth of melodrama with a "punch," not to speak of the very agreeable pictures of the slender Miss Murdock several times in a boudoir negligee of black knickerbockers, and once again in an Annette Kellerman bathing suit.

SEVEN DEADLY SINS

McClure Series Dept.,
Triangle Distributing Corporation.
1459 Broadway. New York City.

McCLURE PICTURES

These Magazines tell the story of SEVEN DEADLY SINS

BOOK THROUGH TRIANGLE EXCHANGES

An immense country-wide advertising-campaign in leading newspapers is starting — see our announcement next week

BOOK —

Address McClure Series Dept.,

Here is the gigantic magazine advertising campaign behind

SEVEN DEADLY SINS

'seven plays-seven stars'

Twenty-four national magazines, including the four leading motion picture magazines are telling the story of SEVEN DEADLY SINS—to over fifty million readers

Letters are pouring into the offices of McClure Pictures asking where this series can be seen

Link your theatre to the greatest advertising campaign in motion-picture history

SEVEN DEADLY SINS

McCLURE PICTURES

Triangle Distributing Corp. 1459 B'way New York

TRIANGLE

SUNDAY, FEB. 18th

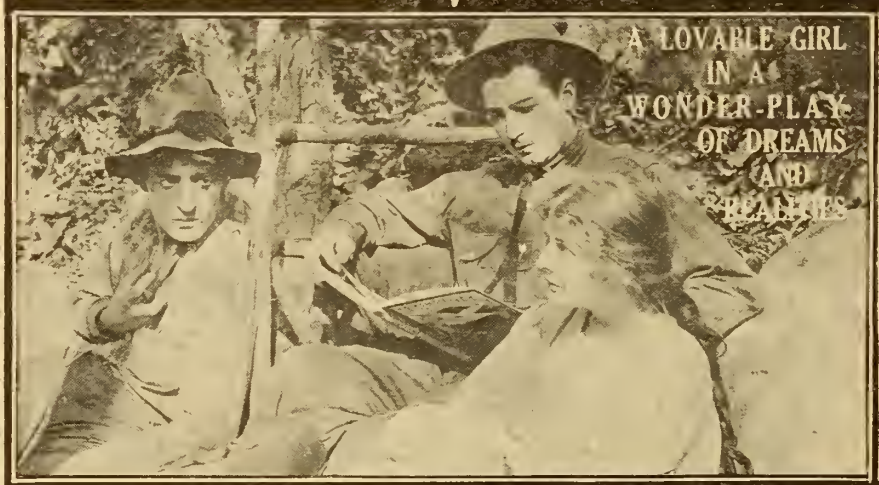
ROBERT HARRON IN "THE BAD BOY" — Fine Arts

AND

A Triangle Komedy

"THE TELEPHONE BELLE"

The real story of a real American boy. For boys and grown-ups, too.



A LOVABLE GIRL IN A WONDER-PLAY OF DREAMS AND REALITIES

THURSDAY, FEB. 22nd

ENID BENNETT IN "PRINCESS of the DARK" — Ince-Kay Bee

AND

A Triangle Komedy

"WHEN HEARTS COLLIDE"

SUNDAY, FEB. 18th

The special Mack Sennett-Keystone Comedy

"STARS AND BARS"

A Real Riot of Fun

A wandering pearl necklace makes all the fun and causes all the trouble.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

THE NEW TRIANGLE

There is a NEW TRIANGLE.

The word has taken on an added significance, with the entrance of the Triangle Distributing Corporation into the field of activities broadly included by the word "TRIANGLE."

The motion picture industry knows what the word "TRIANGLE" has stood for, and still stands for, in its reference to the grouping in one compact program of the pictures produced by three studios, each in a class by itself—which will continue as heretrfore.

But now there is an added meaning, a NEW TRIANGLE—the Exhibitor, the Producer, the Distributor—joined firmly and solidly together by ties whose strength will stand every test.

The Triangle Distributing Corporation is composed of SPECIALISTS, men who appreciate the vital inter-dependence of producer, distributor and exhibitor whose breadth of vision comprehends that the needs of one are the needs of all. They will learn, through close touch with the exhibitor, his views and his suggestions, and thus be enabled to transmit to the producers of Triangle pictures information which will aid them in supplying a product even higher in standard and more satisfying in box-office efficiency than has been the case heretofore—and this is saying much.

Further announcements of very great importance to all exhibitors will follow.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PREMIER ANNOUNCEMENT

BERNSTEINS DRAMATIC FILM PRODUCTIONS

THE STORY, CAST, DIRECTION, SETTINGS AND PHOTOGRAHY OF PICTURES BEARING THIS TRADE MARK WILL POSSESS THE BEST THAT THOROUGH EXPERIENCE CAN POSSIBLY PRODUCE

THE TRADE MARK IS A FURTHER ASSURANCE THAT THESE PRODUCTIONS MAY BE ENJOYED BY EVERY MAN WOMAN AND CHILD; THEY ARE MADE FOR THE **CLEAN-MINDED MILLIONS** WHO SUPPORT YOUR THEATRES

The works of the following writers will appear under this trade mark

HENRY CHRISTEEN WARNACK
Author "The Honor System" etc.

ETHEL & JAMES DORRANCE
Authors "His Robe of Honor" etc.

RAY LEWIS
Author "Songs of Earth" etc.

ROSALIE ASHTON & BEATRICE MORRIS
Authors "The Undertow" etc.

IN PREPARATION

THE SEVEN CARDINAL VIRTUES

A SERIES OF DRAMATIC PRODUCTIONS DEPICTING **LIFE** IN ALL ITS PHASES

Direction JACK PRATT
Supervision ISADORE BERNSTEIN

MADE IN AMERICA'S MOST BEAUTIFUL STUDIO

BERNSTEINS FILM PRODUCTIONS

BOYLE & STEVENSON AVENUES
LOS ANGELES

Next advertisement with full particulars will soon appear in the Moving Picture World.

MACK SENNETT
PRESENTS
MISS MABEL NORMAND
AND HER OWN COMPANY IN
"MICKEY"
THE LITTLE GIRL YOU WILL NEVER FORGET

SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"

IMPORTANT NOTICE!!!

THERE ARE NO

One-Reel Mack Sennett-Keystones

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

THE GREAT

HALL CAINE

MASTERPIECE

THE DEEMSTER

STARRING

DERWENT HALL CAINE

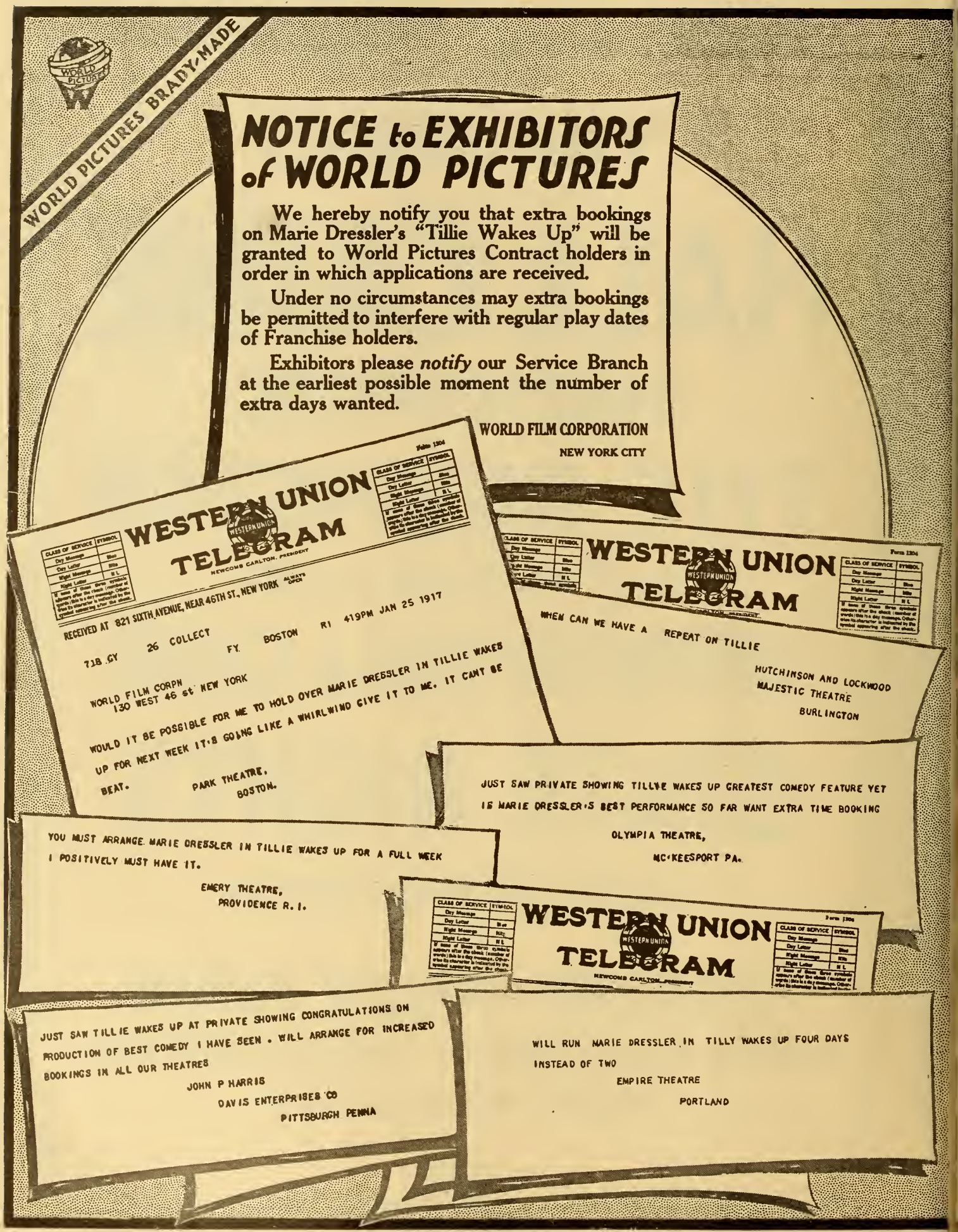
STATE RIGHTS

NOW BEING SOLD

ARROW FILM CORP.

TIMES BUILDING NEW YORK CITY

PHONE BRYANT 7095


WORLD PICTURES BRADY-MADE
NOTICE to EXHIBITORS of WORLD PICTURES
We hereby notify you that extra bookings on Marie Dressler's "Tillie Wakes Up" will be granted to World Pictures Contract holders in order in which applications are received.
Under no circumstances may extra bookings be permitted to interfere with regular play dates of Franchise holders.
Exhibitors please *notify* our Service Branch at the earliest possible moment the number of extra days wanted.
WORLD FILM CORPORATION
NEW YORK CITY
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
RECEIVED AT 821 SIXTH AVENUE, NEAR 46TH ST., NEW YORK
7JB GY 26 COLLECT FY BOSTON RI 419PM JAN 25 1917
WORLD FILM CORPN
130 WEST 46 st NEW YORK
WOULD IT BE POSSIBLE FOR ME TO HOLD OVER MARIE DRESSLER IN TILLIE WAKES UP FOR NEXT WEEK IT IS GOING LIKE A WHIRLWIND GIVE IT TO ME. IT CANT BE BEAT.
PARK THEATRE,
BOSTON.
WESTERN UNION TELEGRAM
WHEN CAN WE HAVE A REPEAT ON TILLIE
HUTCHINSON AND LOCKWOOD
MAJESTIC THEATRE
BURLINGTON
JUST SAW PRIVATE SHOWING TILLIE WAKES UP GREATEST COMEDY FEATURE YET IS MARIE DRESSLER'S BEST PERFORMANCE SO FAR WANT EXTRA TIME BOOKING
OLYMPIA THEATRE,
MC KEESPORT PA.
YOU MUST ARRANGE MARIE DRESSLER IN TILLIE WAKES UP FOR A FULL WEEK I POSITIVELY MUST HAVE IT.
EMERY THEATRE,
PROVIDENCE R. I.
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
JUST SAW TILLIE WAKES UP AT PRIVATE SHOWING CONGRATULATIONS ON PRODUCTION OF BEST COMEDY I HAVE SEEN . WILL ARRANGE FOR INCREASED BOOKINGS IN ALL OUR THEATRES
JOHN P HARRIS
DAVIS ENTERPRISES CO
PITTSBURGH PENNA
WILL RUN MARIE DRESSLER IN TILLY WAKES UP FOUR DAYS INSTEAD OF TWO
EMPIRE THEATRE
PORTLAND

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
GAIL KANE
"The Red Woman"

SELZNICK PICTURES

CLARA KIMBALL YOUNG

In "THE PRICE SHE PAID"

By David Graham Phillips

CHARLES GIBLYN Director

ALBERT CAPELLANI Director Gen'l

THE STORY OF A GIRL WHO MARRIED FOR MILLIONS AND RENOUNCED THEM FOR LOVE . . .

Joseph M. Schenck's Presentation of

NORMA TALMADGE

In "PANTHEA"

By Monckton Hoffe

WAS AS BIG A HIT IN CHICAGO AS IN NEW YORK . . .

"Possesses the very ingredients of what is good in photo plays - photographic excellence, narrative continuity, dramatic intensity and splendid acting" Chicago News.

Directed By ALLAN DWAN

SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

SELZNICK PICTURES

Harry Rapf
Presents

ROBERT WARWICK

In

(By Arrangement With Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford
And William J. Burns

DIRECTED BY THE RENOWNED

RALPH W. INCE

A PICTURE THAT HOLDS
ALL THE ELEMENTS
OF SUCCESS . . .

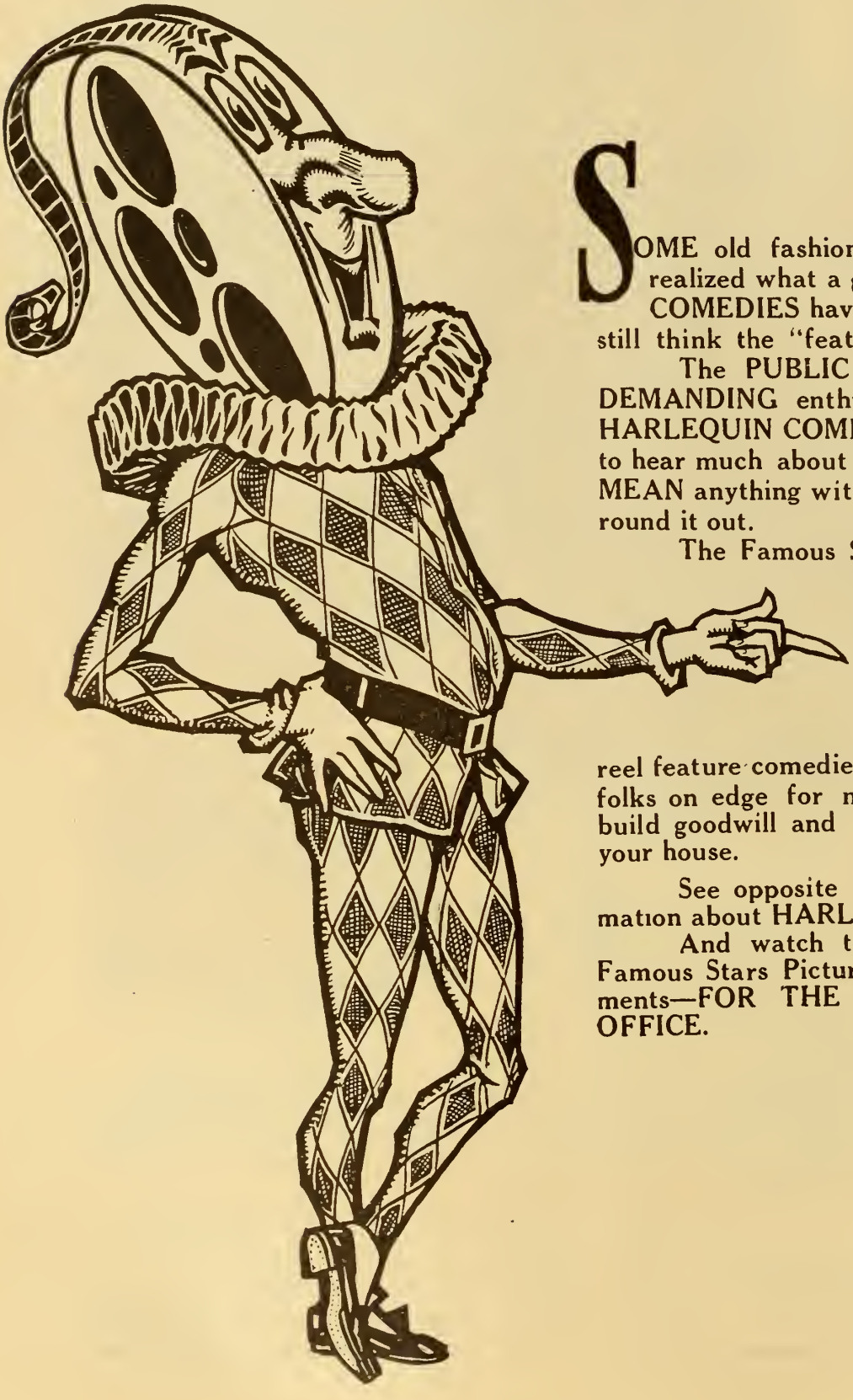
MYSTERY-ADVENTURE
ROMANCE AND ACTION.

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES

BRANCHES
EVERYWHERE

Famous Stars Pictures Corporation

One Forty Nine Broadway *New York City*



SOME old fashioned exhibitors haven't yet realized what a great big place the RIGHT COMEDIES have in their programs. They still think the "feature's the thing"—entirely.

The PUBLIC knows better. They are DEMANDING enthusiasm and good cheer—HARLEQUIN COMEDIES which you are going to hear much about here. A program doesn't MEAN anything without the right comedies to round it out.

The Famous Stars Pictures Corporation begins a new era in Screendom. Famous stars, famous authors, famous directors, will combine to produce refined but screamingly funny two reel feature comedies. Comedies that will keep folks on edge for more. Comedies that will build goodwill and "comeback" patronage for your house.

See opposite page for additional information about HARLEQUIN releases.

And watch this magazine for further Famous Stars Pictures Corporation announcements—FOR THE SAKE OF YOUR BOX OFFICE.

Introducing

Mr. Tworeel Harlequin. He's the herald of GOOD comedies—the sort of comedies you've been waiting for to make your program A No. 1 from the first flicker to the last close up.

There's a jim dandy Harlequin two reeler coming along soon now starring one of the cleverest, prettiest, smartest little women in Filmland—a FAMOUS STAR from a FAMOUS FAMILY OF STARS.

Who is she?

We'll never tell you—that is, not this week.

But you are good enough business man to watch for further announcements of

Who Stars?

Who Stars?

HARLEQUIN

The Comedies with Counterplots

Harlequin comedies are "different" comedies—they've got a point as well as a tickle to them.

Remember—famous stars, famous authors, famous directors, all working together to produce just the very best fun that this great big, good natured world affords.

You'll be glad to welcome Harlequin.

Famous Players Pictures Corporation

One Forty Nine Broadway New York City

The SCARLET LETTER

Hawthorne's Tragic and Beautiful Story of Old Puritan New England Has Been Made Into a Master Photoplay Filled with Thrills and Throbs - an Epic of Emotion and Sentiment and Interest

WILLIAM FOX

PRESENTS THIS GREATEST OF AMERICAN CLASSICS WITH

Stuart Holmes

AS PASTOR DIMMESDALE

DIRECTED BY CARL HARBAUGH

FOXFILM COMEDY SERVICE

RELEASE FOR WEEK OF FEBRUARY 12th

"THERE'S MANY A FOOL" *Two Reels*

THE CLEVEREST BURLESQUE EVER SHOWN IN A FILM BASED ON "A FOOL THERE WAS"

HANK MANN *as the Fool.*

CARMEN PHILLIPS *as the Vampire*

FOXFILM COMEDIES ARE RELEASED WEEKLY. INDEPENDENT OF REGULAR FOX PROGRAM.

RELEASED
ON THE
METRO
PROGRAM
FEBRUARY 19.

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD and MAY ALLISON IN THE PROMISE

A METRO
wonderplay in 5 acts
adapted from the novel
of James B. Hendrix
and directed by
Fred J. Balshofer

By Arrangement With
ALL STORY WEEKLY

2642 Theatres

in two weeks have booked and more daily are booking

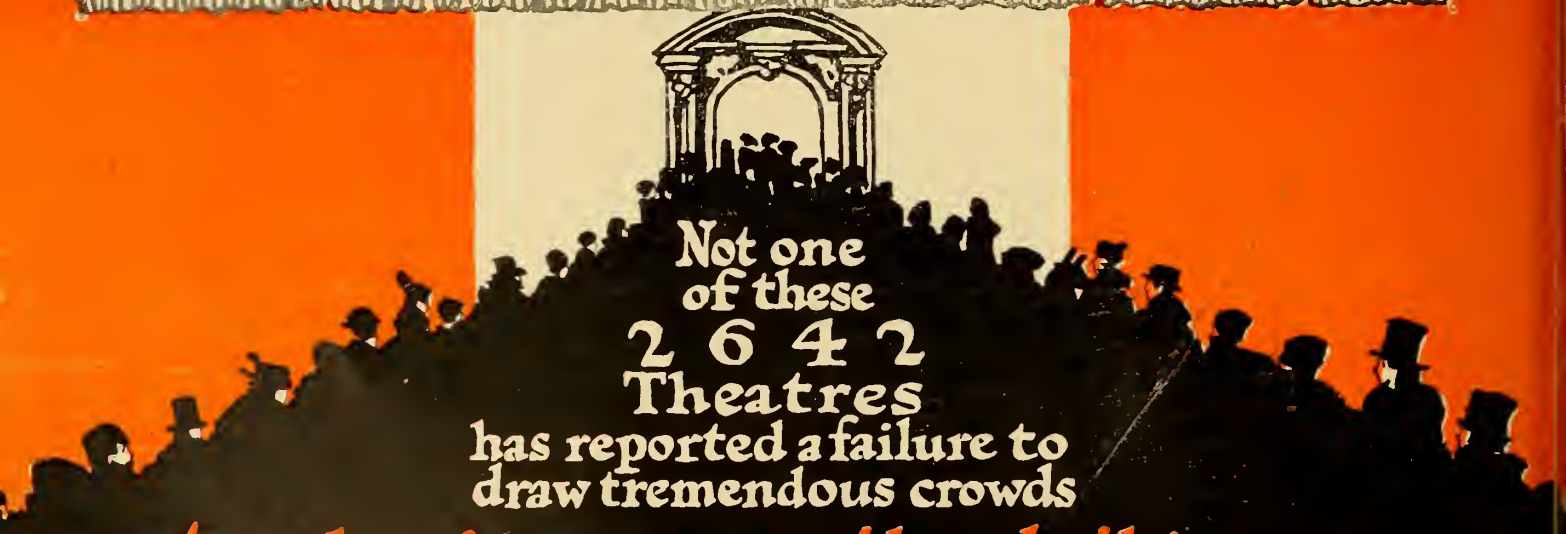
Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

starring the supreme box office magnets

FRANCIS X. BUSHMAN and BEVERLY BAYNE



Not one of these 2642 Theatres has reported a failure to draw tremendous crowds

As a businessman, think this over

BOOKING THROUGH

METRO EXCHANGES

Produced by SERIAL Producing Co.

Presented by QUALITY Pictures Corp'n

PATHÉ

LOOKING INTO A GOOD THING!

THE EXHIBITOR WHO LOOKS INTO

LUKE

COMEDIES IS LOOK-INTO A GOOD THING AND WILL SURELY BOOK THEM.

HERE'S A LETTER FROM ONE OF THE MOST FAMOUS EXHIBITORS OF THE SOUTH MR. ERNEST BOEHRINGER.

"We are agreeably surprised by the consistent excellence of your 'LUKE' comedies. Not only is the featured comedian (Harold Lloyd) one of the best but the entire company is composed of excellent comedians and the action keeps the spectators in an uproar.

More power to 'Luke' He should be the biggest business getter on your books. He would be if all the exhibitors knew the regularity with which he comes across in satisfactory style."

Ernest Boehringer, m'g'r.
Triangle Theatre
New Orleans, La.

PRODUCED BY ROLIN

PATRIA

THE INTERNATIONAL SERIAL
HAS BEEN BOOKED OVER THE
ENTIRE KEITH CIRCUIT
AND ALSO BY ALL THE
PROCTOR
THEATRES OF NEW YORK AND
THE VICINITY

◆

THE COUNTRY'S GREATEST SHOW-
MEN KNOW A GREAT ATTRACTION
WHEN THEY SEE IT.

◆

RELEASED BY
PATHÉ

THE STAR OF

PATRIA

IS

MRS. VERNON CASTLE

THE BEST KNOWN WOMAN IN AMERICA.
THE STORY IS BY LOUIS JOSEPH VANCE,
THE FAMOUS AUTHOR. THIS IS THE ONLY
SERIAL EVER SHOWN IN THE

PALACE

THE COUNTRY'S LEADING VAUDEVILLE THEATRE.

◆

PRODUCED FOR INTERNATIONAL
BY WHARTON, INC.

RELEASED BY PATHÉ

PATHÉ

AN AD ON

PEARL OF THE ARMY

THAT THE EXHIBITORS WROTE

"Our record with you is 146 consecutive weeks of PATHE serials. To skip two weeks would hurt our business."

HARRODSBURG AMUSEMENT CO., Inc.
Harrodsburg, Kentucky

"I have found PATHE serials not only the best, but also the best drawing serials from a box office standpoint, and I have shown quite a number of other serials since their inception."

JAY EMANUEL, Manager
RIDGE AVENUE THEATRE
18th and Ridge Ave.,
Philadelphia, Pa.

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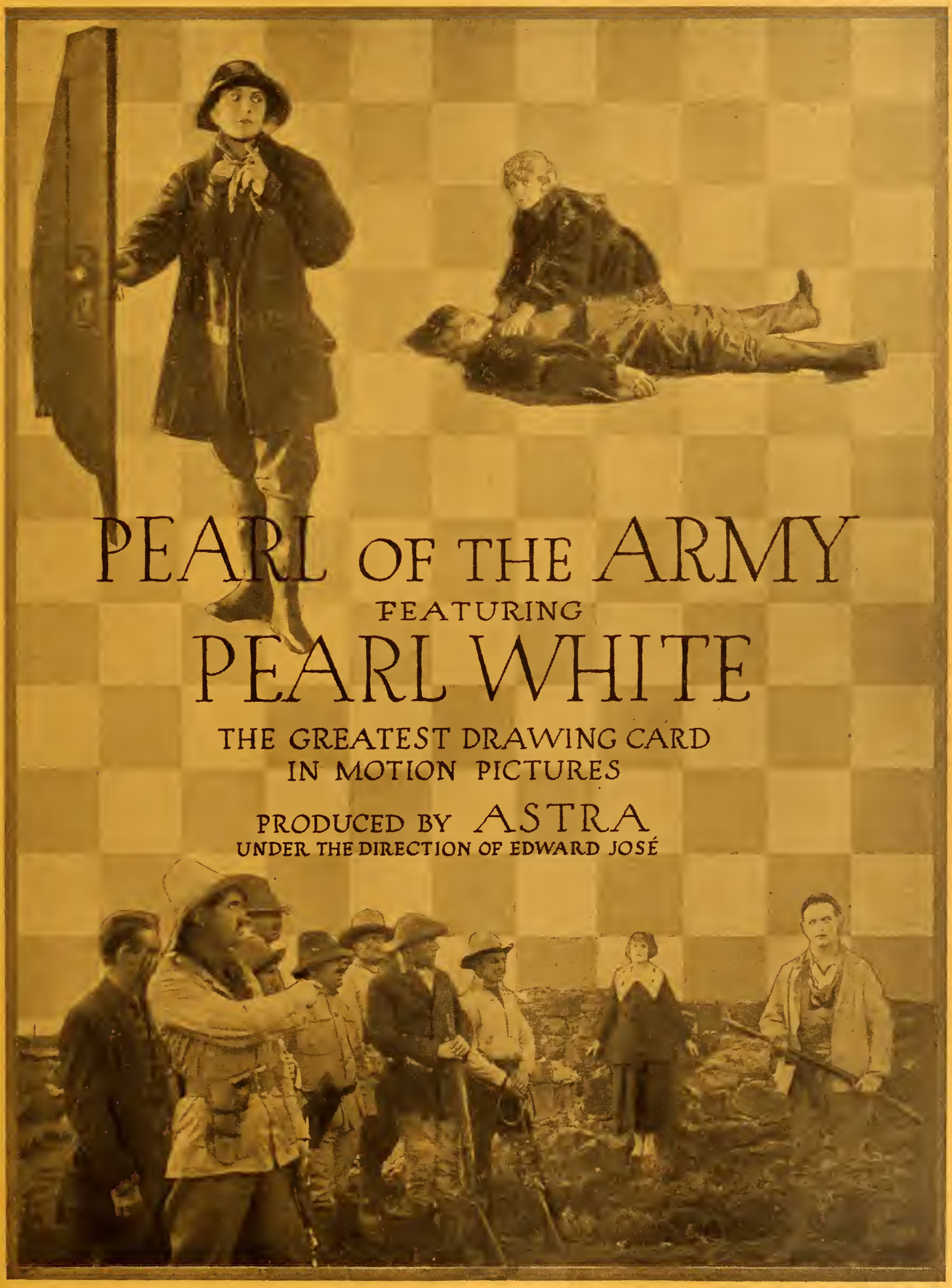
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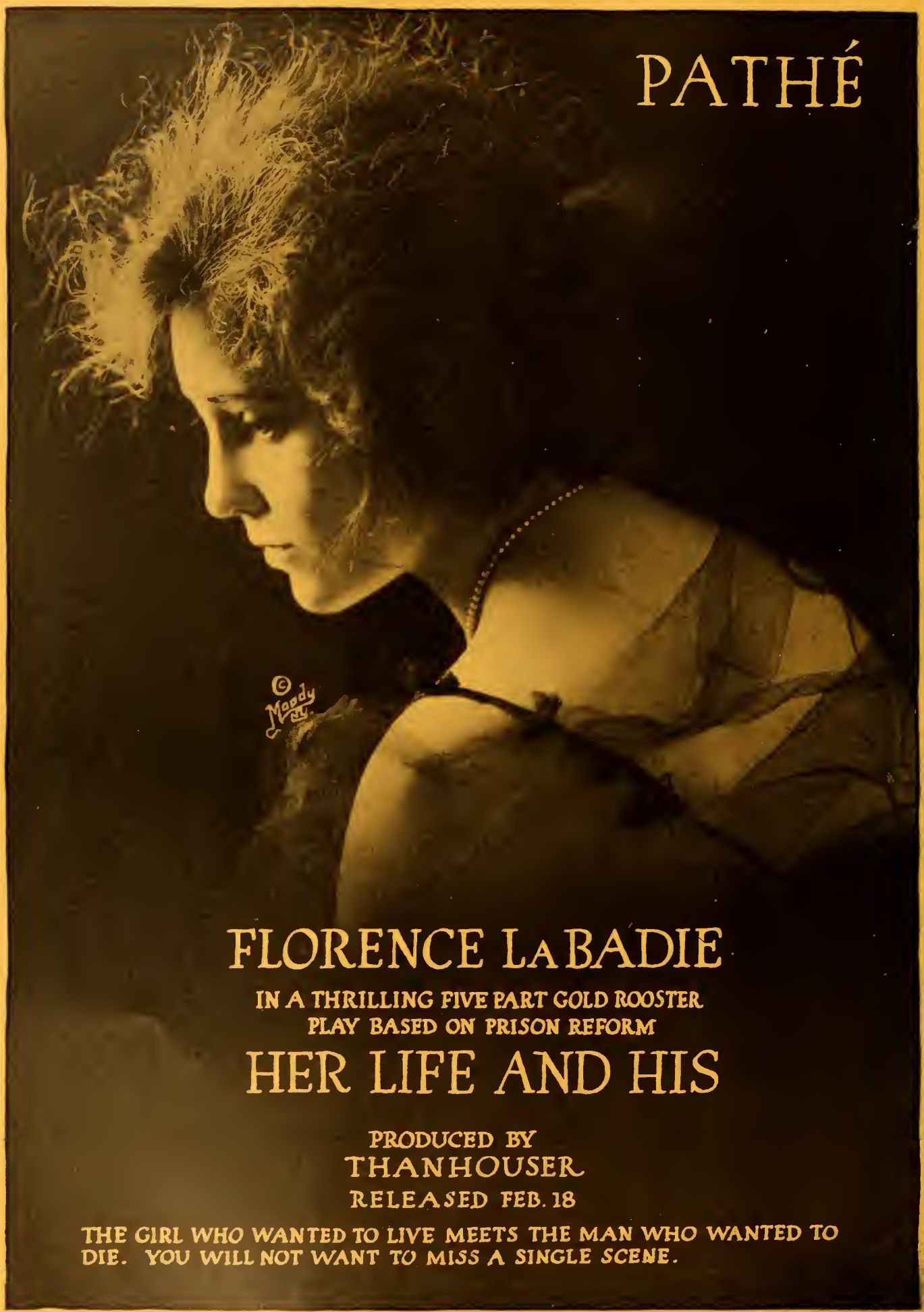

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Doris Grey
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The entrancing romance of a pretty heiress and a man of mystery

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IN ALL HER SCRAWNY, SKINNY MAJESTY!

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AT the two presentations of The Modern Mother Goose at the Strand Theatre, Chicago, childish shouts of glee greeted the funny capers of the well-known characters who returned to earth to perform. The delight of the children and the appreciation of the older ones who brought them was a thing not soon to be forgotten.

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"Here is a film every child in the country should see and one in which adults can renew their younger days."

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A half interest in the Ford Motor Company once went begging at $5,000—

And it is a great deal easier to secure an Art Dramas exhibiting franchise *now* than it will be *next month.*

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Dorothy Bernard and Jack Sherrill

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A novel theme, developed in a strikingly dramatic manner, featuring two star players of proven box-office magnetism.

Produced by William L. Sherrill Feature Corp.

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"The most calloused movie fan could not fail to be impressed. If any mother is too busy to enlighten her daughter she need not fear. Any girl who would dare tread the primrose path after seeing the awful fate that befell Lillian is foolhardy indeed."

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"ENLIGHTEN THY DAUGHTER"

Written and directed by Ivan Abramson

Now Playing at The PARK THEATRE N.Y.

attracted 39,217 paid admissions in 7 days The normal capacity of the Park Theatre during the same length of time is 33,000

In other words 6,217 more people attended during the first week of "ENLIGHTEN THY DAUGHTER" than the house was built to accommodate

And at prices ranging from 25¢ to $1.00

The Week in Detail

Sunday, Jan. 28	3,751	paid admission
Monday, " 29	4,405	" "
Tuesday, " 30	4,866	" "
Wednesday, " 31	5,610	" "
Thursday, Feb. 1	5,860	" "
Friday, " 2	6,744	" "
Saturday, " 3	7,981	" "
Total	39,217	

EVERYDAY INCREASED INTEREST

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WATCH for Further Announcements

they're coming!

the TWO PART SPECIAL

CHRISTIE COMEDIES!

THE GRATIFYING POPULARITY AND SUCCESS of the single-reel, once-a-week CHRISTIE COMEDIES have induced us to produce, *in addition*, two TWO-REEL-FEATURE-COMEDIES each month—crammed full, of the good looks, interest, action and real fun always expected and found in CHRISTIE COMEDIES. These two-reelers will meet your need of strong, snappy, *short* FEATURE FILMS of the class of comedy that *does* build business and produce profits.

The CHRISTIE TWO-PART SPECIALS for FEBRUARY and MARCH are

"BRIDE AND GLOOM"—Feb. 15th

and

"OUT FOR THE COIN"—Mar. 1st

—get them on the *open market* from any CHRISTIE EXCHANGE.

Regular single-reel CHRISTIE COMEDY release for week of February 12th—

"OH FOR A WIFE."

Go see these CHRISTIE COMEDIES *now!* We know you'll book them if you see them—we know you'll *profit* if you book them.

CHRISTIE FILM CO.

AL.E.CHRISTIE - DIRECTOR GENERAL
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IS IT FAIR TO CONVICT A PERSON

That is the Burning Question of the Day

STATE RIGHTS BUYERS

Newspapers everywhere are awakening society's conscience to the crime of conviction on circumstantial evidence.

No Other Subject Is Being So Freely Discussed

Everyone, at some time, has been misjudged or, what is worse, has condemned an innocent loved one.

Parents misjudge their children, lovers their sweethearts, husbands their wives because a set of circumstances seemingly show their guilt.

A Tremendously Human Story with an Irresistible Personal Appeal

B. S. Moss presents

"IN THE OF THE

A Master Photo-Play That Will Kindle Every Human Emotion—

ON CIRCUMSTANTIAL EVIDENCE?

MOSS FILMS

"HANDS LAW"

featuring
LOIS MEREDITH

A gripping, thrilling photoplay with a tender love story—throbbing—human. A story with an appeal straight to the heart, telling of lives wrecked, hearts broken and of other lives barely saved from sacrifice in the treacherous quicksands of circumstantial evidence.

STATE RIGHTS NOW SELLING

You can bill this picture like a circus—advertising matter of every description already prepared. Here is your opportunity to cash in on this big, powerful screen masterpiece.

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What Manager Linn Says About "Gloria's Romance"

Carlsbad, New Mex., January 13th, 1917.

Kleine-Edison-Selig-Essanay,
Denver, Colorado.

Gentlemen: To the best of our knowledge, this was the best serial ever booked in this theatre. During the six months we have had the PEOPLE'S, our biggest business for any one night was done when we showed the first chapter of "Gloria's Romance." Since that time we could count on our biggest night being "Romance" night. The title gets a hand every time it goes on the screen, and the best people in town are the ones who have not missed a single episode. Allow us the privilege of thanking you for giving us the opportunity to book it.

Yours very truly,
(Signed) T. R. LINN, Mgr.,
PEOPLES THEATRE.

Manager Linn's letter is evidence of the tremendous success of Gloria's Romance—the Kleine masterpiece featuring the star supreme, Billie Burke. In the small towns and the big cities Gloria's Romance is showing to packed houses. Thousands of people who ordinarily do not patronize picture theatres are enthusiastic followers of this great motion picture classic. Billie Burke in Gloria's Romance is without a rival. Magnificent scenery, gorgeous costumes, an all-star cast and wonderful photography stamp this feature far above all others. No matter what the capacity of your house, you can pack it to the limit with Gloria's Romance. Twenty chapters—a new chapter each week. Call, wire or write your nearest Kleine-Edison-Selig-Essanay exchange or

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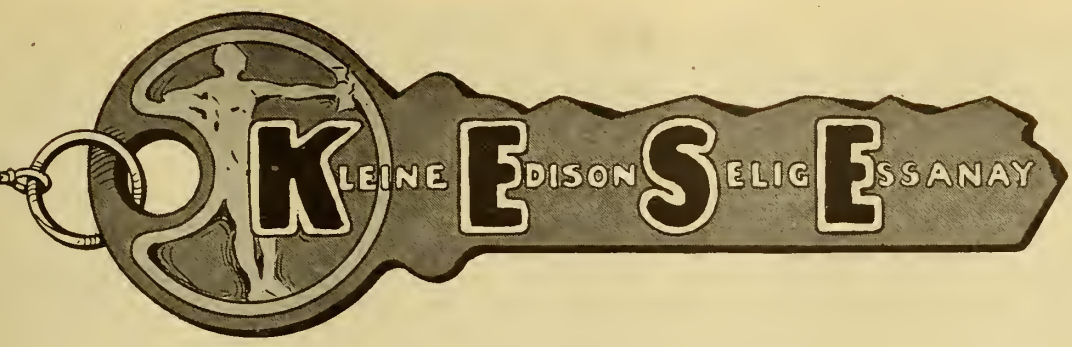
By special arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES



We Congratulate YOU, Mr. Rothapfel!

The Rialto, New York's ultra-progressive picture theatre, contracts for a week's showing of

Essanay's

"SKINNER'S DRESS SUIT"

Your Patrons Will Thank You, Mr. Rothapfel!

The Rialto shows only the highest class pictures, and "SKINNER'S DRESS SUIT" fits perfectly.

Your Judgment is Good, Mr. Rothapfel!

After viewing "SKINNER'S DRESS SUIT," the Rialto's world-famed manager said: "It is a great picture and I will be glad to run it at the Rialto. Am taking out a picture to make place for it—that's how much I think of it."

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General Film Service

Jack Pickford and Bessie Eyton

IN

Written and Directed by Marshall Neilan, and Presenting the World's Most Popular Stars!

BESSIE EYTON
POPULAR SELIG PLAYER

A Selig Comedy-Drama of Unusual Worth with JACK PICKFORD and BESSIE EYTON at Their Best!

A STRANGE ADVENTURE

SELIG POLYSCOPE CO.
CHICAGO - - - - ILLINOIS

TRADE S MARK

KLEINE EDISON SELIG ESSANAY

Adventures of BUFFALO BILL

¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

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ESSANAY
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1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

BRYANT WASHBURN

is presented in

"SKINNER'S DRESS SUIT"

Taken from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Everyone will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a comedy-drama full of heart interest; it strikes a note that reaches every home.

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Harry Beaumont, Director

By Arrangement with Houghton Mifflin Co.

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General Film Service

BLACK CAT

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**Book them every Tuesday—
They are sure drawing cards**

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and
Anna Mae Walthall

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presenting
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presenting
Billy Mason and Ruth Hennessy
With Alaskan Scenic

Screen time 15 minutes *Released Feb. 14*

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ESSANAY STOCK COMPANY

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Marguerite Clayton
Edward Arnold
Lillian Drew
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Thomas Commerford

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MARRIAGE and DIVORCE

Each play has a separate and distinct plot. Here they are:

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"Wife in Sunshine"—Dec. 30th
"When the Man Speaks"—Jan. 6th
"The Wide Wrong Way"—Jan. 13th
"The Sinful Marriage"—Jan 20th
"The Magic Mirror"—Jan. 27th
"Shifting Shadows"—Feb. 3rd
"Desertion and Nonsupport"—Feb. 10th
"Ashes on the Hearthstone"—Feb. 17th
"The Extravagant Bride"—Feb. 24th
"The Vanishing Woman"—March 3rd

Solves all seat selling problems

BOOKING NOW

By Charles Mortimer Peck
Directed by E. H. Calvert

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY
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Quality, Not Length, Is What Counts

WE take great pleasure in announcing the early release of a NEW SERIES of two-part productions under the general title of "The American Girl."

We promise you superior photography, a superabundance of fast, snappy action, good direction and the services of Miss Marin Sais in the stellar role, supported by a strong cast of Kalem favorites.

The stories are being prepared by Frederick R. Bechdolt, one of the most brilliant writers of thrilling fiction ever recognized by such powerful magazines as The Saturday Evening Post, Collier's, The Red Book Everybody's and the Popular.

The director is James W. Horne, whose "Stingaree" and "The Girl from Frisco" SERIES have been pronounced short length masterpieces.

Can YOU afford to pass up this Quality SERIES into which we have put all the experience gained in producing our former SERIES Successes? Ask your nearest General Film Exchange for information that will enable you to reap a substantial profit.

KALEM

235 West 23rd

"A Daughter of Daring"

A Money Maker If There Ever Was One

IT is also our pleasure to announce the starring of Miss Helen Gibson in a SERIES of one-part Railroad Dramas, unique in their conception and execution.

Miss Gibson, whose heroic exploits are not approached by any other player of her sex in motion pictures today, needs no lengthy introduction.

In "A Daughter of Daring" we will introduce many new and novel bits of business, plenty of new thrills and more action and story to the foot than can be found in the average five-part production.

The stories (each complete) will be written by men who know the technical side of Railroading, who write from experience and can weave Romances of the Rails about Helen Gibson in a nevertobeforgotten way.

In short, we urge you to see your nearest General Film Exchange and arrange for these splendid SERIES pictures before a competing theatre ties them up.

That we KNOW HOW to produce SERIES pictures with the punch—short length features that are not open to the criticism of serials with their "to be continued next week" trailers—is universally conceded. Think it over, then ACT!

COMPANY KALEM

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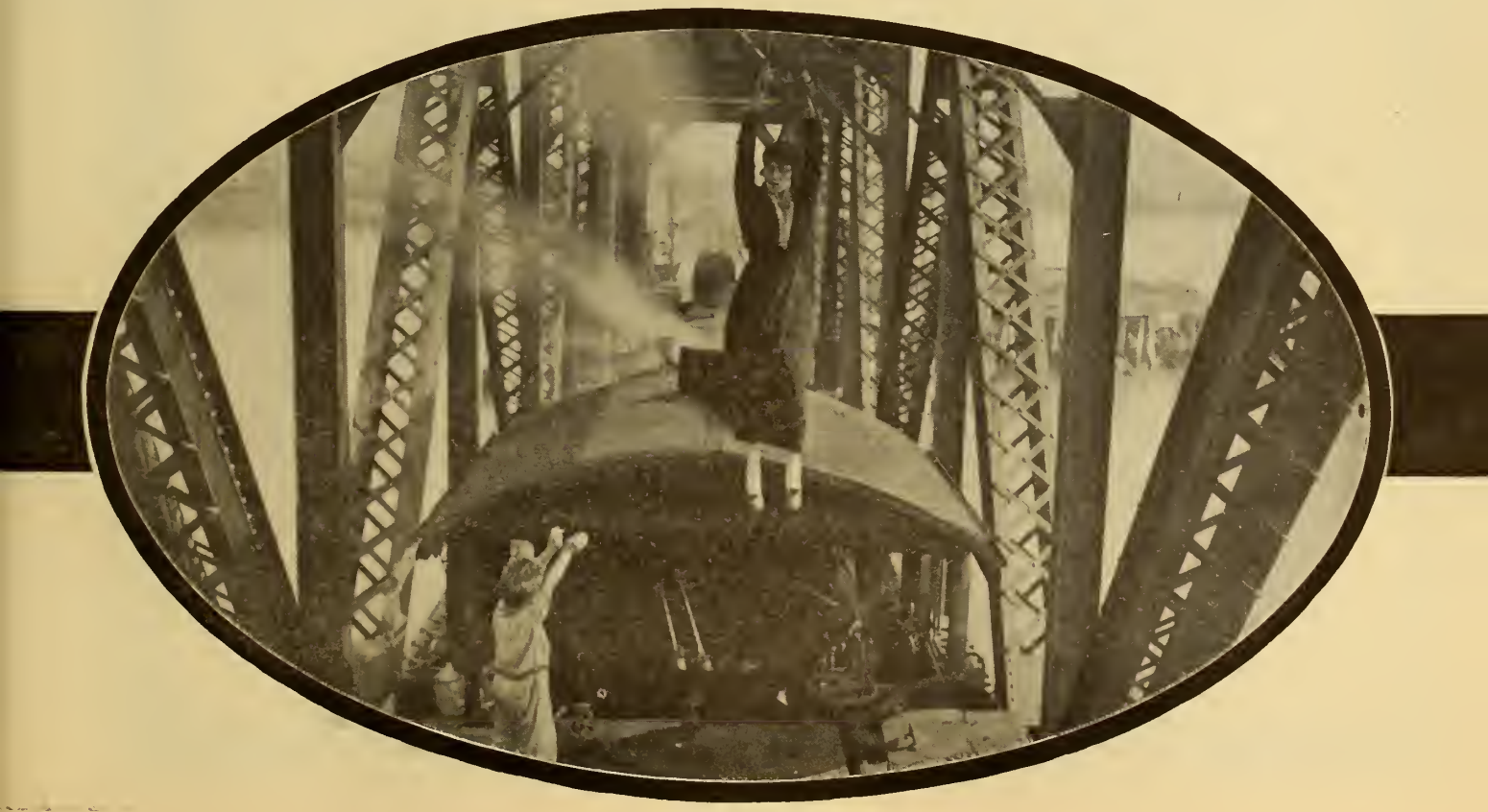

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The Trail of Graft
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Winged Diamonds
The Wizard's Plot
The Trunk Mystery
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A Mission of State
The House of Three Deuces

Don't overlook the money-making opportunities that await you in

"The Girl from Frisco"

Twenty-five splendid stories of the New West picturized from stories by Robert Welles Ritchie, originally published in "Short Stories" magazine.

Starring MARIN SAIS

Eventually You will want to play the SERIES that has broken all records—

"The Hazards of Helen"

Why not complete arrangement with your nearest General exchange NOW?

Featuring HELEN GIBSON

Those irresistible

HAM COMEDIES

will liven up the deadest program. Clean, wholesome fun, dished up by sure-fire comedians. Book them!

KALEM COMPANY

235 West 23rd St., New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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(Index to this issue will be found on page 1086.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 17, 1917

Facts and Comments

AGAIN within the past few days we have been compelled to close the columns of this paper to the advertising of a film production the exploitation and exhibition of which we believe could only prove harmful to the whole industry. With censorship bills pending in twenty states, as we pointed out in last week's issue, it seems unbelievable that producers will still persist in building pictures, intended for amusement and entertainment, around such forbidden subjects as an unmentionable *hereditary* disease. Undoubtedly we will again be sneered at unjustly for our *self-righteous* attitude, but once more we are compelled to say that we do not want business of this sort. We are also quite sure that mighty few in the industry, either manufacturers or exhibitors, want this sort of filth.

STATE rights and other "special" pictures, except those that have won a big name, are under the disability of peculiar competition. A report from Montana states that many films of this nature have been sailing under breezy argument with no cargo and that exhibitors have grown *leery* of them. What is more, the state rights boys have formed the habit of taking them to the old "opry house" when the regular picture theater refuses them. The "opry house" man has on the percentage basis nothing to lose and he doesn't care how rotten they are. He depends on vaudeville and road shows; why should he worry?

* * *

PROMOTERS of "get-rich-quick" motion picture companies will find little comfort in the testimony given before the New York legislative investigating committee by leading motion picture producers of known standing in the trade, most of which has been printed in the daily press. Frequently the same daily papers carry advertisements of the most alluring character, calculated to coax good coin from the pockets of the uninformed, hence the fairly truthful statements regarding the extreme risks that are taken by picture producers may have the effect of cooling the ardor of those who hope to become wealthy over night by investing in the picture business.

* * *

A CORRESPONDENT brings forward a pertinent suggestion in connection with the present investigation by both the New York State and Federal legislators with a view to increased taxation on the industry. As the public eventually pays all taxation the screens of our picture houses might become a potent factor in a campaign for an investigation of the pork-chasing investigators. We hear a lot about the waste and extravagance of some of our picture producers, but what about the extravagance in our legislative assemblies? A real investigation in the sole interest of the taxpayer would be mighty instructive and the picture theaters could help greatly in such an agitation.

* * *

THERE is in this neighborhood a slight but noticeable increase in the popularity of vaudeville. Vaudeville is wholly entertainment; it seldom makes any appeal to the mind. Pictures perhaps have been overdoing this appeal to the mind with their problems of the hour, their sociological and sexological, political and religious stories. The fact that they could offer more matter than vaudeville gave them a tremendous advantage at the start; but it won't do to make the picture show too much like a forum. Perhaps, also, programs of pictures have been growing too long.

* * *

ANNOUNCING in the printed program the projection time of the daily feature is proving to many theater managers to be one of the most effective means of preventing a satisfied patron from becoming disgruntled. The announcement should be made in a prominent part of the space allotted to each day's show. The plan operates particularly well with neighborhood houses and houses having a mailing list, as it enables patrons to leave their homes in time to reach the theater before the feature is shown.

* * *

"REFINED comedy in pictures does not go strongly with refined audiences," said a local exhibitor of marked success. "They want slap-stick, but without vulgarity. They prefer comedies in a stage setting with dialogue to picture stories that carefully build up a comedy situation. Picture comedies are enjoyed piecemeal and the slap-stick parts are liked the best."

As High As His Brow

By Louis Reeves Harrison

IF THE whole history of motion picture production could be briefly presented in bright and attractive style by some man writing from the fullness of experience it would not only be of general interest, but it would have a definite value for those who are attempting to make moving pictures under present conditions. Not only might it give a clearer view of what is to be done in the future to strengthen an art which has won its way to people's hearts as a medium, in spite of bad examples, but it might prevent a repetition of avoidable mistakes now being made over and over again.

It is manifestly impossible to relate within the limitations of an editorial what these mistakes have been—they number thousands—but it may be indicated that most of them resulted from the dominating influence of men who had never been called upon before for an accurate measurement of public taste, inclusive of some who could not measure anything beyond their own limited capabilities.

It was not so very long ago that backdrops were painted with the light effects from one side for use in open-air studios where the actual light was from the opposite side. Everything was theatrical. The characters walked up to the supposed audience, as if to deliver their lines, most carefully facing the camera while talking to each other, and there was a veritable scrimmage in all mob scenes to get to the front. Both characters and situations were of the limited kind that has dulled many a stage performance.

Nothing seems to take such deep root in the human mind as a well-established error, such as that of there being only a certain number of "situations" possible in a story. Some old saw has compiled them all and enumerated them in purely arbitrary fashion to the serious detriment of original work, wholly unaware that *variety* is what has ever made for improvement, just as *variation* has brought the human race out of monotony of type. Nature has a larger vision. Rarely do two human beings so closely resemble each other that they cannot be distinguished one from the other. Almost never are two characters to be found not presenting differences easily recognizable.

A male guest enters a private household of two people who have found married life uncongenial. Instantly the man of statistics says "Eternal Triangle." The "Eternal Triangle" presumes that the guest and the wife are to fall in love with each other, while the arrival of that guest may simply precipitate any one of a thousand situations, as in real life, but the mind purely theatrical has been accustomed so long to connect that arrival with one development that no other is conceivable. Then it is wholly overlooked that plots, situations, incidents, characters and motives are merely a composite in great plays. The whole impression is really the thing to be considered.

Suppose the effect is biblical, "The peace of God which passeth all understanding," "Though your sins be as scarlet they shall be as white as snow," "The way of the transgressor is hard," "The wages of sin is death," "Ever learning and never able to come to knowledge of the truth," "A still small voice," or any one of hundreds of effects, what has any particular set of stock characters or stock situations to do with the matter other than a means to an end. The designer of the play gets along with them or without them in accord with the best possible method of reaching what he is after—they are of minor importance.

We have improved. One play used to be repeated over and over again, with scarcely any variation. The hero is falsely accused of committing the crime and the cowboys decided to string him up because the villain carefully planted the weapon in the innocent hero's pocket, or wherever it could mislead the unwary. At the last moment, when all seemed lost, the villain conveniently dies and confesses his crime to the heroine, signing his name to a written statement, and she dashes to the scene of lynching to be embraced by the hero as he is about to say his prayers.

Such was the typical scenario of rough stuff, slightly varied with a bomb conspiracy where cowboys were not handy. People liked moving pictures, and they went like lambs to the slaughter, always generous and hopeful. What they saw would be laughed to scorn now, just as much now shown on the screen will be laughed to scorn tomorrow. If you are standing in close conversation with a man, you only see the upper part of him within direct line of vision, yet it was a long time before such close-ups, giving as they do a chance to interpret motive, were permitted by the gentleman with the purse. He said they were not true to life.

A man's estimate of human intelligence can only be as broad as his vision, as high as his own ideals. If his vision and his ideals are limited to the theatric we must expect the stage villain to be unmasked at the altar, just as he is about to wed the unfortunate heroine whose banker father is in the villain's power, or some other self-sacrifice situation all out of focus with common sense. We will continue to gaze in stupid reminiscence at the "After All" dramas of the mellow. Then the salacious, produced only for the salacity that is in them, leaving a bad taste in the mouth at the end, will come along with stale-beer frequency until the time when all concerned in motion picture production get a larger view.

Gone are many of the old producers, some of them with fat purses, who could not adapt themselves to changed conditions. Many others will follow without fat purses on the same account. Their brows are too low for a race of people enthusiastically devoted to self-improvement. If there is a keynote to American character it is progress. Progress does not mean adherence to worn-out ideas and ideals. We still have gentlemen of accidental success in our midst, the kind that never read the papers. It is even doubtful if they would learn anything if they did. But there is a change for the better constantly taking place.

Some producers are paying insane salaries to stars; others are squandering money on settings; still others are avoiding extravagant outlay through system at the starting point, and only those will survive elimination who carefully weigh all the composite elements of motion picture making and appraise them accordingly. It takes breadth of brow as well as height to grasp the close relation of artistry and financial success and of a due proportion of the elements of artistry, each element dependent upon the other, all fusing harmoniously in the crucible.

Far from reaching the end for which they are intended, moving pictures are still in the experimental stage. We are developing the means, the authors, actors and directors, now more or less antagonistic, eventually to fuse them in plays that make a deep and lasting impression. Individual artistry is far ahead of that we knew yesterday. The melting together in one harmonious blend is yet to come. The producer who considers only one or another of those elements cannot expect to win—he must have them all. More than that—having them is not enough—he must be able himself to melt them together in one product of beauty and power, or one suited to the new educational system which is bound to come.

The Fight Is On

By Rev. W. H. Jackson

WHAT a pity, nay, we might almost say what a disgrace that in these days of enlightenment, of arbitration and of peace councils such a matter as the use of moving pictures on Sunday has to be called a *"FIGHT"!* What a bad example it is for a minister to announce an address on the Sunday picture question under the title "The Fight Is On". Equally bad is it for the moving picture champions to call for an attack on the Lord's Day Alliance and kindred organizations because they are conscientiously dedicated to the principles of Sabbath observance. Both of these attacks are beside the truth and what should be the proper issue of the day.

Two questions in this debate should be considered as settled: There is a recognition of the Sabbath which must be both demanded and conceded, likewise there is a recognition of the moving picture which must be both demanded and conceded; the next point in question is, What are the best means of bringing concessions together to the advantage of neither, but to the advantage of both. The Church should remember that the use of the moving picture on Sunday is not an evil. Hundreds of churches are using it with great profit to their general church work. The commercial use of it is the one problem that confronts.

Let us first consider the labor part of this matter. All the labor required is that of *attendants,* which the moving picture more than anything else has reduced to a minimum. Where is there a public entertainment which calls for so little labor as the exhibition of the moving picture? We use our telephones on Sunday without thought of the labor engaged; and yet if we only knew we should find those employed on that day is by by no means an inconsiderable number. The writer has also verified the fact that the moving picture operator has more time to himself on the Sunday than has the rich man's chauffeur, who takes his master to church.

The Church must also remember that this is not a "fight" between the moving pictures or nothing. Before the moving pictures came there was an everlasting contention between the "Church and the World" as to the many and varied forms of Sunday attractions. Many of these were of admittedly objectionable kind, which the moving pictures have driven away and supplanted. Should the moving picture in turn be driven out these former objectionable things will return, with perhaps others still more objectionable, so that "the latter state of things will be worse than the former." It is, therefore, a choice between the moving picture and the former things or others still worse.

Such a thing as vacuum in the social order of the human family is impossible. Even idleness itself is not a vacuum. It is nothing more than a period of time between that which last occupied the human activities and that which is to follow. When, however, that which is to follow is not dictated by useful motives it becomes first useless, then mischievous and then criminal. To attempt to create a social vacuum is to become the indirect cause of crime, for "Satan finds some mischief still for idle hands to do." Let the Church be careful not to create a city full of idle hands without preparing to take the responsibility therefor.

Let us now ask a broad question, or rather put the matter hypothetically. Given a large city with hundreds of thousands of inhabitants, the vast majority of whom have neither the means nor the circumstances to conduct themselves according to the requirements of the Church on the Sabbath day; also believing that the greater part of these people desire to secure from the day of rest the greatest possible good, spirit, soul and body; knowing the impossibilities which so surround them that the well-meaning offers of the Church cannot be accepted by them; knowing also the tendency to yield to attractions non-advantageous to their better welfare, and, having abolished the greater evils which surrounded these thousands of people, and, knowing also that something must be given in the place of those things taken away, and seeking always to do that which shall secure "the greatest good for the greatest number" without considering those few who have advantages on the one hand, or the limitations on the other, what can be given the people at large that shall better fill all possible conditions and contingencies than the moving picture?

Is there any other form of attraction or entertainment that can be made if necessary to serve at least a religious purpose? Has it not also a store of religious attractions so that it can be directed in that channel? Is there any other attraction which can be truthfully called educational? What other form of entertainment can send the people to the public library so that they may become the better acquainted with the classics that have first been introduced to them on the screen?

Where else can the poor stay-at-homes go that will give them a larger knowledge of "the world in which we live" than to see the wonderful travel and scenic pictures which the camera has brought to their doors? How superior to the newspapers are the topical subjects which give them an actual view of the extraordinary events happening everywhere of which the papers give only a meagre description, which too often many cannot read.

Following this theme in the larger sense, how is the literary digest of the screen which takes up the more educating happenings of the day and reveals them to the people who would otherwise never hear of them? How refreshing to the dwellers in the city, with its confines so often distressingly irksome, to be able to read from "the living book of nature" those things which the dwellers in the country themselves delight to see and read.

For the young "the fowls of the air, the beasts of the field, the fishes of the sea" become a real thing as they are seen, not in cold print, but alive in their haunts, revealing their manners and customs. The workers, too, are interested and helped by the great number of industrial pictures now becoming exceedingly common, so that they are made familiar with their own and other forms of industry either kindred to or associated with that which interests them most.

The moving picture house has been called "the workingman's theater." This title was good in its way, in that it was intended to imply that those things in the theater which were beyond the workingman had been brought within his reach. Truly, the time has come when something more immediately profitable than the theater can be ascribed to the moving picture. Can it not be called the workingman's educator? In behalf of the moving picture interests the day has gone by when it was found profitable to pander to a questionable taste. We are living in the days of progress and culture. Even the very fun of the pictures has become of that kind which excludes coarseness and vulgarity, it having been learned that the laugh which may be repeated and remembered is more exhilarating than the one which should be forgotten lest it sting.

Without doubt, then, the moving picture must be allowed to demonstrate for itself it has a Sunday mission.

Deposits or No Deposits: That's the Question

By Sam Spedon

THE deposit system now in vogue by most of the exchanges is nothing more nor less than a bond upon the exhibitor, and the most surprising part of it is the exhibitor is his own bondsman. In addition to the bond, it places him under an obligation, with no reciprocal bond or obligation on the part of the exchange. The exhibitor must sign a contract to take a program or a certain number of releases for a certain length of time, and in addition must deposit a certain sum of money to make it binding on his part to take these releases, for which he must also pay weekly in advance.

From the standpoint of fairness it does look all one-sided. If the exhibitor is obliged to give a deposit, or put up a cash bond, why don't the exchanges give a bond to the exhibitor? Such a bond would not only guarantee the exhibitor his service—the right kind—but would also be a security to the exhibitor for the deposit which he places with the exchange. The exchanges say the exhibitor may not be responsible. In some instances he may not be, but it is the business of the exchange to have its credit man find this out. We have heard it said, quite as justly, that some of the exchanges are not responsible. We are frank to admit that we have always thought the exhibitors as a general rule are not good business men; they are apt to take too much for granted. On the other hand, exchangemen are generally good business men and take nothing for granted.

We make bold to say that a feeling of distrust pervades the motion picture industry and the business has not been conducted on the same business status as other industries not half as large and important. Some sort of credit system, some sort of financial report, like Dun's or Bradstreet's, could be established. In this way we could readily tell who is and who is not financially responsible in any branch of the industry. Some wise fool has said, "A man who is suspicious of everybody else is a suspicious character." It is time the industry should destroy, as far as possible, this atmosphere of suspicion that surrounds it.

As the deposit system now stands, it does seem that it is all in favor of the exchange. An exhibitor would not dare to presume that all exchanges are irresponsible. Then, we ask (as a point of information), why should the exchange presume that all exhibitors are irresponsible?

We have all heard that no other business under the sun is conducted on this presumption. Every business gives credit, when it is good, for thirty, sixty and ninety days. We cannot vouch for all exhibitors throughout the country, but we do know that the members of New York Exhibitors' State League do not ask credit. They are willing to pay for their service or programs weekly in advance, and furthermore, the league is ready to bond all its members with a reliable bonding company which will make good any non-payments on their contracts. In this way they can do away with tying up their money, for which they often have immediate need. We have very often heard it openly stated by exhibitors that the money they are placing on deposit is being used to capitalize producing companies interested in the exchanges, and without this capital they would go to pieces. No one can contradict this unless they know the inside workings of the exchanges, and there should be some way of refuting it, as George Kleine did in his recently published statement and suggestions on the deposit system.

About ten days ago we repeated Mr. Kleine's suggestions to one of the exhibitors' leagues in a nearby state, and one of the members flatly said he repudiated the deposit system in toto as a reflection upon his and other exhibitors' standing as reputable and responsible business men. This "slam" hurt us because we used it to refute the imputation of all the producers using the deposits as working capital. We publish our views and these statements for what they are worth—not to agitate but to elucidate a question that should be solved by some sort of credit system which will establish the responsibility of each and every component individual interest of the industry.

We Are Now In Society

By Sam Spedon.

THE strongest evidence of the popularity of moving pictures is the numerous educational, philanthropic and pro-bono-publico societies that have recently come into existence for their promotion. These societies are composed of some of the most socially prominent and influential people of this country.

Don't take it from us, take it from the New York World of Jan. 17th. Here are the facts:

A national organization called the Photoplay League, with offices at No. 665 Fifth avenue, and a long list of prominent backers, has been formed to uplift the movies. Its purpose, according to the prospectus issued yesterday, is to make "an organized effort to create a demand for wholesome, attractive and instructive plays.

"The present tendency toward sensational and otherwise undesirable photoplays," it continues, "is not only a matter of concern to those who believe in the possibilities of the motion picture as a means of public education, but may become a menace to the welfare of the community. The Advisory Board of the league will undertake the publication of lists of recommended plays and of subjects suited for the best productions."

The League purposes to make itself "a great power in the improvement of public taste." It will encourage classical and educational pictures, will show instructive films at educational institutions, and will urge "the preservation of the films of permanent value in the public libraries."

It will hold a meeting at 11 o'clock this morning at the Rialto theater to see "The Development and Psychology of the Photoplay" on the screen.

They all insist upon one essential, however, namely, that pictures must be clean, free from anything vitiating, unmoral—not shocking or sensational; unnecessary so at any rate.

What does it mean? It means that those who have been slow to recognize the value of moving pictures, those who have heretofore belittled them, have suddenly woke up to a realization that the people want them and must have them. They are part of their lives. Now they are anxious and willing to see that the people get them and get them right.

A few years ago the producers were bewailing that moving pictures were not attracting the attention of the cultured and better class, the appreciation which the pictures deserve. Their dreams have now come true and now we have got to make good.

How often have we heard the exhibitor lament the difficulty he had to get the better element of his neighborhood into his theater. He naturally felt that he was a public benefactor, a reputable, respectable business man and a power for good in his community. In some instances he was not, but no doubt he wanted to be. Now he must be.

The day of the vulgar rough-neck and the side-show exhibitor is a thing of the past.

The sooner we realize that the producer and the ex-

hibitor of moving pictures are a power for good and uplift the sooner censorship will be a dead letter in the laws of the land.

We are on the threshold of a new era in filmdom. We have all been expecting it. The Educational and National pictures are now demanding the attention of the producers. To some extent they will in the future share the patronage of the public. This is all the more reason why our motion picture theaters will have to more carefully consider their programs and bring them up to the higher standard set for them. It is up to the producer to see that he gets them.

It looks as if the public is becoming educated to moving pictures and it looks as if there is a general movement on foot to see that they shall be educated up to the higher standard of moving pictures.

This does not mean they are going to be dry and liverless; it means they have got to be clean, with stories of some beneficial purpose or moral.

At Leading Picture Theaters

Programs for the Week of Feb. 4 at New York's Best Motion Picture Houses.

"Each to His Kind" at the Strand.

SESSUE HAYAKAWA, the famous Japanese actor, in "Each to His Kind," written by Paul West, and prepared for the screen by George Dubois Proctor, was the star at the Strand the week of Feb. 4. Mr. Hayakawa portrays an East Indian, the son of the Maharajah, who, through a girl's fickleness, is embittered against the English and vows to start a rebellion. He captures Dick Larrimer, an English officer to whom the English girl is engaged. The story is worked out with much dramatic strength. In the supporting cast are: Tsuri Aoki, Vola Vale, Ernest Joy, Eugene Pallette, Walter Long, Paul Weigel and others.

War pictures taken on the French front, a new comedy, interesting and instructive educational studies, and the Strand Topical Review complete the picture part of the program.

"Polly Redhead" at the Rialto.

"Polly Redhead," the Bluebird photoplay founded on one of the "Pollyooly" stories by Edgar Jepson, was the leading attraction at the Rialto. It introduced Ella Hall as a star in a dual role which called for some clever double exposure work. The story tells of a twelve year old girl who is exchanged for another who is her double, after the manner of "The Prince and the Pauper." Miss Hall plays both parts. It is the portrayal of this sort of characters which has given the star her reputation.

In "Easy Street," as he calls his latest whimsicality, Charlie Chaplin was seen as the pestered policeman who patrols a beat in a tough neighborhood. New war pictures and educational features were also shown.

Henry Miller and a sextette were on the musical program.

"Twenty Thousand Leagues" at the Broadway.

The seventh week of the engagement of the Universal photoplay, "Twenty Thousand Leagues Under the Sea," at the Broadway theater, shows no falling off of the business. The noval features of this picture are enjoyed by children and grownups alike.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater on Monday, Tuesday and Wednesday, Dorothy Dalton was seen in "Chicken Casey," and Claire Anderson in "A Male Governess." Thursday, Friday, Saturday and Sunday, Frank Keenan in "The Crab," and a Triangle Comedy, "The Road Agent," were the picture features.

DORIS KENYON IN DRAMATIC ART.

Doris Kenyon, who created such a favorable impression in the International's five-reel feature, "The Ocean Waif," in which she was starred with Carlyle Blackwell, has been engaged as co-star with Henry B. Walthall, in the Essanay's forthcoming production, "On Trial." Miss Kenyon's ability as a dramatic screen actress will be given full play in "On Trial." She is one of the most popular of the younger motion picture actresses, and her friends expect that her work in "On Trial" will prove their claim of her great dramatic power.

Uncle Sam Going After Film Business

Post Office Department Intends to Give Special Attention to Wants of Shippers.

THE First Assistant Postmaster General, J. C. Koons, has issued a circular letter, inviting attention to the instructions issued by the Post Office Department, admitting motion picture films for transmission in the mails. In his letter Mr. Koons states: "Postmasters are directed to give particular attention to the handling of motion picture films and should consult with exhibitors and exchange managers with a view to making arrangements for the prompt delivery, collection and dispatch of cases containing films."

It is the intention of the Post Office Department in a way to make a specialty of carrying films. Its intentions were outlined by the Superintendent of Mails of the Washington Post Office, W. H. Haycock, to the exchange managers of Washington at their last meeting. The managers were favorably impressed with what Mr. Haycock had to offer, he speaking for officials of the Post Office Department as well as of the local post office. Superintendents and postmasters in other sections of the country are now to do likewise. Where the business is large enough to warrant it the belief is that the department will detail a special wagon or automobile to picking up and delivering films to the exchanges. In addition, where requested, a schedule of train movements to such points as the exchange managers ship films will be provided.

Mr. Haycock pointed out that it would enable the exchange managers to effect quite a little saving if they would patronize the mails for the transmission of films in the first and second zones. In the third zone the rates would be about the same as those of the express companies. There are more trains carrying United States mails than there are trains carrying express matter and it is pointed out that this is another advantage for the motion picture interests. In any event the department realizes that the film business will prove a very remunerative one for the mail service if it can be secured.

Louise Du Pre

THE happy combination of youth, beauty and extensive experience is always pleasant to behold and in picture work amounts almost to success insurance. Louise Du Pre, the little leading woman in the Plimpton Epic feature, "Old Ways and New," is the fortunate possessor of these attributes.

Louise Du Pre.

Miss Du Pre is a southern girl with a convent education and a dramatic training that has occupied nearly half of her twenty-one years of life and includes the leading parts in such well-known stage successes as "Bought and Paid For," "The Wolf" and "Hanky Panky."

To quote Horace Plimpton's opinion, "she has a screen personality that is decidedly original both as to type and style and it is the matter of distinctiveness of type that has won the present popularity of the great stars of the picture play, and in Louise Du Pre I believe I have featured an accomplished little actress that will very shortly take her place among the popular stars of the screen."

Miss Du Pre has come to the screen with the stage title of "The Ingenue Vampire," but being of the diminutive demure type physically and mentally abhorring anything that is not pleasing she has determined to bend all her efforts to appear on the screen only in parts that call for emotional work without the element of questionable motives.

Legislative Committee Still Nosing Around

Hunt for Information Brings Another Batch of Picture Men Before the Committee—Submits List of Questions to be Answered

FURTHER testimony that the motion picture industry is not a fit subject for taxation was given last week before the committee appointed by the New York State Legislature, when the committee resumed its hearings in the Murray Hill Hotel, New York City. The committee is composed of members of the State Senate and Assembly. Senator Hinman is counsel for the committee. The motion picture industry is represented legally by William L. Seabury.

Testimony was given last week by Marcus Loew, W. W. Hodkinson, Theodore Wharton, William Wright, Samuel L. Rothapfel, Richard A. Royland, Mitchel Mark and Abraham Finch.

During the week the committee had mailed to sixty-nine concerns a "quiz sheet" on which were forty-six questions. The response to the committee's request that these questions be answered was very poor, only three of them having been returned up until last Friday. Senator Hinman remarked that perhaps different measures might have to be used to obtain information.

The first witness called on Wednesday was Theodore Wharton, president of Wharton, Inc., which corporation produced for the International Film Service the serials "The Mysteries of Myra," "Beatrice Fairfax" and "Patria." The Whartons had received one of the "quiz sheets" and had returned it to the committee. Mr. Wharton testified that the net profits of Wharton, Inc., for the year ended December 31, 1916, had been $45,229. In answer to Mr. Seabury's questions, the witness said that the profits earned by Wharton Inc. had been earned because the Whartons were contracting producers.

"Do you know if the International Film Service's business was successful last year?" he was asked.

"I don't know, but I believe their business was not successful last year," he answered.

"Well, you know that International is now releasing through Pathe, don't you; and that that in effect eliminated the International from the field as an independent?" Mr. Seabury asked.

"Not exactly eliminated—just a consolidation of exchanges," replied Mr. Wharton.

Questioned regarding his belief as to financial conditions prevalent in the motion picture industry, the witness said: "I believe the industry is financially weaker today than it has been for some time; but it is in no danger."

Mr. Wharton told the probers that besides the three serials his corporation had produced for International they had also produced a feature picture with the title "The Black Stork." He said that that had been produced for a group of Chicago men.

Explaining his contract with International and the basis on which costs were figured, the witness declared that in approximating in advance the cost of production a leeway of fifty per cent. profit was allowed. This was to cover unforeseen contingencies that always arise in the production of pictures. He cited an instance where a whole town had to be rebuilt and where more than 500 "extras" had to be rehired for some scenes because the film exposed on the destruction of the town the first time had been defective.

William Wright, manager of the Kalem Company, was next called. The Kalem company had also answered the 46 questions sent out by the committee, and Mr. Wright testified as to the authenticity of the answers. During the course of his testimony the witness said: "Motion pictures to be great must be home entertainment. There have been some pictures produced that are not home entertainment, but we are praying for their elimination."

Asked as to present conditions, Mr. Wright gave it as his opinion that conditions in the motion picture industry are at present deplorable. "The business is extremely unprofitable at the present time," he said. "It is suffering from overproduction and overmarketing. It is suffering, too, because men with only a smattering of knowledge of the business entered it. They would interest capital, companies would be floated, and they would start to make pictures. In order to immediately begin production these newcomers would take the older companies' employes away. Frequently these new productions were mediocre and even worse, and they found no ready market. Then they cut prices on the pictures. As a consequence the old-line manufacturers who were paying their expenses out of their earnings lost money."

Mr. Seabury asked Mr. Wright if Kalem pictures had not been profitable up until about one and one-half years ago.

"They were profitable up until about a year and a half ago," said the witness, "but since then competition has been too keen for anyone to make money."

Mr. Wright stated that the Kalem company had lost upwards of $100,000 on "The Social Pirates" series.

"Do you believe that the motion picture industry is a fit subject for state taxation at the present time?" Mr. Seabury asked.

"Absolutely not! To tax the motion picture industry would be to tax a losing proposition—losing on every end, producing, distributing, exhibiting. This can be proved by any one interested."

"Is the General Film Company indebted to Kalem?" was one of the questions put.

"Yes," was the reply.

Further questions by Mr. Seabury elicited answers from Mr. Wright to the effect that Kalem had declared only one dividend in the past year and a half. "And that," the witness added, "was over my protest."

The morning session closed with testimony by Samuel L. Rothapfel, managing director of the Rialto Theater, New York. He told the committee at great length of his career in the motion picture business, which began several years ago when he changed the unsavory dance hall that was connected with a saloon in a small Pennsylvania town from a place of ill repute into a respectable motion picture house.

Mr. Rothapfel stated that the Rialto Theater Corporation had already declared a dividend of seven per cent. on the preferred stock. No dividend on the common stock has as yet been declared, he said. He also stated that the Rialto Theater was at present in a very flourishing condition, and was probably the most successful motion picture theater in the country.

The Rialto's managing director had no hesitancy in telling the committee anything they wished to know upon which he could enlighten them. He freely told them, when asked, that he was receiving a salary of $10,000 a year, in addition to a certain percentage of the Rialto's profits.

Statements by Mr. Rothapfel that any exhibitor could make money if the right principles were applied to his theater were later qualified, through Mr. Seabury's questioning, with the condition that any exhibitor could make his house pay if he had the capital to invest in improvements.

"But few exhibitors have any capital; is that not so?" queried Mr. Seabury.

"That is true," the witness replied.

The entire afternoon session was taken up by Senator Hinman's examination of Richard A. Rowland, president of the Metro Pictures Corporation. Mr. Rowland's examination was confined to questions that brought out in great detail information as to Metro's exchange system. Most of the questions had to do with capitalizations and incorporations. Mr. Rowland also told the committee of his exhibiting interests in Pennsylvania.

W. W. Hodkinson, president of the Triangle Distributing Corporation, and former president of the Paramount Pictures Corporation, was called as a witness on Thursday. He was questioned at great length regarding the financial affairs of Paramount. In answer to Senator Hinman's questions, he stated that $100,000 cash was put into Paramount at the time of its incorporation. Later, he said, the authorized capital was increased to $5,000,000, of which amount $3,500,000 in common stock was issued.

The witness testified that Paramount took over fifty-one per cent. of the stock of each of the five subsidiary exchange corporations, and gave each corporation in exchange for its stock $700,000 worth of Paramount stock. This was on the basis of fourteen shares of Paramount stock to one share of the exchange corporation's stock.

On September 16, 1915. Mr. Hodkinson testified, Paramount made a note issue of $500,000. The cash acquired was advanced to the producing corporations, he said. This took place, according to Mr. Hodkinson's testimony, at about the time he resigned as Paramount's president.

Mr. Hodkinson was followed on the stand by Abraham Finch, assistant treasurer of the Astra Film Corporation. He told the committee in detail of the affairs of the Astra Corporation.

Marcus Loew, who operates and controls a large chain of theaters, and who is one of the biggest exhibitors in the country, appeared before the committee on Friday. He told the legislators that the only producing company he was interested in was the Comique Film Company (Roscoe Arbuckle's company). He said that he was only a small stockholder in that concern. He stated that he was interested in about eighty theaters throughout the United States.

Mr. Loew testified that the margin of profits of exhibiting motion pictures had been steadily narrowing during the past few years. He said that this was due to enormous increases in operating costs. "The people have been educated up to a higher quality of pictures all the time," he said, "and now they demand the best. The better quality of entertainment naturally costs more. Where I used to pay $150 for entertainment a few years ago, I now must pay $3,000."

The witness gave as an example of the narrowing of the margin of profit the Seventh Avenue Theater, New York. He said that seven years ago that theater cleared $100,000 net in a year. Now, he stated, the theater, although doing the same business in point of attendance as it did seven years ago, was netting only about $6,000 a year. Keen competition also made profits less, he declared.

Mr. Loew told the commitee that since he had been in the business the smaller theaters were constantly being crowded out by larger houses. Not even one of the small theaters he had been interested in, he said, was left.

The witness gave it as his opinion that producers were not making any money at present. He said that there were big profits in the producing end several years ago. He said he believed motion pictures were of a higher character and quality today than they have ever before been.

The trend of the questioning turned toward off-color pictures. Mr. Loew said that the exhibitor who runs an off-color picture is killing his own game. "That type of pictures might get you a few extra nickels once," he said, "but in the long run they do not pay. I would not permit any of my theaters to show a picture that wasn't fit for the entire family to see. It doesn't pay."

This brought censorship into the limelight for a few moments.

"Do you believe censorship is necessary?" Mr. Seabury asked.

"I do not," asnwered Mr. Loew. "Every exhibitor should be his own censor. More and more exhibitors are learning that clean entertainment pays best, and as a consequence there are few, if any, off-color pictures being produced."

"Generally speaking," said Mr. Seabury, "how are financial conditions with the exhibitors of New York State?"

Mr. Loew remarked that it might appear egotistical on his part to answer that question because he himself is making money. But he finally told the investigators that financial conditions were, in his opinion, very bad throughout the State.

"Would you say the majority of exhibitors were conducting a profitable or unprofitable business?"

"Unprofitable. All exhibitors seem to be bidding against each other for pictures, and the prices are almost prohibitive and ruinous as a consequence."

Questions by Mr. Seabury brought testimony that exhibitors were going out of business every day. "The number of exhibitors going out of business at the present time," said Mr. Loew, "is proportionately greater than the number of failures in any other business."

"But wouldn't the right kind of a man succeed? Doesn't failure or success depend on the man?" Senator Hinman asked.

"I wouldn't care to say that?" answered Mr. Loew. "There are any number of factors to be taken into consideration. Almost every exhibitor used to make money, but not now."

"But in those days," interjected Mr. Seabury, "they weren't worried with censorship, licenses, fire laws, and all other manner of things, were they?"

Before the witness had a chance to answer Senator Hinman broke in with questions regarding Mr. Loew's experience in the fur business.

"Before you entered this business—when you were in the fur business—didn't changes in style and other like matters act upon the fur business much as do the things that Mr. Seabury has mentioned act on the motion picture business?" the Senator asked.

Mr. Loew said that changes in style was his reason for quitting the fur business.

Mitchel H. Mark, who operates the Strand theater, New York, followed Mr. Loew on the stand. He told the committee of his holdings and interests, stating that he was interested in several theaters. As an indication of the growth of the business, Mr. Mark cited Buffalo, N. Y., where he has theater interests. He said that Buffalo had fifteen theaters six years ago and that there were now ninety-three motion picture houses in that city.

Mr. Mark said that he believed eighty-five per cent. of the producers were not making money. "They have valuable negatives on the shelf that they cannot get a just return for," he said. "I believe they would make good profits if they could invade the foreign markets, but at present the foreign markets are practically closed to American manufacturers."

Mr. Mark, like Mr. Loew, was very willing to answer any questions. He told the legislators that the expenses of Strand theater were $10,000 a week.

Mr. Mark's testimony concluded the morning session. A witness who had promised to testify in the afternoon did not appear, and the hearing was adjourned until Wednesday, February 7.

Questions the Committee Want Answered.

The committee has formulated forty-six questions which it wants the manufacturers to answer. Sixty-nine copies were submitted to as many different concerns, but up to Friday replies had been received from but three. Here are the questions:

1. Corporate name of company.
2. Date when and name of state in which incorporated.
3. Location of principal and branch offices, giving city, street and number.
4. If a foreign corporation, give location of each office and place of business of the company in the State of New York, the kind or class of business conducted by the corporation in this state, and the name of the person in charge of each such office, with his official title.
5. Amount of the company's original authorized capital stock, and dates and amounts actually issued.
6. Has capital stock been increased? If so give date and amount of each increase authorized, and of increased capital issued.
7. Classification or description of stock.
8. The par value of each share.
9. Name and post office address of each stockholder, giving number of shares of stock owned by each, as appeared on the books of the company on January 1, 1917.
10. Names and addresses of officers and directors of the company.
11. Statement of amounts paid each year to each officer, director and general manager of the corporation since the date of its incorporation in the way of salary, compensation for services or otherwise.
12. A statement of the amounts which the company has paid each year to each director having charge of the production or distribution of its pictures.
13. An itemized statement of all royalties and commissions paid by the company to any of its stockholders, officers or employees during each year since its incorporation, the name of the persons to whom paid, and purposes for which paid.
14. General description of real estate owned or leased by corporation in this state and where located.
15. General description of real estate owned or leased by a corporation outside of the State of New York, with location thereof.
16. Total amount of cash actually invested by company in tangible property, with general description of such property and its location.
17. Total amount of cash actually paid to and received by the company for capital stock issued.
18. If capital stock issued in whole or in part for property or labor, give general description of such property and the amount for which it was turned into the company.
19. Total indebtedness of the company in notes or bonds, with statement of date when, purposes for which, and names of persons or corporations to whom issued, together with rate of interest, and how secured.
20. Does any officer, corporate director, manager, director of production, or other employee of the company have any contract or arrangement with the corporation by which he has received or is to receive any royalties, commissions, compensation, benefit, emolument, or thing of value, other than his fixed salary? If so, give names of such persons and statement as to the amounts so paid and for what.
21. Total amount of dividends declared or paid by the company since its incorporation, with dates of payment, and whether such dividends have been in cash or otherwise.
22. Itemized statement of royalties, commissions, or other form of compensation which the company has received or is receiving from any story, scenario, play or picture owned by it or in which it has any interest, and which has been or is being produced or distributed by or through any other corporation or concern.
23. Statement of the number of exchanges, including branches, operated by or through which your corporation distributes its pictures in this state, giving name and location of each, and whether owned or controlled in whole or in part by your company through stock ownership or otherwise.
24. Statement of the name, location and seating capacity of each theater in this state served in whole or in part by pictures manufactured or distributed by your company or its subsidiary or allied companies and concerns.
25. Of such theaters, state which ones are exclusively motion picture theaters.
26. Total number of exchanges and branches located in the United States and Canada operated by or through which your company distributes its pictures, with location and names of such exchanges. Do such exchanges handle pictures of producers other than your company?
27. Has your company any foreign trade or business? If so, give description of such business and where located and how conducted.
28. Statement of average number of prints made of each picture produced or distributed by your company.

29. Statement of the average number of prints of each picture which are distributed in this state by your company.
30. The average length of time between the release of any given picture and the date when it has completed the circuit of the zone in which it is operating, and has become "dead."
31. Total number of pictures produced by your company each year since its incorporation, with the number of reels in each picture and number released each year.
32. Average length of the print of the pictures so produced by your company.
33. Average cost per foot of the negative of each picture produced by your company up to and including the making of the negative, and not including special feature pictures nor cost of advertising.
34. Cost of advertising paid by your company each year in connection with the marketing and distribution of pictures, during the last three years.
35. Average cost per foot of the raw film used in the production of your pictures, stating where and from whom the same is purchased.
36. Average cost per foot to your company of printing each print.
37. The total amount in feet of raw film purchased by your company each year during the past three years, with name of the corporation or concern from which purchased.
38. Name and location of each studio or place where the corporation's pictures are produced.
39. Has your company purchased pictures from or distributed them for any other concerns? If so, name such other concerns and state generally the kind and the extent of such business and on what basis it is done.
40. Do you distribute your pictures through any exchanges or concerns except those owned or controlled in whole or in part by your company? If so, state through what exchanges it is done and on what terms.
41. Does your company produce pictures for any other companies or concerns? If so, what ones and on what terms?
42. Does your company have any interest, direct or indirect, in the way of stock ownership or otherwise in any other corporations or concerns engaged in any of the so-called "branches" of the moving picture industry? If so, name all such corporations and concerns, giving the kind and location of the business conducted and the kind and extent of your interest therein.
43. Give itemized statement of all taxes of every kind paid by your corporation or the corporations or concerns in which your corporation is interested, during each of the past three years, to the Federal Government, to the State of New York, and to each municipality in the State of New York, giving the date and amount of each such payment, to whom and for what purpose paid.
44. Give the total number of reels released each week in 1916 in this state by your company.
45. What is the general practice of your company or the subsidiary corporations or concerns through which it distributes its pictures in requiring the exhibitors to make deposits, and the amount of deposits which it requires as security for the payment of accounts and return of reels, or otherwise.
46. State generally whether the distribution of pictures released by your company is on a cash basis. If not, what are the average terms of credit?

Ohio Censors Pass "Birth of a Nation"

Report from Cleveland Says That Griffith's Famous Picture Has Been Approved.

ACCORDING to the advice of the Moving Picture World's Cleveland correspondent, the Ohio Board of Censors has finally put its official seal of approval on David W. Griffith's famous production, "The Birth of a Nation," which has been barred from exhibiting in that state for nearly two years. This action will permit the people of Ohio to see and to judge for themselves how ridiculous is the institution "Censorship."

"The Birth of a Nation" was first presented to the board of censors in Ohio in the fall of 1915, at which time it was rejected. An appeal was taken to the state courts, which claimed they had no jurisdiction at the time because the question of the constitutionality was in the Federal courts. The matter was then taken to the Federal Court and again the "buck was passed" back to the state court, where it has hung fire ever since.

It is believed that politics was at the bottom of the barring of "The Birth of a Nation" from Ohio. A certain former high officer of that state is said to have promised certain of his constituency that he would keep the picture out. With the return of Governor Cox to office efforts to have the ban removed were at once instituted with the result above reported.

It should be made a matter of record that Maude Murray Miller, a member of the Ohio Board, voted at all times to admit "The Birth of a Nation" to Ohio theaters.

DANISH NOBLEMAN IN CAST OF "THE GREAT SECRET."

Baron Carl von Winther, a member of the Danish nobility, who plays the East Indian in Metro's serial, "The Great Secret," starring Francis X. Bushman and Beverly Bayne, is a director who has taken up acting to get the motion picture actor's point of view, having studied the profession from every other angle. The Baron is an expert cameraman, and is familiar with every detail of laboratory work in connection with preparing a picture for the screen. For the speaking stage he studied at the Royal School of Acting in Copenhagen, Denmark, taking it up, as he says, "just for fun."

Buffalo's Second Annual Ball a Success

Under Auspices of Local Screen Club Four Thousand Persons Gather to Dance and Greet Players.

THE second annual Buffalo Screen Club ball, held the evening of January 29, was without question one of the most successful social events ever held in Elmwood Music hall. Over 4,000 moving picture fans gathered from the surrounding country to welcome the club's guests for the evening, Francis X. Bushman, Beverly Bayne and Muriel Ostriche.

The hall was transformed into a Persian Garden, such as one has seen in "Omar the Tent Maker" or "The Garden of Allah." Rich colors of the Orient predominated. Boxes hung with silks and carpeted with rugs surrounded three sides of the hall. The ceiling was covered with a bunting in sky blue, while thousands of vari-colored incandescent bulbs represented the stars. On the edge of the dancing space, bordering the promenade, were large Oriental vases filled with flowers, joined with strands of electric lights.

Over the stage was the club emblem in a setting of colored bulbs. On each side of the stage were stationed the music stands, one of which was occupied by the Seventy-fourth Regiment band and the other by an orchestra of forty men, under Joseph A. Ball, director of music at Shea's theater.

In this setting the Buffalo Screen club greeted its many friends and guests. The ball was opened at 9.30 o'clock with a promenade concert by the band. At 10 o'clock President and Mrs. G. A. Christoffers, to the tune of a peppery one-step, pirouetted out upon the dance floor and the ball was on. At 11 o'clock the event of the evening claimed the attention of all. This was the entrance of Francis X. Bushman, Beverly Bayne and Muriel Ostriche and the signal for a great outburst of applause.

From the stage Mr. Bushman talked of the progress and achievements of the silent drama, and inveighed against censorship.

"The people are the only censors to whom there should be any deference," he said. "No little handful of men and women in any state or community knows what the people want. The people are demanding higher standards all the time. Their judgment is to be trusted. No picture play that is unfit or harmful will last. I advise you to boost clean pictures and stay away from theaters showing questionable subjects."

Mr. Bushman introduced Miss Bayne, who spoke briefly, as did Miss Ostriche. The players then joined with the Screen Club in the grand march, following which the players retired to their respective boxes and immediately became the center of a throng.

On the afternoon of the ball, Charles A. Taylor, local manager of the Metro, took Mr. Bushman and Miss Bayne to Rochester, where they appeared at the Piccadilly theater and were accorded an enthusiastic reception.

All the local theater managers had boxes at the ball, as did the various film exchanges. The publicity committee flooded the town with posters, cards, billboards and other material for weeks preceding the ball, while the local newspapers were very liberal with space for the event, devoting many columns every week.

The committees which deserve credit for putting the ball over were:

Entertainment—G. H. Christoffers, chairman; Ira Mosher, J. M. Sitterly, C. A. Taylor, W. A. Mack, Frank Leonard, B. Brady, M. Cohen, B. J. Brandon and W. Penn.

Program—W. A. Mack, chairman; Al Becker, T. Hughes, H. F. Brink and B. Brady.

Publicity—Charles B. Taylor, Arthur C. Willats, Frank McGrath, G. H. Penn and C. A. Taylor.

Music—Pete Hofmeister, Harry Marsey and M. Whitman.

Tickets—C. A. Taylor, chairman; Daniel J. Savage, James R. Morgan, B. J. Brandon, J. M. Sitterly, B. Siegel, P. Hofmeister and H. F. Brink.

Reception—G. H. Christoffers, chairman; Frank S. Hopkins, G. H. Christoffers, J. M. Sitterly, W. A. Mack, Ira M. Mosher, C. A. Taylor, Arthur C. Willats, Charles B. Taylor, Frank Leonard, Al Becker and Daniel J. Savage.

Refreshments, Board of Governors and President Christoffers.

Decoration of hall, construction of boxes and checking—Harry Marsey, P. Hofmeister, Frank S. Hopkins and Al. Becker.

LAPPEN TO BOOST PARAMOUNT SALES.

There has recently been added to the sales force of the William L. Sherry Feature Film Company, distributors of Paramount Pictures in New York, Frank A. Lappen, who hails from the New York office of the Metro Company. Mr. Lappen will act as special representative throughout the state, conducting a selling campaign on single reels. This single reel business has grown to such an extent Mr. Sherry came to the decision a special man was necessary to handle this department of the business.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Trigger Not a Candidate

Says National League Should Have Big Man at Its Head—Is Satisfied to Be a Worker in the Ranks.

THIS is the season for the irresponsible boosters to propose candidates for president of the National League and they are already on the job. It was quite natural that Sam Trigger should be mentioned for that office, since he is the one live wire in these parts and is familiar with the politics of the national organization. But Sam does not want the job, so he says, and he is very definite in describing the kind of man he thinks should be selected. Here is his letter on the subject:

New York, January 30th, 1917.

Editor The Moving Picture World, New York City.

Dear Sir: Noticed in the Motion Picture News' issue of February 10th, a statement to the effect that I was out for the presidency of the National League.

Will you please deny such statement? In my opinion the president chosen at our next convention should be an exhibitor from the West, a man thoroughly acquainted with all the branches of the industry and one with organization ability and force to sustain, strengthen and demand the confidence of the League, a man balanced well, and truly square, to whom difficulties and obstacles are simply things to be surmounted. Such a man could get every big man in the business to support the League with their money and influence.

There are scores of such exhibitors. Am frank to admit that I am lacking in a number of the above qualifications. So, will you kindly tell those doing the boosting, to FORGET IT, as I would much prefer to remain a WORKER IN THE RANKS, and reiterate that under no circumstances will I become a candidate for League presidency.

Thanking you for past courtesies, I am, very sincerely yours,

SAM H. TRIGGER.

Secretary Varner in Legislative Fight

North Carolina Exhibitor Says Picture Men in His State Are Being Hit Too Hard.

H. B. VARNER, secretary of the Motion Picture Exhibitors' League of North Carolina, who has been in Washington on matters connected with the fight of newspaper and magazine publishers throughout the country with the manufacturers of news print paper, received a hurry call last week from President Percy W. Wells to join him and Attorney A. F. Sams in Raleigh, N. C., to appear before the joint finance committee of the General Assembly of North Carolina to aid in the protest being made by these officials on behalf of the exhibitors of that State against the existing taxes levied on theaters.

Mr. Varner, while visiting the Washington office of The Moving Picture World, outlined the injustice heaped upon the Tar Heel exhibitors by the Federal, State, County and City governments in the way of severe taxes.

"It seems as though we are paying out all of our earnings in taxes," said Secretary Varner. "We no sooner dispose of our obligations to the Federal Government, which imposes upon us an emergency revenue tax, based on the seating capacity of our theaters, as well as the corporation and individual income taxes assessed by the same law, when we have to start thinking about other assessments. Take the city of Raleigh, for instance. The fellows who operate motion picture theaters in that place have to pay $450, one-third of which goes to the State, one-third to the county, and the other one-third to the city. That is too much under existing conditions and we want the General Assembly to cut that down to a single one-third. In other words, we think $150 per annum is just about all of the taxes of that nature we ought to be called upon to assume, and Percy Wells, Mr. Sam and myself are going to see what can be done in the matter."

Mr. Varner is very active in the work in North Carolina and is in close touch with the folks capable of lifting a part of this burden if they will. He thinks the committee will be able to convince the law-makers of the justness of their contentions and that some sort of a reduction will be forthcoming.

Philadelphia Exhibitors Will Entertain

Have Planned Banquet and Ball for February 15—Expect Large Attendance.

THE Exhibitors' League of Philadelphia has completed plans for a banquet, entertainment and dansant which will be held on Thursday evening, February 15th, at the Hotel Bingham Roof Garden. Although this is the first affair of its kind to be given by the league, it has already secured the hearty co-operation of the various branches of the film industry in Philadelphia.

Ninety exhibitors at present compose the membership of the League, with a prospect of about fifty others from up state.

All of the exchangemen here have already pledged their support to the forthcoming entertainment in a substantial manner. President Lee Ochs of the National Exhibitors' League is reported to have vouched for the appearance of several noted screen stars who will be given a royal welcome. Charles H. Goodwin, the secretary, has sent invitations to several prominent public officials, most of whom are expected to be present. Among the number are Mayor Thomas B. Smith, Director of Public Safety W. H. Wilson, Chief Fire Marshal Joseph S. McLaughlin, E. J. Cattell, city statistician; Edwin Clark, George W. Elliot and James Robinson. In addition a large number of the public is expected to be in attendance.

The program has been carefully arranged so that everyone who attends shall find some form of diversion suitable to their individual taste. A combination ticket will entitle subscribers to the privileges of banquet, entertainment and dance. For those who wish to attend the entertainment and dance only a fifty-cent ticket will be required.

The banquet will start promptly at 7 P. M., after which the entertainment will follow at 8.30 and continue until A. M. Tickets are on sale at the local theaters and at the Bingham Hotel.

The entertainment committee comprises the following members: Sam Blatt, John O'Connell, Ben Shinder, J. Conway and B. Amsterdam.

St. Louis Exhibitors in a New Home

Take Lower Floor of Hotel Beers—Said to Be Well Suited for Purpose.

THE regular weekly meeting of the St. Louis Theater Managers and Motion Picture Exhibitors' Association was held in the Association's new headquarters for the first time on Friday, January 26. The new home of the organization is on the rathskeller floor of the Hotel Beers, at Grand avenue and Olive street.

A better location for the purpose could not have been found. The Hotel Beers is just across the street from the General, World Film, Metro, V. L. S. E., Unicorn and Fox exchanges, and within walking distance of half a dozen more,

and the intersection of the Grand and Olive street car lines makes the place easy of reach from any point in the city.

The association is in possession of the entire lower floor of the building; an excellent restaurant with good meals for thirty cents, is maintained, and those with parched throats can find plenty of liquid refreshment at the buffet. The assembly room has liberal space, and in the event of an especially large gathering, or for banquets, the dining hall of the hotel is available. The association has taken a year's lease on the place.

Al Wittmann, of the McKinley Theater, says the Association would not refuse anything in the way of pictures and photographs of stars to decorate the assembly room, and furthermore, that the first pictures to arrive will be given the most conspicuous places on the walls.

California Exhibitors Hold Mass Meeting

Progress Reported on Organization of State Association—Many Applications Received.

A MASS meeting of the exhibitors of California was held on the morning of Jan. 25th in Photoplayer Hall, San Francisco, under the auspices of the recently organized Motion Picture Exhibitors' Association of California. The gathering, which was a very representative one, and which filled the hall, was called to order by Chairman H. L. Beach, who outlined what had been done at the meeting of the previous week at Oakland, where the Association had been formed. He told briefly of the manner in which the Alameda County local had kept its organization intact during recent years, part of the time without a state organization and without the co-operation of other locals, together with the many accomplishments of that league. He called attention to the fact that the work of organizing the new association had been completed already, and that the present meeting was for increasing its membership and completing the selection of a board of directors.

H. C. Schmidt, of Palo Alto, was the first to offer to join the state organization, and his application was followed by so many that the chair appointed J. Hellman to assist the secretary in caring for those wishing to affiliate. W. S. Webster, of Woodland, told of having been at Sacramento recently, where the State Legislature is in session, and stated that it was common talk there that active preparations were being made for the passage, if possible, of a state censorship bill. President H. L. Beach then read extracts from a Berkeley publication showing that the Rotary Club was active in this work and was organizing women's clubs to assist it.

Upon motion of Mr. McCullough a committee of three was appointed by the chair to visit the large theater owners of San Francisco and enlist their support, this consisting of Louis Greenfield, of the Kahn & Greenfield Circuit; C. L. Langley, of the Turner & Dahnken Circuit, and I. Oppenheimer, of the Royal Theater. It was decided to hold another meeting at the same place on February 8th to perfect the organization and in the meantime applications by mail will be received at the rooms of the American Photoplayer Company.

Maryland League Holds Special Meeting

The Board of Directors of the Maryland Exhibitors' League was called together at a special session by President Frank A. Hoernig on Tuesday, January 30, at the New Theater, 210 West Lexington street, and among other things, a committee of three was appointed to investigate and report upon the advisability of holding a ball for the exhibitors of Baltimore and Maryland in the near future in order to bring those who are now not affiliated with the body in closer contact with the members. After this committee has reached a decision, a report will be made to the President and then the action to be taken will be decided upon. Another meeting was also called for Tuesday, February 6th.

DELAWARE EXHIBITORS ENTERTAINED AT LUNCHEON.

Following out the general Paramount policy of promoting good relations with its exhibitors, the Famous Players' Exchange of Washington held its third exhibitors' luncheon at the Hotel Dupont, Wilmington, Del., on Monday, January 29.

An interesting feature of the occasion was the presence of W. H. Tunis, general traffic agent of the Adams Express Company for that territory. Mr. Tunis presented the company's side of the film handling question, and pointed out ways in which co-operation on both sides would aid in eliminating present difficulties.

The exhibitors present were D. Lee Short, William H. Warren, J. M. Ginns, T. M. Breeding, H. A. Newman, C. C. Hubert, H. P. Fennimore, L. S. Armour, C. C. Marshall and A. L. Heis. Representing the exchange were Messrs. W. W. Hines, G. M. Mann, E. R. Carr and H. P. Mulford.

Censorship Fight in West Virginia

M. E. Morgan Reports Some Progress in His Almost Single-Handed Contest Against Two Pernicious Bills—Getting Little Support.

EXHIBITORS of West Virginia are quite asleep, it would seem, to he danger that threatens them in the form of censorship. In a previous issue of this publication mention was made of the censorship bills that had been introduced in the Legislature at Charleston, it being pointed out at that time how great was the burden proposed to pile on the back of an industry already overladen with legal restrictions and various forms of taxation, but very little has been done to prevent the bills from becoming law.

The Moving Picture World is in receipt of a letter from M. E. Morgan of Fairmount, W. Va., which would indicate an unreasonable and almost suicidal attitude on the part of the exhibitors of that state which should speedily be remedied. This is what Mr. Morgan says:

Charleston, W. Va., Jan. 23, 1917.

Editor Moving Picture World, New York City.

Dear Sir: Relative to the censorship bills for motion pictures concerning which I wrote you some time ago, beg to advise you as follows: There are now two bills pending before the West Virginia Legislature providing for censorship, one of them being the bill of which I sent you a copy some time ago. The other is a bill introduced under the auspices of the Board of Regents (the board which has control of all educational institutions of the state), this bill being referred to the Committee of Education. A hearing for this bill was set for yesterday before the committee, but being somewhat doubtful of being able to defeat it before the committee, and knowing that even if it were defeated before this committee the result would simply be a fight before the Judiciary Committee, to which the other bill was referred, I succeeded in having the educational bill transferred to the Judiciary Committee, thus giving us only one committee to fight.

Ultimately, I feel, that these bills will be defeated. However, the fight is most discouraging, because of the fact that neither exhibitor, manufacturer nor exchange is giving any encouragement whatsoever. I am making the fight absolutely alone, with the help of a few Charleston exhibitors who are on the ground. So far neither exhibitors, manufacturers nor exchanges have done anything worth while to assist in bearing the financial burden.

About the time I wrote you regarding the West Virginia censorship bill, I wrote 175 exhibitors of West Virginia, asking that they take up the matter with their representatives in the Legislature, that they circulate petitions against the bill (which petitions I had printed and forwarded to them), and requesting a contribution of about $5 from each to assist in the fight. From the letters sent out, I received *two* replies, one enclosing $5, the other $3 as a financial contribution. The exhibitors in the vicinity of Fairmont, with whom I personally came in contact, responded to the request for financial help, but the small amount they were asked for has already been spent in sending out letters, etv.

Of the exchanges written to, *two* gave me any encouragement whatsoever. That you may see the attitude of teh exchanges, I am enclosing you a letter from the exchange of Pittsburgh, which will give you an insight into the genral feeling among the exchanges. Exhibitors of the state who have personally written to the exchanges with whom they have been doing business for years, have either not been accorded an answer, or have received replies similar to that enclosed. The result has been that these exhibitors have refused to take any part in an active fight, stating that at the present time they are paying every dollar in rentals to the exchanges that they can afford to pay, and that it will be absolutely impossible for the exchanges to shift the burden of censorship on them; that it is the exchange rather than the exhibitor in this state that should be making the fight.

From the manufacturers I have received only the statement that the matter of censorship in West Virginia was being considered, and something would ultimately be done about the matter. The Legislature of this state will adjourn on February 23, and if any censorship bill is passed, it will be before that time. For that reason, any action against the bill must be taken quickly. I would very much appreciate the favor if the Moving Picture World could call the attention of the Moving Picture Manufacturers' Association (or whatever name the associated manufacturers use) to this matter. If no help is to be expected from that source, it would be a great help to me to know that fact as early as possible. There are a multitude of expenses that could be legitimately incurred, and would be worth while, if there was any prospect whatsoever of being reimbursed for them. Personally I do not feel in a position to give my time to this fight, and bear the financial burden also, and consequently I am letting several things go that should be done, because no funds are in prospect to cover the expenditures.

Permit me to thank you for the press sheet and pamphlet covering the matter of censorship which you so kindly sent me to Fairmont some time since. I have had occasion to make use of both.

Very truly yours,

M. E. MORGAN, care Hotel Jefferson.

EXHIBITORS TO HOLD BALL FOR CHARITY.

The Motion Picture Exhibitors' League, Local No. 1, of Manhattan, will give a ball at Terrace Garden on Friday, February 16. It will be given to establish a fund for charitable purposes. Very often the league is called upon to contribute to charities of different kinds, hospitals, institutions for the blind, etc. The money made at this ball will be used as a nucleus to meet such demands. The league is

promised the patronage of some of the most prominent people of the city and they will contribute liberally.

Every exhibitor in the city is expected to do his part, selling tickets and whatever he can to show an appreciation of the public support and patronage given his theater. This will give him an opportunity to help his fellow-men in a really charitable cause.

Samuel H. Trigger, president of the local, and his fellow leaguers have taken the initiative. They hope to make each one's contributive share of effort so small it will not make it a task so hard that any one will consider it a burden.

Indianapolis Exhibitors' Election

New Officers Named at a Recent Meeting of Local No. 1.

INDIANAPOLIS Local No. 1, of the Exhibitors' Protective Association of Indiana, has elected the following officers: B. V. Barton, president; A. C. Zaring, secretary; Harry Koch, treasurer. Celebrating the general good will and good feeling among the Indianapolis exhibitors in a Dutch lunch the other evening, a general good time was held in the exhibitors' headquarters, third floor, Lyric theater building.

The new president, B. V. Barton, was inaugurated with a very impressive ceremony. The installation was conducted by Brother August Schmidt and State President F. J. Rembusch, who invested him with a large brass star (which hung around his neck by a chain) and a gavel so large that it took two hands to lift it. Mr. Barton is one of the oldest exhibitors in the state; is the present owner of the Alhambra, Isis and Lyric theaters; is very progressive and at the same time has a very lovable disposition.

B. V. Barton.

Another meeting of the Indiana state organization will be held early in the spring. Our representative who attended the state meeting on January 18 said it was one of the best exhibitors' meetings he had ever attended, business from the word go. The Indianapolis Motion Picture Exhibitors' Protective Association, he said, is one of the best organized in the United States and believes it is actuated solely by high motives to bring about a betterment of the industry.

Mr. Barton as its president is the right man in the right place, a splendid personality with an executive and a parliamentary knowledge to conduct his office with honor to himself and advantage to his business associates; he has their confidence which assures him of their support.

To Bar Vice Pictures

Exhibitors of the Northwest Corporation Propose to Stop All Questionable Pictures in Minneapolis.

ON the question of the suppression of vice pictures and all others that tend to arouse the censorious tendencies of the public, are to be summarily suppressed by the members of the Motion Picture Exhibitors' Corporation of the Northwest, an organization composed largely of Minneapolis theater owners. The case against questionable and trouble breeding productions is stated in a letter from Secretary Koenig, which reads as follows:

Minneapolis, Minn., Jan. 25, 1917.

Editor Moving Picture World, New York, N. Y.

Dear Sir: As secretary of the Motion Picture Exhibitors' Corporation of the Northwest, I feel called upon to drop you these few lines.

After a conference with Mayor Van Lear concerning certain pictures being exhibited in the city, this organization went on record as being opposed to any and all vice pictures, or pictures with titles that are a disgrace to the motion picture industry.

We are certain that every exchange will feel that this organization is working in the right direction to eliminate censorship by going on record as being opposed to such pictures as have been shown in four or five theaters of this city during the past month. It seems strange to us that the exchanges cannot realize that the time for putting out pictures of that sort has passed and that the public is disapproving of motion picture theaters more and more as the result of that class of pictures being exhibited. We hope that the exchanges will realize that we are trying to bring back the picture patrons by giving them good, clean and wholesome films and we are almost certain that the exchanges handling such subjects will be more than pleased to co-operate with this association in this effort to regain the confidence of the public.

While practically every exhibitor in the Twin Cities is a member of this organization, still there are a few that have not united with us, and some of them think that they can put on pictures of questionable merit and get away with it. This association has gone on record as being opposed in a body to every picture which has received the least bit of criticism, and our reason for writing you at this time is because the Legislature is now in session and unless we all work together we are liable to be put out of business, the innocent suffering for the guilty. You konw as well as we do that there are already two bills in the Legislature concerning motion pictures and when you get State Censorship you will find that you will pay for all the laxness you are now displaying.

As a last appeal this association requests you to work with us toward eliminating that class of pictures which have caused such articles as have appeared in the daily papers during the last few weeks, and to prevent such articles appearing again.

We will make no more appeals to the exchanges. We are trying to do our part, and if the exchanges feel that they can afford to have a State Censor Board, all we can say is, "Try it and find out what you will get."

Trusting to hear from you on this matter, we remain,

Very truly yours,

MOTION PICTURE EXHIBITORS' CORP. OF THE NORTHWEST.

By WILLIAM KOENIG, Secretary.

Jersey Movie Ball Huge Success

Three Thousand Enthusiasts Make Merry at New Jersey Exhibitors' Ball in Newark.

EXCEEDING all the wildest expectations and anticipations of the New Jersey exhibitors, the first annual movie ball, given by the New Jersey State Exhibitors' League, on February 1, at Kreuger's Auditorium, Newark, was a decidedly social, fraternal and financial success. Fully three thousand persons thronged the hall to gain a view of their favorite stars. Such a galaxy of stars and luminaries in the film world were present, and so many stunts were presented in an interesting and entertaining manner during the evening, that everyone present enjoyed the affair.

Much credit must be give the committees and the charge d'affaires, Frank E. Samuels, who seemed to be everywhere in the big hall. The arrangements were so perfect that not a hitch interfered to spoil the affair.

Two bands furnished the music for the dancing, of which there was plenty. During the intermission between the dances, the stars were introduced by Mr. Samuels. Several professionals also helped entertain, as did also several of the younger film artists.

The grand march attracted considerable attention, due to the fact that the leaders were Hon. Thomas L. Raymond, Mayor of Newark, and Miss Anita Stewart, the famous Vitagraph star. Many screen celebrities were present and participated in the march. Among the photoplayers at the ball were the Misses Anita Stewart, Alice Brady, Florence La Badie, Marguerite Courtot, Leah Baird, Florence Turner, Gordon Gray, little Madge Evans, Jane and Katherine Lee, and Fred Mace, Edwin August, Paul Panzer, Roger Pierrot, Andrew Branigan and Mr. and Mrs. Sidney Drew. Ad Kessel, of the New York Motion Picture Company, was also present with several Triangle stars. A large delegation from New York City was also at the ball. Secretary Tom Howard, of the New York Exhibitors' League No. 1, and Billy Quirk, president of the Screen Club, were attendants at the affair.

Samuel Spedon, of the Moving Picture World, who was chairman of the publicity and press committee, received a hearty ovation when introduced by the chairman. Mr. Spedon expressed himself as being delighted at the large gathering present, and urged co-operation among the exhibitors.

The event of chief importance to a good percentage of those present was the contest of the young ladies desirous of becoming motion picture actresses. This event took place immediately after the grand march. The judges were Florence La Badie, of Thanhouser; Walter Maier, representing the Exhibitors' League; L. T. Blumenthal, the trade journals; G. A. Falzer, of the Newark Sunday Call, and Billy Quirk, of the Screen Club. After some conferences, the committee finally decided that Miss Hortense Alden, of Bloomsbury, N. J., was entitled to a tryout with the Thanhouser Company. Miss Alden is a charming miss of just past sixteen. She is confident that she has the "makin's" of a star, and the decision of the judges affords her an opportunity to make good.

The arrangements of the affair were in the hands of F. E. Samuels, who was engaged by the league to superintend the ball. The executive committee consisted of the various chairmen as follows: Dr. H. Charles Hespe, J. G. Crawford,

Philip Bornstein, F. C. Cross, F. E. Samuels, W. C. Smith, B. F. Porter, L. E. Atwater, David J. Hennessy, Max LeBow, F. H. Mertens, Samuel Spedon, H. J. Rockafeller, Miss Marguerite Courtot, Herman Austerman, Arnold Davis and Martin Singer.

The reception committee consisted of F. C. Cross, Louis Blumenthal, Nathan Beier, Ad. Kessel, Lee Gainsborg, Lynn S. Card, Lester W. Adler, A. Reinlieb, M. Markowitz, Harry Harris and M. Feldman. The entertainment committee was headed by Martin Singer, who had as aides J. B. McNally, Lewis H. Golding, Joseph O'Crowley, Lewis J. Fosse, Pat Casey, Henry Siegel, R. D. Burdge, A. Buxbaum, Joseph Brandt and George Balston, Jr.

Samuel Spedon, of the Moving Picture World, headed the publicity and press committee, the other members of which were John Wylie, W. A. Johnston, Conrad Haney, W. Stephen Bush, Harry Reichenbach, Jacob J. Kalter, Walter J. Flanigan, G. A. Falzer and J. V. Foster.

The floor committee was comprised of F. H. Mertens, Joseph Stern, F. H. Black, Peter Adams, Henry Robrecht, Max LeBow, Walter M. Hoffman, H. J. Rockafeller, A. Fiorito and L. Diehn.

The special committees for specific details were as follows; Louis P. De Wolfe, W. J. Hagerty, O. Caveness, William Lesser, C. J. Fitch, Walter H. Meier, Charles C. Hildinger and Benjamin Nussbaum.

Chicago Exhibitors Elect Officers

Local League Has Exciting Time Behind Closed Doors as Factions Fight for Control—Official News Withheld.

AN IMPORTANT and fairly well attended meeting of the Chicago Local of the Exhibitors' League was held on Friday, February 2. The sessions commenced at 10 o'clock in the morning and continued without recess until 7 o'clock in the evening. No one except members of the league was admitted and very little of the proceedings were permitted to leak out. The principal business of the meeting was the election of officers and there were two tickets in the field, over the choice of which there was a determined contest. The successful candidates were as follows:

President, Joseph Hopp; vice-president, William E. Haney; secretary, Sidney Smith; treasurer, William J. Sweeney; sergeant-at-arms, William Rohe; executive committee, Robert R. Levy, Alfred Hamburger, John Frundt, M. S. Johnson, George D. Hopkinson and Max Schwartz.

Lee A. Ochs, president of the National League, was there and succeeded in getting the meeting to endorse his trade paper and to follow the lead of the New York State League in its condemnation of the Universal Film Manufacturing Company. A resolution was also adopted condemning the advance deposit system.

It is reported that the defeated faction, headed by Joe Choynski and Louis Frank, had threatened to split the Chicago local, but that it was doubtful that they could succeed in such an undertaking.

Among the visitors present were Thomas Furniss, of Duluth, Minn., and A. P. Tugwell, of Los Angeles.

WITH APOLOGIES TO MR. SANDERS.

In last week's issue of the Moving Picture World it was stated in the report of the New York State Convention of the Exhibitors' League, that Rudolph Sanders moved to adopt the resolutions against the Universal Company. We overlooked the fact that Mr. Sanders afterwards withdrew his motion and then the resolution was sent back to the committee for changes.

INDIANA PICTURE BILLS KILLED.

The bills introduced in the Indiana State Legislature by Representative Elkinberry, one creating a censor board, the second providing for Sunday shows and more censorship, were both killed in committee last week. A third bill has been submitted providing for censorship.

ELIZABETH McGAFFEY TO WRITE LASKY SCENARIO.

Elizabeth McGaffey, formerly head of the Research Department at the Lasky studio, will henceforth write original scenarios for the Lasky company under supervision of William C. DeMille and Marion Fairfax.

FRANCINE LARRIMORE IN "A ROYAL PAUPER."

Among the well known screen players who will support Francine Larrimore in "The Royal Pauper," a five-reel Edison production released through the Kleine-Edison-Selig-Essanay Service on February 12, are Herbert Prior, Charles Sutton, Richard Tucker and William Wadsworth.

Australian Notes

THE New South Wales Cabinet decided this week upon the appointment of a board to carry on the work of film censorship. The board consists of Mr. Fuller, chief secretary; the minister for education, the director for education, the inspector-general of police and the director of health.

There was a proposal to make the body representative of a number of outside organizations, including the picture theaters, the churches, and certain societies which exist for the purpose of looking after the morals of the people. It was, however, decided that such a board would be unwieldy, while it would be impracticable to give representation to every body that might reasonably claim to have a nominee to look after its interests.

As constituted, the board is wholly official. The chief secretary will be chairman. A synopsis of the story depicted by each film must be forwarded to the board, and if it is obviously a subject that may be exhibited without injuring the morals of the community or without danger of offending the sensibilities of any section of the people, it will be passed. In any case where there is a doubt, the board will witness a private screening of the picture and decide whether or not it is fit to be shown, either in its entirety or after passages have been eliminated.

* * *

In the official notice issued by the new board it is stated that the experience of the chief secretary's department is that British films have generally been above reproach. Those that give the most offense have almost invariably come from America, and during the past few months there have been many pictures objected to in some of their details. The trouble was that a number of these objectionable films were not discovered until they had been shown in public. In future each photoplay must satisfy the board before it is shown in the ordinary way.

This may be explained as being due to the fact that practically no British films have been seen in this country for some time. A few London productions have been released from time to time, but otherwise the British film is conspicuous by its absence.

* * *

The South Australian government is establishing a departmental board of censorship for moving pictures on lines similar to those now in force in New South Wales. Although the present position, on the whole, is considered satisfactory, the chief secretary (S. A.) is of the opinion that a systematic and careful inspection is necessary.

* * *

The entertainment tax bill has been passed through the final stages in the House of Representatives.

After a very lively discussion it was agreed that the tax should be greatly modified, and should take the form of one penny tax on each shilling ticket, and an extra penny on every succeeding shilling.

It is expected that the tax will begin to operate during January. Showmen in general are satisfied with the tax, as the usual rates of admission to picture theaters are now six-pence and nine-pence, upon which the tax will have no effect.

* * *

Alec B. Hellmrich, who returned to this country from the U. S. A. last mail, brought the news that he had secured the sole rights for quite a number of good brands of pictures. These include Frohman features, B. S. Moss features, Ince Mutual master pictures (these have not been released here yet), and Christie Comedies.

The Co-operative Film Exchange, of which Mr. Hellmrich is the manager, has become one of the largest Australian exchanges in a very short time. They started with World features over a year ago, and secured Metro subjects a few months later. They still hold the sole rights for the latter brand.

* * *

At their last meeting the Sydney Suburban Picture Showmen's Association recorded a vote not to play features on a percentage basis.

* * *

Fox's "Romeo and Juliet" is a current attraction this week at the Strand Theater, and is doing big business at prices ranging up to two shillings. THOS. S. IMRIE.

Sydney, N. S. W., Australia, December 13, 1916.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

How It's Done.

GEORGE EDITOR CARPENTER has a happy trick of getting a lot into a small space. Here is on example of one of his condensations. We won't say what he condenses it from, even though we may know, but in tabloid form he gives the whole trick of getting out good advertising as well as how to get the bad. Read it:

> The successful kind never trusts to luck. When he writes an advertisement he knows in his mind's eye just how it will look in print. If he does not know anything about printing he cultivates the acquaintance of his printer and learns the difference between six-point and ten-point type, the values of spacing, the playing up of lines and the making of a layout generally. He gets his printer to give him a proof sheet carrying all the samples of type he has in the cases. He learns how many letters of a certain font of type go to the column line. He borrows a printer's trade journal or two and studies the various samples of display advertising. He acquires knowledge on the merits of fine and coarse screen cuts. Presently his ads attract attention and hold the eye.
>
> The other fellow writes out an ad., hands it to the printer and just trusts to luck. Possibly he gives the printer matter for three inches of space that could not be rightly displayed under six. When he sees the result (he is always too busy to insist on a proof) and compares it with what the other house displays he gives vent to harsh and grating sentiments. In his opinion he got the worst of it.

Getting it still shorter, the way to do a thing well is to know how to do it and the way to know how is to study, and no man ever did good studying unless he gave his entire attention to it for a time.

Beautiful Snow.

As this is written it is snowing. It's nothing to be proud of. It looks more as though someone has been beating a rug on a nearby roof and the lint was drifting past. It is not even making the sidewalk damp, yet, but in the morning we may have to lift a couple of tons of it off a sixty foot walk with a wooden shovel. We probably will—if it keeps up. That's the big idea. IF it keeps up. One four inch advertisement one time does not amount to much, but *if you keep it up* you'll make business. Just remember that when you spend eighteen dollars and want to quit because you have not yet gotten your money back. Keep on snowing and some day you may be a ten foot drift.

Varied.

The Opera House, Leighton, Pa., sends in three programs, all different. Two of them seem to have been suggested by the Lehigh Orpheum; one four page and one six page folder, but the third is a two week program with side dates that is good enough to stick to for keeps. The back page of this uses some stuff written by J. C. Rathbone some years ago. What's become of the man from Exeter?

One Way to Celebrate.

The Majestic, Columbus, O., has been celebrating its third anniversary. Its always readable program gives the details, chief of which is a series of morning performances for the newsboys and the inmates of various charitable institutions, winding up with a special party for the Boy Scouts who have been campaigning for the Anti-Tuberculosis Society. This is a real way to celebrate, but the Majestic is always doing things that gain it the favor of the thinking patron. And as it's creed we clip this from its columns:

> If the theater is not to be a useful and an upbuilding factor in the life of the city; one which builds up, rather than tears down; one that amuses and instructs rather than caters to viciousness and suggestiveness, it has no excuse for existence. The Majestic looks forward to another pleasant year, pleasant because it will be spent in trying to please its family of patrons and continue the policy of clean pictures in a clean theater, attended by courteous employes.
>
> Every milestone means either progress or retrogression. The Majestic hopes to be numbered among those institutions of Columbus which has become better and which has helped its people to become happier, more satisfied with life, more contented.

If you can live up to a platform like that, you cannot be far from wrong.

Wilby Is "There."

Lately the Strand Amusement Co., Montgomery, Ala., added the Colonial, a new house, to their string, and R. B. Wilby got out a booklet for the opening attraction that reminds us of those happy days when he was in Selma and used to surprise us every little while with some unusual printing. The cover is of heavy paper, a sort of brown-grey, embossed with the house name and the monogram. A window is cut into it to show a colored portrait of Clara Kimball Young on page three. Inside the printing is a contrasting tint with red border and initials, simple and vastly effective. Most of the text is given to The Common Law but there is a goodly list of features underlined. The text is simply but smoothly written, and all told it is the sort of tbing that gives people the right idea about a good house. It's a good thing to look at.

Kid Shows Again.

The usually alert Rowland and Clark circuit, of Pittsburgh, seems to be skidding badly on the kid show proposition. M. J. C. Kornblum, of the publicity staff, discusses the matter in a recent Film Forecast, and his attitude is so nearly that of many others that it is worth looking into. In Korny's Korner he writes:

> We attended a meeting of representative club women the other day in which the subject of movies for children was thoroughly discussed. Listened with much interest to the views expressed by the various speakers, all men of reputation, but we confess that the mesage they brought did not show the way out. We realize that children do not always enjoy the pictures which are shown in motion picture theaters, any more than "The Story of the Gadsby's" is read behind text books in school, although we will admit that "The Jungle Stories" by the self same Kipling are devoured with great pleasure. Robert Louis Stevenson wrote a book that all ages are fascinated by in "Treasure Island," but there are quite a few that he did not write for the younger ones. And we could multiply the list indefinitely. The principal objection on the part of the exhibitor is that the added expense is seldom justified. One must pay for the regularly scheduled film whether he runs it twenty-four hours or not at all, and extra pictures cost extra money.
>
> If we run a children's picture at a cost of say fifteen dollars for an afternoon, which is about what it would cost, that means 300 extra children at 5 cents to make up the initial outlay. If we could be assured that we would receive that initial outlay back, there would be no hesitancy on our part, but the experience has been that children don't patronize children's shows as they might be expected to. To advertise just to children, is no easy matter. To circularize schools is not allowed. The youngster does not follow the newspapers and if they did tho cost of space is prohibitive. It remains with the mothers to tell the children that the show is to be given, and if that is done, the turnout should be sufficiently encouraging to justify the exhibitor in continuing his efforts. We told the meeting what we have told practically everyone who has broached the subject, that Rowland & Clark theaters is with any movement that has merit, and if the plans are sufficiently well developed, we shall lend every assistance in our power.
>
> On another page we have an announcement of the inauguration of a special children's attraction at the Liberty theater every Saturday afternoon. We realize that the children wish something just a little different from the dramas which are presented from time to time, and you will note that our Saturday bill always includes a comedy or cartoon for their benefit. These Saturday afternoon children's pictures are regular full length features, and will be shown in addition to the usual Liberty program without any extra admission charge.

That doesn't seem to be the right way of looking at it. The Rowland & Clark circuit is an important one. It can afford to spend $15 or even more in advertising each week. Prorating the advertising value to the circuit would make it only $2.50 per house each week, if but one house took hold of the idea, and it would be worth that much to each house in the approval gained from the people who are interested in clean pictures for children. Evidently the meeting was called to discuss this matter, and evidently no exhibitor was found who was willing to stand up and announce that he would take a chance by running the pictures until it could be shown whether or not the idea appealed to children. If it does—then it pays, but stating it in terms of interest instead of admissions would have given an effect.

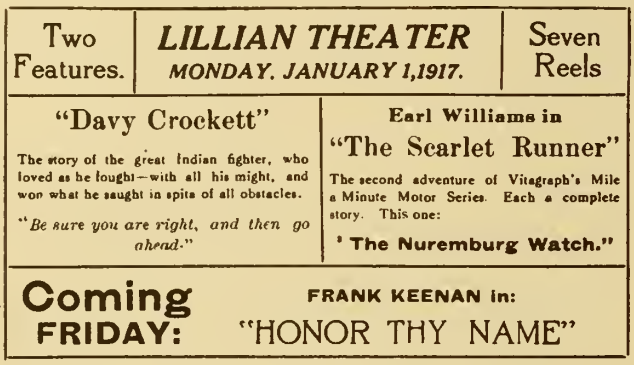
Adding a subject to the Saturday afternoon bill is by no means the same thing. For the first try Shadows and Sunshine was added to a bill featuring Frank Keenan in The Bridge of Hate. It offers about eleven reels of stuff, but six of which are of the proper sort. It also reduces the number of afternoon performances given. Here is a double loss—too much show and one show lost. Giving a performance at eleven o'clock probably would add to the operating cost as well as to the film bill, but it would be what was wanted and not a makeshift

and properly worked, the women will do all the advertising necessary. The Majestic, Columbus, O., splits its takings with various welfare societies in turn and they bring in surprising crowds; right up to the capacity of the house in most instances. The Rowland & Clark houses have put on a game fight against ceusorship, yet they fail to use the most potent weapon we have at hand at present.

Too many exhibitors look at it in the same light. They want to be assured a paying attendance in advance. Lose a little money at the start, if need be, and charge it to advertising. But make it a distinctive show. Give special emphasis to the fact that the bill is composed of interesting pictures and not educationals. Get a two or three reel feature rather than a five. Fill in with comedies and good travel and cartoon stuff and you cannot keep the kids away and the school teachers will help to give publicity to the idea if they are approached by the societies instead of by the management.

Compact.

The Lilliam, Martin, Tenn., sends in a compact postcard that tells a lot in little space. Martin doesn't seem to be a very large town, but they have a printer down there who knows his business and how


Two Features.
LILLIAN THEATER
MONDAY. JANUARY 1,1917.
Seven Reels
"Davy Crockett"
The story of the great Indian fighter, who loved as he fought—with all his might, and won what he sought in spite of all obstacles.
"Be sure you are right, and then go ahead."
Earl Williams in
"The Scarlet Runner"
The second adventure of Vitagraph's Mile a Minute Motor Series. Each a complete story. This one:
"The Nuremburg Watch."
Coming FRIDAY:
FRANK KEENAN in:
"HONOR THY NAME"

to pick and stick type. He lays out his stuff nicely; knows how to play up his lines and acts like a regular printer in general. The card is worth studying. You'll find comparatively small type faces, open display and yet it all reaches. The type faces are picked to fit the space.

Needs Identification.

John C. Mahaney, of the Best, Poughkeepsie, asks for criticism on several advertisements he sends in, but he sends in the advertising for several theaters; possibly houses for which he does work, since some are in Newburgh and the rest in the place where they have the boat races. Tho Best advertising has one seemingly chronic fault, though this may be governed by local conditions. The advertisement

THEDA BARA
The Wickedly Beautiful Vampire Woman — Direction of William Fox
—TONIGHT—
"HER DOUBLE LIFE"
As the Girl who, infatuated with an army man, takes her place at his side under pretense of being his supposedly dead fiancee.
And the bitterness which is her's when, the deception of her devotion revealed, she is ignored by the man to whom she sold her soul.
MONDAY!
The Beautiful
LILLIAN WALKER . . .
with EVART OVERTON and the All Star Vitagraph cast in
"The Man Behind The Curtain"
The guilt of mysterious murder thrust upon an innocent girl. An unseen, unknown power saves her.
Comedies -- Pictorials
THE BEST
HAM AND BUD "THE LOVE MAGNATE" | All Seats 10c Continuous From 6:15

reproduced is four sixes and the whole carries but a column width name cut. Another advertisement, three fives, carries the same cut, and a third, seemingly part of a larger space, shows none at all. We cannot judge half advertisements, but as a general proposition the name should be so well displayed that even if an eight column advertisement is divided the house name will show. The days should be dated, even though the paper is. "Tonight" and "Tomorrow" is not definite in its suggestion. Most of the displays are too crowded, many of them carrying even more copy in proportion to the space than that reproduced. The Star, apparently in Newburgh, uses a more open form and is more easily read and therefore more apt to be read. Sometimes it hurts to pay for space and not fill it with type, but if white paper works harder, white paper is cheaper than the printed lines. There may be some local reason why tho Best needs no more definite an identification, but unless there is, there should be greater prominence given to the house name, which is more of an asset and a permanent factor.

Have You Noticed?

Have you noticed that general advertisers are coming to the old style form of advertisement? This was started by the Straight Cut Cigarettes, using old style typo and copy, but many department stores are now using much the same thing in the way of a design. If you can get hold of some old books with a lot of fussy scroll work around the wood cuts, have the engraver enlarge some of these frames, not too much, and you will be right in fashion and have something that is different, for the time being, from the rest of the page.

Jimquin Remarks.

Jimquin of Los Angeles seems to have been moving around a bit, for he dates his last from Sacramento. His letter is so full of good sense that it is worth running in full.

> Here I am starting the New Year by a jaunt "up-country." I have run across more unusual things in the past three weeks than in any three months of any of my previous trips, and have seen more funny things than I thought there were in California.
>
> As far as I have been able to observe the picture business along the line as well as in the southern end of the state seems to have run against a dead wall with everyone concerned scrambling around the foot of the wall and not one seeming to give the time to wonder if it wouldn't be a good idea to get together and give each other a "boost" over the obstacle.
>
> It is the same old story—when you talk to Smith he tells you more about Jones' business than Jones himself knows. And you get the same old thing rehashed from Jones. Mostly everyone seems bent on putting someone else out of the running. Of course this is not true in every individual case but it is absolutely in general. Why should it be? I don't know.
>
> There are some exhibitors on the other hand who claim they don't pay any attention to what their neighbors do. I figure they are both wrong. I think that as business in every line to-day is essentially a battle of the "fittest" to exist I should watch what my neighbor is doing at all times—not to the detriment of my own business but for the betterment of it, and not with any malicious motives, but from the knowledge that it isn't at all likely that I am going to get all the bright ideas that are floating around, and if he gets some that I can improve on and adopt for my own use I have no false pride that would keep me from doing so, just as he is welcome to use anything I have. If he can make better use of it than I can that's his advantage. And from actual experience, if I had a neighbor exhibitor that I figured was one too many for any given locality, the last way in the world that I would attempt to relieve the situation would be the stirring up of hate or enmity between us. A fellow who, for reasons of inabiilty to properly handle the business, must eventually quit, will do so a good deal quicker if he has been treated fairly and squarely and humanly than he will if he has been all but "blackjacked." Not only that but the surest way to ruin a fellow's own business is to stage what is really, from a business standpoint, a "rough and tumble" fight. I was in a town a couple of days ago of about 3,500 people where one of the nicest fellows to talk to that I have met on the trip runs the only theater there. He changes program every day, a big feature—that is Metro, Fox, K-E-S-E, Paramount, World, Bluebird, etc.—daily, with a comedy, and six serials a week, a condition brought about by his efforts to keep others out of the town Now where does he get off himeslf under those conditions?
>
> It is queer too how conditions vary—how you run into one town where cut-throat competition is the rule, everything looking spick and span, houses up to the minute, projection fine and things generally done in big town style, and perhaps you have just left a town a few hours back that is a good town with things in such a dilapidated condition that a "regular" house run on the right lines would probably do the kind of a business that picture men never talk about any more only reminiscently. I have seen such places in the past month. There is a town between here and Los Angeles and its population runs into the thousands—a good big town—where there struck me as being the biggest opening I have seen in years. It looks like somebody has fallen asleep by the wayside, and I predict that something in the way of grabbing up that gold mine is going to strike that town in the not far distant future, and it is liable to be yours truly if he can get around to it before someone else noses him out. And just to think that a few hours' ride away from it there are two splendid houses in a place about one-tenth its size with the owners fighting tooth and nail for business!

That's about all there is to say. Don't neglect your business to watch the other fellow, but know at all times what he is doing and, if possible, what he is going to do. We hope that Jimquin lands the house he has in mind, for we like the Jimquin advertising and have been getting none lately.

In Two Tongues.

Down on the border bills in English and Mexican are not uncommon, but tho Regent, Kansas City, got out a special bill in Hebrew characters for The Kreutzer Sonata in addition to its usual special advertising in English. It is a straight throwaway on white paper, printed in black, but it is less usual to see bills in Hebrew out west than down around the East Side in New York where bills in Italian, Greek and Hebrew are as common as those printed in English. The Regent's English bill is a sort of form letter in body and display type. It is neither circular nor letter, though it uses part of the letter head form. Two cuts of the stars are used, with some display matter and twelve lines of solid matter. Whoever got up the bill wrote in English instead of adjectives. In nine lines it tells about the book with a

vividness that makes you want to see the play and yet it is done with only one "most" and no words endiug in "est." That in itself is an accomplishment, but more has been done. The same text will rouse the interest of the person interested in Tolstoi and get the attention of the fan who wants vivid drama. It is good enough to pass along to others who may have the subject booked. If you have not booked it, it is at least an interesting study in advertising.

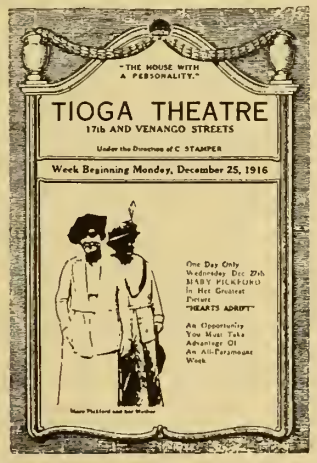
It will be well remembered that Mme. Bertha Kalich made her greatest success in this great production. Theda Bara, the famous emotional actress, plays the character with great strength and sinister fascination.

In many respects "Kreutzer Sonata" may be called the drama of the clash of the "old order changing, giving place to new." Throughout its shifting scenes, from the sombrely sad plains of Russia, to tho thrifty atmosphere of rural Connecticut, and the rush and turmoil of New York City, this theme and the tragedy of a noble woman's soul betrayed and relentlessly crushed, form the dominant motif of this play of splendid force and sweeping power. It holds tho spectator relentlessly in thrall, with blood jumping heartward and nerves athrob, from the opening scenes of the prelude to the terrific climax where shattered lives and blasted hopes—the toys of a grim fate—topple to a common ruin. This is, in briefest form, an epitome of one of the most remarkable dramas of to-day.

This is better than "super feature" and the rest of the extravagant terms that are so widely used that they fail to impress any more. This sounds as though the writer were talking about a picture too good to need false appraisal and so it carries conviction.

A Program Cover.

Although we get this sample of the program cover from Paramount Pointers, Philadelphia, we presume that all of the Paramount Exchanges have similar stock. Philadelphia offers them at $1.50 a thousand, unprinted, which is cheap enough. The inside pages also carry the portrait frame, which gives pictures of all the Paramount stars, and it might be a good stunt to offer prizes to those who identify



the greatest number of the portraits. This is a matter of skill and not of chance and it will rise interest in the players and attract attention to the house as well.

Have You a Liberty?

Have you a Liberty theater? There are quite a lot. If you have, you can do what Ralph Ruffner did out in Spokane. He got one of the first of the new half dollars, framed it and put it in the lobby for inspection. Underneath was a card reading:

LIBERTY MONEY.

Note our name on every piece.

It is not too late yet to use the idea, and if you go to a little trouble you can get the newspapers to run a few squibs about the special coinage you have had prepared for your house. It is so clearly a josh that no one will get bad tempered about it.

Turns to Display.

L. W. Barclay, advertising manager of the Grand and Nemo theaters, Johnstown, Pa., sends in a number of samples and writes:

Up until a short time ago the Nemo and Grand, under the same management, ran their advertising separately. Display was used infrequently, the system in this city—about 60,000 population—being to pay for space taken up by heads and cuts in newspapers, the reading matter accompanying, running in the form of a news item, being used without charge.

Since adopting the display style of advertising, we have combined the newspaper stuff of the two houses. It is costing a great deal more—many times more, in fact—but we believe it will pay because it is different.

Would like to have you suggest any changes for the better that may occur to you.

The scheme of charging only for the display type is unusual, and while the reader is one of the best forms of advertising, it needs to be backed by display if attention is to be gained. Readers only are all right in a town of five thousand or under where the daily paper is read through by everyone, but in a town of 25,000 or over, some display is needed. There is not much to be said about the advertising other than it is good, though inclined at times to crowd the space. Mr. Barclay offsets this to a large extent by paneling his space and making things easier to read by isolating the various details of the copy. The cut shows one style of advertisement, but he is committed

to no special layout and suits his space and dimensions to the matter he has to run. In view of the poor quality of the press work, we think it would be better to run cuts only when they are better than usual. In one or two of the advertisements they are little more than blotches and it does not pay to run smudges. Cutting down a little on the copy would probably bring a better display, but this is largely a matter best decided by the man on the ground.

Special Matinees.

The Star, Weiser, Idaho, sends in a monthly program, a white four pager bound into a stiff red cover with a window to let a cut through. Instead of stitching, the insert is tied with yellow ribbon, the yellow and red making an attractive yet not too pronounced a combination. Usually matinees are given only on Saturdays, but on New Year's Day there was a free matinee to the school children and another on Wednesday to the ladies only, the film in each case being that run on Monday and Tuesday evening. These complimentary performances marked the opening of the house under new management. The program is well handled, but for an opening, we think there should have been some form of greeting on the lower half of page one, or on the inside cover pages. It all helps along.

We like Mr. Gordon's general attitude. For example, he sent tickets to all the teachers for the free matinee for the children. The card of admissiou offered six general styles of subjects which might be offered. With it went a form letter tbat ran:

Will you kindly accept the inclosed tickets for tbe School Children's Matinee New Year's day, with compliments of the season?

May the New Year start and each succeeding day impart some added pleasure. The new management trusts you may enjoy a part of these pleasures at the Star Theater.

You will note the tickets are, in a way a question blank. Will you mark your cboice of subjects? What in your judgment would be best for Children's Matinees? These subjects will be shown so far as possible Saturday of each week.

Our desire is to cooperate with the parents and teachers in the matter of proper films for children.

Try and attend the matinee on the above date, but in case you cannot see your way clear to visit the matinee, why just come in the evening, mark your ticket and sign your name giving street number. Take the extra ticket and bring a friend with you. With very best wishes I remain.

That last paragraph is the friend maker. The recipient does not have to come with the kiddies or not at all. Come then or at any regular show. It sounds friendly and it is friendly.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Studying Stories.

MANY students of photoplay are studying the stories of the films published in this paper each week, and now and then they find one that puzzles. One correspondent, for example, cannot get the correct placing of the trinity in an Essanay story. Briefly, a business man employed only women when possible. Dying, his son goes to the other extreme, of men only. A quick-witted girl catches one of the newly-employed men peculating and the young man is won over to his father's theories. The correspondent seems to find it difficult to identify the protagonist, antagonist and the objective. At first glance it would seem that the girl should be the heroine, the young employer the hero and the thievish clerk the villain, but on the other hand, the employer is not heroic and seems to be more of the villain of the story. The trouble is more with the story than with the student's observation. He knows that there is something wrong. The trouble is that the story is badly laid out, and it is unusual that in this case a theory and not a person is the protagonist. Interest centers not on the characters, but on the upholding or destruction of the old man's theory. The theory is the "hero" or protagonist, and the objective is the upholding of the theory. The antagonist is the young employer who seeks to overthrow the old method, and the girl and man clerks are merely lay figures. With these points established, it may readily be seen that the story conforms to the rule. Studying the synopses is one of the best forms of learning what plots are. Not all of the stories of the film carry real plots; indeed many of them violate the simplest rules of writing, but taking good and bad and analyzing and separating them will give the beginner a better knowledge of real plotting and plot analysis than any other form of study, and we are glad to see that since the appearance of the third edition of Technique of the Photoplay this practice has apparently, grown, since so many more write in for information as to specific plots. You cannot plan a story until you know your three chief factors, the protagonist, antagonist and object, but knowing these you can work with certainty in developing the plot to give the fullest emphasis. First learn to dissect other plots, and then make it a practice to dissect your own until this analysis becomes so strongly an instinctive act that you perform it sub-consciously. Not until then can you write real stories.

Not Just Yet.

Many requests have been received for a new brain polisher, but it will not happen for some time. It is no easy task to hammer out even brief criticisms to a couple of hundred scripts running from a half page to three or four, and while we think that these polishers help, we cannot spare the time to make them a regular feature. But why not provide your own brain polishers? If you follow the releases, you know about what your local theater is going to run. Read the synopsis, do your own script, or at least plot out the major action, and after the film has been run, see how close you have come to the producer's ideas.

It's Here.

It had to come. We have a printed form that tells why you cannot tell how many scenes or how many words make a thousand feet. That worries us no longer, but ever since Essanay announced that time and not footage would be the measure of its films we've been waiting. It has come. An author wants to know how many scenes will run an hour and fifteen minutes. The answer is as many scenes as can be run within that time. That's the beauty of the Essanay idea. You do not write to exact thousand feet, but you write a five-reel story and they make it in its proper length, and anyone should know about what makes a five-reeler. Anyhow Essanay is not in the market, so why worry?

A Good Suggestion.

The Writer's Magazine always has one idea that is worth the price of the issue even without all the rest that is given. Last month the prize suggestion is contained in an article in which the student is urged to make use of his typewriter for study purposes. The writer tells of her own experience in copying excerpts from books she was unable to purchase or of which she wished to make a study and she asserts that by this method she is better able to memorize material.

The trick is by no means a new one. Many actors invariably copy off their parts in new plays, sometimes more than once, but this writer brings out a new phase when she suggests that not only is memory aided, but that the writer is thus enabled to make up a library of selected facts instead of being required to keep an entire book for the sake of the comparatively small portion that is of real value. Few books are solid value all the way through, and by the machine method the words are better sensed than when merely read with the eye and at the same time the meat of many volumes can be contained in small space. It is a clever scheme.

The best plan would be to get a loose leaf cover with sheets the regulation typewriter size. Then have good bond paper punched (by any printer) for the proper holes and do all copying on this. The sheets can be placed in the cover and when the cover is full the material can be sent to the binder for permanent binding at less than the cost of a new book. The idea of punching typewriter paper is that these sheets will cost less than half the price of the ready punched sheets supplied by the cover makers.

Technique.

"One of the handicaps I've labored under has been an adherence to technique," writes an author. "I think I've read every work on technique ever published, and I know every rule of construction, and have written to rule, but I'm going to try throwing technique overboard and just writing for action."

Here is a man who has half the trick of writing. He is going to stop writing according to rule. He is not going to put the try square to every sentence before he frames it and will not plumb every paragraph with the spirit level. For the first time he is going to give his entire mind to his plot instead of worryng about technical form. To this extent he is on the right track. What he fails to add is that if he has done his studying properly, he will write in good technical form because he will through force of habit, unconsciously write in technical form, and the first rule of technique is to be willing to break all the rest of the rules if you can get a better result by doing so. This is the only unbreakable rule of technique; that imagination must be capable of rising superior to mere rule if occasion demands.

This does not mean that a writer should deliberately *seek* to break the rules of technique in order to gain an unusual effect. It does mean that he should write correctly and follow good practice, but that he should be able to see when a variation from a rule will bring a better effect and so be willing to violate that rule.

Grammar is the technique of correct speech. We learn the rules and in time instinctively apply them. The dictionary is, in a way, the technique of words, and yet at times the ungrammatical sentence and the slang phrase mean much merely because they are unusual. It is the same with playwriting, know when to break the rules.

Something New.

School schemes and revision bureaus have become almost obsolete. The sales bureau flourishes for a time because there will always exist the man who wants to let the other fellow do it. The newest seems to be the photoplay paper de luxe. Daniel Ellis, who was editor for the Lubin company in its death throes, announces the publication of a fortnightly paper for script writers only at five dollars a year with occasional prize contests for "hundreds of dollars." Just after the Lubin incident—it did not last long enough to be more than an incident—Mr. Ellis conducted a revision and criticism bureau that did not pay very well. We think that he will find even an eight pager at that price will pay still less. The Photoplay Scenario died for lack of support, at a much smaller subscription price, and The Photoplay Author did not prosper greatly until it was turned into The Writer's Magazine, which, under the able editorship of Dr. J. Berg Esenwein, has become a real factor, though it now divides its space between fiction, photoplay and song writing.

Swipes.

The man who worries most about stolen stories never had anything worth stealing.

Sticking

"I'd never have the patience to stand more than five or six rejections from one firm," writes an author. Then he goes on to complain of his small market. If you know a concern is buying, get mad at them and stick to it until you make them take one.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 174.

Explain all the various things which are directly or indirectly affected by speed of the intermittent movement.

Roll of Honor on Question No. 166.

The Roll of Honor on question 166 is as follows: C. E. Linsturth, Carthage, N. Y.; M. M. Moon, Sherman, Texas; A. M. Malley, Edmonton, Canada; F. R. Klink, Canton, Ohio; G. Nichols, Muncie, Ind.; E. C. Flood, Chicago, Ill.; N. E. Stevens, Calgary, Canada; H. Good, Reading, Pa.

I have selected the reply of Brother Linstruth as best suited for publication.

Reply to Question No. 165.

By C. E. Linstruth, Carthage, N. Y.

The Question:

Is there any way to tell what arm is grounded witbout taking the lamp apart?

The Answer:

Yes, there is a way to tell which arm is grounded without taking the lamp apart, and that is by using a test lamp. Proceed as follows: Put a 110 volt bulb in your test lamp socket and touch the leads to the positive and negative point on the 110 volt side of the rheostat. If the lamp burns up to candle power then the test lamp is O.K. Of course if you have 220 volt current you will have to use two lamps in series for testing the test lamp. Having learned the test lamp is O.K., close the switch controlling the circuit, and with the carbons separated touch the upper carbon or carbon arm with one wire of the test lamp, and the lower carbon or carbon arm with the other wire. The lamp should burn at about one-half candle power, and if it does we know we can now test each arm for ground. Touch one wire of the test lamp to the upper carbon arm on the "live" side of the insulation, and the other wire to the lamphouse or the frame of the lamp, and if the bulb glows, or there is a spark when contact is made or broken it is proof that the lower arm is grounded. If when placing one wire on bottom carbon arm and the other wire on the lamphouse or frame of the lamp, the bulb lights or there is a spark it is proof that the upper carbon arm is grounded. Before making tests, however, one should be careful that the mica insulation is not bridged with carbon dust, or something of that kind.

All of which is correct, except that, while I do not know positively, still I think that the test lamp would burn to candle power, or very nearly candle power, when touched to the upper and lower carbons, under the conditions named, because the resistance of the rheostat to the passage of ½ ampere of current would hardly be sufficient to reduce the voltage appreciably. If I am wrong correct me. Another thing: All those who answered this question failed to mention the very best test there is, viz: a magneto bell, or a bell and several batteries in series. The test with the magneto bell is a particularly efficient one, because the magneto develops high voltage and has very little amperage. The bell and battery is a good test also, provided there be a number of cells in series in order to get considerable voltage. The test lamp is the thing the operator would naturally use, but I regard the bell and battery as being equally efficient, and easier for the operator who is not very well posted on electrical action to use. To test with either the magneto bell, or bell and battery, simply touch one lead to the carbon arm and the other to the frame of the lamp. If you get a ring the insulation is not good, if you do not it is O.K.

Throw on the Light.

Some time ago I took up the question of the change-over sign with the general manager of one of the large producing concerns. This gentleman gave careful attention to my arguments for more than an hour, agreed with me that something ought to be done; also he agreed to take the matter up with the studios and get action if possible.

After two or three months had elapsed without any aparent result, I wrote asking what, if anything, has been done, and now from the sales manager of the distributing end of the corporation comes the following:

> Replying to correspondence you have had with our corporation relative to the change-over sign for multiple reel releases, wish to advise you that while this subject was discussed with you by our general manager, we are not apt to be so familiar with the subject as we might be, but from our experience in the past, we have found that it is absolutely unnecessary for the operator to punch the last scene in each reel in order to warn him of the arppoaching end of the reel. We also believe that, while the change-over sign may be helpful it is not necessary, as any operator can easily find out when he is nearing the end of the reel if he has any experience at all in running a machine, and gives his entire attention while running it. If you have anything to suggest, or any light you can throw on this subject which you feel is not clear to me, I shall be pleased to have such information.

And now what do you think of *that!* For the past year this department has made strenuous efforts to abate the punch marks all too prevalent in the last scenes of multiple reel releases, which same constitutes an outrage on the audience, and *tends to very materially lessen the value of multiple reel releases, not only of other producers but of the productions of the corporation in question.* We have also interviewed producers, called their attention to this absolutely unnecessary evil, and have from time to time published various practical methods of incorporating a change-over sign into the negative, yet here comes a man, who is presumed to be in close touch with everything which affects the welfare of his organization, and calmly informs us that he would like to be informed on this subject if there is anything we feel we can suggest. He also says it is absolutely unnecessary for the operator to punch the last scene in each reel, and while he believes a change-over sign may be helpful it is not necessary; also any operator can easily find out when he is nearing the end of the reel if he has any experience at all in running a machine, and gives his entire attention to running it. If the matter was not such a serious one we would feel inclined to laugh. No, my dear sir, it is not—it really is not *necessary* that the operator punch these films, BUT HE DOES PUNCH THEM, and after all that is the main thing to be considered, isn't it? The punching has been going on for more than a year, and *you, Mr. Producer, have not been able to stop it, have you,* although I venture the assertion that the last ten to fifty feet of at least 50,000 reels of film have been uterly ruined, and millions of these punch marks are slapped in the faces of audiences every day. Your saying "it is not necessary" is on a par with the man who says it is not necessary to go to the theater, and therefore is a waste of money, but the money continues to be wasted. We DO go to the theater, and the operator DOES punch the films, and what is more *he will probably continue to punch them until you, Mr. Producer, wake up and exercise at least ordinary horse sense by incorporating into your multiple reel releases an adequate change-over sign,* AT LEAST THREE OR FOUR OF WHICH HAVE BEEN PUBLISHED IN THE DEPARTMENT DURING THE PAST YEAR—*ALL OF THEM PERFECTLY PRACTICAL.*

And what do you think of the statement "if he has any experience at all in running a machine and gives his entire attention to running it"? What do you operators who are compelled to project a picture, thread the idle machine, change the carbons in the idle machine, rewind and repair films, all at one and the same time, think of that proposition? "Give his entire atention"? is rather amusing to you, is it not?

The whole thing boils down to just this. *This producing corporation proposes to side-step its plain duty to incorporate a change-over sign by throwing the burden on the operator.* In effect this gentleman's letter says: Oh, we don't want to be bothered, or put to the expense of incorporating a change-over sign. You look all those films over every day when you get a new show and fix up a change-over dope sheet, or else, if you prefer it, violate the fire laws by yanking open the magazine door every five minutes at the end of each reel.

THAT IS PRECISELY, IN PLAIN ENGLISH, WHAT THE STATEMENT OF THIS GENTLEMAN AMOUNTS TO.

This department don't expect any consideration of any kind whatsoever from the producing corporations for the operator. *He is merely the insignificant atom who re-produces the art of their ten-thousand-dollar-a-week star on the screens.* He is only the "unfortunate circumstance" who either places the producers' products before the audience as a splendid photoplay, or as a jumping, shadowy travesty on the original, according to the amount of skill he possesses; therefore why

should the great producer bother with him? Of course if he has skill, *and is allowed by the theater manager to use it,* the producers' productions will be what they are supposed to be, and will therefore succeed. But if he has no skill, or is careless, incompetent, or is not allowed to use the skill he does possess to the best advantage, then Mr. Producer can work himself black in the face and his products will amount to nothing insofar as the individual audience be concerned, since they won't be re-produced properly.

There are altogether too many producers who seem to have, though the good God knows where they got it, an idea that the projection of pictures is purely a mechanical operation which any fool can perform. This department has for years been literally fighting to raise the standard of operating room practice to a plane where the modern, magnificent photoplays will be placed on the screen in all their original glory, but I am sorry to say that all the *direct* help we get from the producers on this particular proposition you could stick in your eye, without injuring the optics in the least.

This article may be worded rather strong, but it is somewhat discouraging to get such letters as this from big producers, who ought to know better, but apparently don't.

Speaks for Itself.

The following letter is just at hand from the Pathe Branch Exchange office Charlotte, N. C.:

> Mr. F. H. Richardson, Moving Picture World, New York City.
>
> My Dear Mr. Richardson—I wish to take the opportunity of thanking you personally for your attendance here during the Convention of the North Carolina Branch of the Exhibitors' League, which has just closed. Your presence, beyond the shadow of a doubt, has been productive of much and lasting good, and although these thanks are personal, I feel absolutely positive that I am voicing the sentiments of all in presenting them.
>
> Please accept my very best wishes for yourself during the holiday season and the entire coming year. Yours very truly,
>
> R. V. Anderson, Manager

And it will thus be seen that the exchange men, as well as others, find value in my humble endeavors. I appreciate voluntary letters of This kind. It is such things as this that make life worth living. It is no joke to leave home and make a trip involving almost a thousand miles, particularly in disagreeable winter weather and right at the verge of the holiday season, but a voluntary letter of this kind makes one forget all of the hardship and remember only that he has really accomplished something, not only for the good of those he tried to serve but for the good of the moving picture industry as well.

My compliments, Brother Anderson, and may you enjoy all the blessings Providence is able to bestow during the coming year.

Operator Graduate.

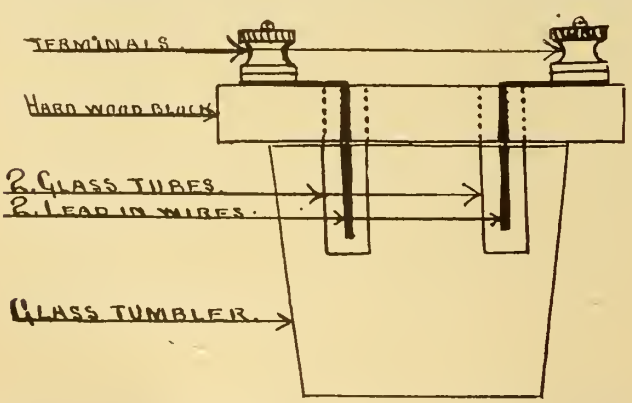
Brother George Viverito, a member of Moving Picture Machine Operators' Local Union, No. 293, I. A., New Orleans, La., is one of those who, graduating from operating, started into the supply business in a small way. He is a skilled repairman, and has built up a supply business of which he has just cause to be proud. Brother Viverito still retains his membership in the local and allows no opportunity of letting the boys at the machine end get by him. He has the name of being a conscientious union man, a hard worker, and a successful supply dealer.

Polarity Tester.

Charles Gibson, Toledo, Ohio, writes:

> Will you please tell me how I can construct an efficient, and at the same time rellable polarity tester. I expect to go on the road presently with an advertising outfit, and it will be essential that I be able to determine the positive from the negative wire, in order to hitch up properly without loss of time.

The attached sketch will show you how to construct such a tester, Brother Gibson. But I am inclined to think you will soon discard its use, because experience will soon enable you to detect a wrong hitch

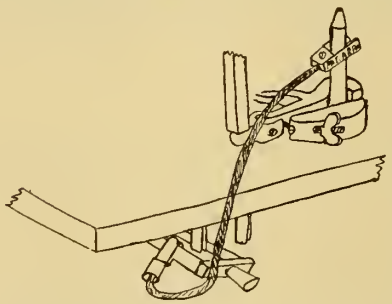


almost the instant you make it. To use the tester shown, fill the glass with water, in which you should dissolve about one ordinary level tablespoon of salt, the salt being necessary to reduce the resistance of the water. Next strip the insulation from an inch or so of the end of both wires and stick the raw wires into the salt water as far apart as possible, whereupon fine bubbles will form on one of the wires, and that wire is the negative, if no bubbles form, then slowly bring the wire ends nearer to each other until they do. If the water becomes agitated as soon as you put the wires in, it shows that either there is too much salt or the wires are too near each other. For 220 volt current you will need less salt and a larger vessel than for 110. Don't use a metal vessel unless you want a short circuit and blown fuse; use only glass or porcelain.

Temporary Repair.

Duluth, Minn., writes:

> Do you know of any method of making a quick connection when a wire burns off inside the lamphouse? I have considerable trouble in that respect and thought possibly there might be some way of quickly repairing it of which I am not acquainted.



Yes, Duluth, there is a method, which is shown in the accompanying sketch. This particular plan is patented, and was described in the department a long time ago. I think the illustration makes the thing quite clear. The connecting wire is, of course, asbestos-covered stranded.

I would suggest however, that there ought to be no necessity for any such repair, because your wires ought not to burn off. If you are using heavy amperage, I would suggest that you cut off your asbestos wire just outside the lamphouse, and attach a connector such as is shown at D, Figure 30, Page 89 of the new Handbook. From the other end of this connector connect to the lamp with a short piece of stranded asbestos covered wire, and once every week take this wire out, throw it away, and put in a new piece, particularly the lower one. The upper one might last a little longer. This may seem like waste, but it really is not. After a week's run, using heavy amperage, if you will take this piece of wire out and strip off its insulation you will find that for at least a goodly part of its length it has turned brown, which means that it has been pretty hot. You will also probably find that up near where it joins the lamp it has lost considerable of its "life." It is soft and flabby instead of having some spring to it, and when a wire is in this condition its resistance is high, therefore if you continue to use it you will lose more in resistance in a few hours' run than the piece of wire is worth. This matter is dealt with fully on Page 233 and 271 of the Handbook.

Very Dangerous.

An operator in Vermont recently sent in samples of film cut out of a feature supplied by a "Feature Film Corporation" in Boston. These samples were taken from the first reel of "May Lillie, Queen of the Buffalo Ranch," the total amputation being approximately 36 feet. An examination of the samples showed the film to have been in utterly wretched condition. The samples were mostly tinted film, and the film track was literally torn all to pieces, due unquestionably to cracks in the film track caused primarily by impurities in the dyes which had hardened the emulsion and made the underlying film stock brittle. The operator reported that the reels were not even rewound when received, which is evidence they had had no inspection whatever.

Now, I submit that the sending out of reels uninspected is an utterly indefensible proposition. It constitutes an outrage upon the operator in that he is called upon to, without pay, act the part of exchange film inspector. It constitutes an outrage on the theater manager who has paid for service in at least projectable condition, and, more than this, it places the life of every man, woman and child in that audience in danger. Had the operator undertaken to project the film in question before examining and repairing it, there most certainly would have been trouble, and unless he was right there on the job a fire would in all human prabability have resulted. Query: Had there been a fire and had that fire resulted in injury or death to some of the audience, who would have been the responsible party? Answer: *The manager of that exchange, and no one else under the broad canopy of Heaven.*

In a case of this kind the exchange manager usually retorts: "Well, the film came in too late to be inspected, and the theater manager would have raised a howl if he had not received it." Yes, that may be all very true, but Mr. Exchange Manager, *in that event you should have put a printed notice in each one of those reel cans, reading: This film has not been inspected. Operator kindly inspect, repair and present bill.* This would shift the responsibility from the shoulders of the exchange man and put the matter up to the operator, but it would *put it up to him on a fair basis.* It would not be asking him to perform the work of the inspector minus the pay which an inspector is presumed to receive.

Of course the exchange manager who reads this will no doubt, either, if he has no sense of fairness, laugh or sneer at the proposition of reimbursing the operator, and some of those who don't do that will dismiss the matter with the remark that it would be a fine opening for an operator to put in an unfair bill. Yes, quite true, Mr. Exchange Manager, but *would that be any more unfair than the proposition to have the operator do your work for nothing.* I doubt it, and moreover, the average exchange is financially better able to stand a slight imposition than the operator is to stand the whole business. *If you compel an operator to spend two hours in inspecting and repairing films, that two hours ought to be worth at the least calculation* $1.00, *all of which you calmly ask the operator to stand.* The operator, on the other hand, is hardly to be expected to "do" you out of more than half that sum,

at the very worst. And anyhow you could have a check on the matter by insisting that the theater manager O. K. the time slip. Also I can assure you the operator don't want the job of inspection at any price, hence will be perfectly satisfied to have you do it yourself.

Carbons Flame.

George Eberwine, Marblehead, Ohio, says:

> Have read the department for years, but this is the first time I have troubled you. Can you tell me what makes my carbons flame when starting the arc? Also I must watch it very close to keep it from flaming all through the run. After spending much money on lamphouses, lenses and transformers, I get a quite satisfactory light, but would like to eliminate the flaming at the arc. Have two Edison machines, just alike, attached to economizer, with a rheostat for burning in the carbons before the other operator finishes his reel. My other machine, or arc, always works perfectly and never flames.

I am not sure that I quite understand you, Friend Eberwine. Apparently you are telling me that although both machines are connected to the same economizer, there is flaming at one arc and not at the other. Since you undoubtedly use the same kind of carbons in both lamps, that lets the carbons out, and there are apparently only two remaining possible reasons, one being the lack of ventilation in one of the lamphouses, with better ventilation in the other; the second is that one lamp gets more current than the other. Now if it was ventilation it ought not to effect the arc at the moment of starting, or until the lamphouse got filled up with gas and the whole thing became pretty warm. We may, therefore, lay the matter of the ventilation aside, which brings it down to the proposition that, for some reason or other, one lamp is getting more current than the other. You say both your machines are connected to the same economizer. That being true, one of the circuits must have more resistance than the other. This may be due to the fact that the wires of one circuit are smaller than the wires of the other; that there are some poor connections in one circuit which offers considerable resistance; that one of the lamps offers high resistance at the point of contact with the carbon. In other words, the carbon jaws of one lamp do not make good contact with the carbons, thus setting up considerable resistance. Yes, and, come to think of it, one lamp may be slightly grounded. Better test out for grounds first. To do this take an ordinary 110 volt lamp and attach two wires to its binding post, each one about a foot long, separate your carbons, close the switches and proceed as follows: first attach one of the wires to the frame of the lamp at any convenient point, then with the other end of the wire touch first the upper and then the lower carbon arm. If the lamp lights on either one of them that indicates faulty insulation on that arm, but even if the lamp does not light you should carefully watch the wire as you pass its end along the metal to see if there is a spark. There may be a ground which is not heavy enough to carry sufficient current to heat the filament of the lamp. Next extend one of the wires to a permanent, known ground, such as a water pipe—not a gas pipe, but a *water* pipe, or to the conduit of the system, which is presumed to be thoroughly grounded, and then touch the other wire to the upper and then lower carbon arm of the lamp. The latter test, however, is of no value if the system be a three-wire Edison in which the neutral is permanently grounded. The simplest method of testing the Edison three-wire system is to first, the lower carbon arm. If the lamp lights on either, that indicates faulty insulation on the opposite arm, but even if the lamp does not after having made certain that the machine is not grounded, test in the usual way. In ground testing it is necessary that you use common sense and carefully trace the possible electrical action. If there is a ground you will get a light or spark.

For a complete explanation of this matter, I would refer you to pages 255, 256, 257, 258, 259, 260, 261 and 262 of the Handbook, wherein the matter is not only fully explained, but is also illustrated. I would recommend that every operator establish a permanent ground in his operating room as per Fgure 108, page 258 of the Handbook.

High Voltage.

During the last two years there has been an increasing tendency on the part of high class theaters to use very high amperage in the projection of motion pictures. Here in New York City as high as 90 amperes D. C. have been used, and 70 is nothing at all uncommon, but to the credit of the operators in charge, most of the 90 ampere theaters have made a material reduction.

Now this department has time and again pointed out the absolutely indisputable fact that when you go above a given crater area you, due to limitations of the optical system of the projector, lose a tremendous percentage of the extra electrical energy expended. When one reaches the point where 90 amperes are used, I do not believe he is getting an excess of 10 per cent. of the light value of the last 10 amperes, and from 70 to 80 amperes I doubt if the percentage of the actual value will exceed 20. There are several equations entering into this matter, one of which is that in order to secure a quiet arc, when pulling such high amperage, one of necessity pulls a very long arc, and in order to secure the stability of the long arc, the cored lower carbon becomes a necessity. Now the long arc is, from the projection point of view, not an efficient arc. Also, as has been many times pointed out, the use of a cored carbon below not only cuts the actual quality and quantity of light reaching the condenser, but it also lowers its tone value, due to the immense quantity of gas produced by the core in the lower carbon and thrown up directly in front of the crater.

Just how far it is possible to go in the matter of amperage I cannot say, but I think beyond 60 D.C. the operator will not get an appreciable increase in screen illumination, and certainly will not get enough additional light to justify the expenditure of current.

I am also firmly convinced that a lens system can be evolved which will actually enable a 40 ampere arc to put more light on the screen, or, in other words, produce a higher screen brilliancy than is at present produced by the 70, 80 or 90 ampere arc.

But to get back to the original argument. I would suggest to operators that, in the interest of the advancement of the profession of projection they ought to try out the charts which have been presented in this department, and make reports of the results. I, of course, have reports from some operators, but what we need is a lot of them, so as to check up one against the other, and thus determine with considerable accuracy just where we are "at." Of course, if operators are satisfied, and refuse their help in matters of this kind except where they be specifically, personally asked to make tests, why they will hamper the work, and just to that extent retard the advancement of their profession. This department, gentlemen, is trying to help you, and will do so regardless of your apathy. It can help you a very great deal more, however, if you, in turn, show your sense of appreciation by making tests of the various things submitted, and report to the department. Your name will, of course, not be used if you do not wish it mentioned. Do we get your help, or don't we?

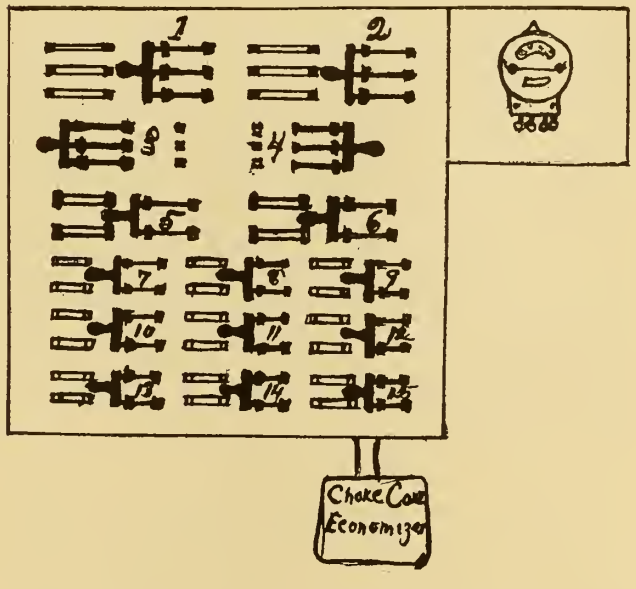
From Pocatello.

W. P. Horne, Pocatello, Idaho, writes as follows:

> Dear Brother—For you are indeed a brother to us poor struggling operators. By "struggling" I mean the effort and labor of trying to get a little genuine, useful knowledge into our heads—not the hardships of the trade. I myself sincerely regret that there are so many thick skulls who don't, because they will not, give credit where credit is due. I have studied the department for a number of years and it has been a very great help. I also have made use of the last edition of your Handbook, and have found it to be of untold value.
>
> I am going to take a chance, and am sending in an answer to question 167; also a diagram of the wiring of the New Lyric theater, Logan, Utah, which I designed and installed three years ago. I do this because I notice you were not satisfied with the replies to question 146, which was answered in issue of September 30, and you said you hoped to see the matter taken up again in the department. I am therefore submitting this plan for your approval or disapproval. I found it very convenient and economical in every way, but you may see methods by which it can be improved, and I am always willing and anxious to receive suggestions. I wish you and the department every success through the coming year, and I sincerely trust I shall have the opportunity of meeting you at no distant day.

As to the switchboard diagram, why it is very good, Brother Horne, but you have, unfortunately, used blue ink in making the drawing, which means that in order to reproduce I must trace it all over with black—darn you.

> 1. Switch controlling office switchboard. 2. Main switch from street mains. 3. Double-throw switch arranged to throw in this board to feed from stage board in case of trouble on street mains. 4. Double-throw switch controlling main house lights, arranged with similar one on stage board so they can be



> operated from either. 5. 220 volt circuit for rectifier. 6. 110 volt circuit machine lamps. Had a double-throw switch in front of each machine so this circuit could be cut in on either machine any time for warming up carbons, etc. 7-8-10. Front lighting above marquise. 9-11-12-14-15. Auditorium lights divided into proper circuits. 13. Operating room.
>
> The dim lights, exits, fans, stairway to balcony, box office, office, lavatory and lobby lights were controlled from switchboard in the office as the operation of these are at the conven-

ience of the manager as conditions call for them during the show.

Having the house lights divided off on the operating room board was very convenient as when running intermissions, etc., it was not always necessary to use all of them, but for road shows they were all left in.

The double-throw switches, so they can all be thrown on instantly from either operating rom or stage, I consider not only a convenience but a necessity.

Wiring was done on the three-wire system, and was properly balanced with the exception of the A. C. emergency circuit for machines.

Am very much in favor of the operator having a switch controlling the house lights and in straight picture houses would also advise having the double throw arranged on the office board instead of the stage. This costs a little more to install but pays.

My father ran the first Oregon Short Line engine that went into Pocatello, and I arrived on the scene when Pocatello consisted of a telegraph office, in a dismantled freight car, plus a mighty poor eating house, and a very small round house. I expect to pass through there next spring, and intend to try to stop off two or three hours if I can just for old times' sake. The switchboard plan seems to be excellent and I see no criticism to make. As to your words of commendation, why they are thoroughly appreciated.

Condenser Combination.

Otto Anders, Milwaukee, Wis., says:

Am using 28 amperes D. C.; 1½ inch diameter objective lens; 5 inch back focus; distance between condensers ½ inch. What do I need? Present condensers are 8½ and 9 inches, and different lenses are recommended every time I purchase one. Acting on your advice I have ordered a Preddy condenser holder.

Well, Brother Anders, I am not yet in a position to guarantee results, but I think you will find the following to be pretty good. It will be all right with the single exception of a possibly too large spot. First you are going to have a loss of light with that objective, no matter what you may do. The least possible diameter, with 22 inches between the apex of the front lens and the film, is 2 inches when the lens is working at 5 inches back focus. I would therefore advise you to change your objective to one of 2 inch diameter, and then get your lamphouse back just as far as you can, up to 22 inches from the apex of the condenser to the film, and, using the meniscus-bi-convex set preferably, use one 6½ inch meniscus and one 6½ bi-convex. If you use plano-convex, use one 5½ inch and one 7½ inch, with the 7½ inch next the film. Mind you, I don't guarantee the result will be all it should be, but if it is not good with the lamphouse clear back, then try moving the lamphouse up until you get a sharply defined spot.

You may wonder that I am still not able to give absolutely reliable advice on this matter. The reason for this lies in the fact that the present projector optical system is in itself full of faults. The projection machines themselves are limited as to distance between condenser and film, and it is difficult to secure all the different focal lengths made necessary by varying conditions. In other words, the present optical system of the projector is extremely imperfect and needs a complete and very thorough overhauling.

Has Moved.

S. S. Holt, Superior, Wis., who was formerly president of Local Union No. 389, Fort Dodge, Iowa, writes:

I was compelled to leave Iowa on account of my wife's health. Am now located in Duluth, but run a machine in Superior, across the head of the lake from that city. There is a local in Superior, but it was only chartered August 22 of this year. Nearly all the men were members of Local 32 of Duluth. The boys here are now giving a rigid examination and require a percentage of 75 in order to pass.

The Superior Daily Telegram has the following to say about Brother Holt: "S. S. Holt, who is now operating at the Broadway theater, is the most experienced man in the business at the head of the Lakes. Mr. Holt, who was president of the Ft. Dodge, Iowa, Motion Picture Machine Operators' Union, came here with his wife. He has been active in union circles ever since the union was formed. Mr. Holt first began operating when the motion picture business was in its infancy, and the theaters were store rooms. He at one time owned a theater of his own in Minneapolis, and has operated in many Iowa cities and towns. His work at the Broadway of this city is ample evidence of his ability in his chosen line of work."

Worn Machines.

Indianapolis, Ind., comes forward with the following:

Am running an old Standard American machine, with which I get a fair picture. There is, however, hardly a reel that does not break three or four times, and I am unable to locate the seat of the trouble. The cam pin came loose about a week ago and broke the star. But the manager says he will not put in a new machine, and that all that is needed is an operator. Perhaps he is right, but, nevertheless, if he will get me a new, up-to-date projector I will put as good a picture on the screen as any in the city; also I will try to get a better one. I was a member of the union until a short time back, but violated one of the by-laws, and am now working on permit. This limits me to jobs which the other boys don't want.

The machine I am using has been in place for five years, and I guess more has been spent for repairs than a new machine would have cost.

Well, brother, in the first place, you should not have violated the by-laws. I don't know what particular one you fractured, but I trust when you are again reinstated you will be more careful.

As to the film breaking, why that might be due to any one of a number of reasons, but inasmuch as you have not set forth details it is difficult to diagnose the case. I would suggest, however, that you examine your take-up tension, and only have it tight enough to just barely rewind the whole reel. I would also suggest you look carefully to the tension of your machine and see that it is not twice what it ought to be. You say you have a Handbook. Well, I would particularly commend to your attention "General Instruction No. 9," page 463.

As to the new machine end of it, if you have an American Standard five years old, and if it has been in constant use, your manager is losing money at the box office by keeping that projector. If he only has one projector he would find that *a new, up-to-date machine will only have to improve results on his screen sufficiently to bring in about twenty-seven cents a day added revenue in order to pay for the new machine in three years,* and certainly no manager could dispute the fact that an up-to-date, modern projection machine will improve the results on the screen as against an old, badly worn, out-of-date projector five years old at least enough to bring that much added patronage. It would be worse than foolish to argue against a proposition of that kind. Your manager can buy an up-to-date, high class motor drive machine for about $300. Assuming this machine will only last three years, and be worth absolutely nothing at the end of that time, divide the number of days in three years into 30,000 cents, and you will see how much he will have to take in additional in order to have it pay for itself.

Which Is "Stronger?"

Coplay, Pa., says:

One of our managers received a shock from the A. C. switch, and claims that A. C. is stronger than D. C., voltage and amperage being the same. Now I presume I could pass an examination for operator's license, because I am fairly well posted, as I have studied hard on the electrical end of things, though I am not so well posted on the practical. Will you kindly tell me what is the right dope on this "stronger" question?

That depends, my friend, on what the manager means by "stronger." If he speaks of the effect of the shock, why yes, you feel an alternating current shock more than you do a direct current shock, voltage being the same. This is not because the current is "stronger," but by reason of the fact that the alternations of the current are felt by the nerves of the body, and this causes a very different sort of feeling. If you take a mild shock of 60 cycle alternating current for a second or so you can distinctly feel the alterations, whereas with direct current you will only feel a sort of stinging sensation.

If the manager means that A. C. is stronger than D. C. in that it will do more work, voltage and amperage being the same, why that is not true, except that alternating current motors have certain advantages over direct current motors, but whether these advantages are such that will actually deliver more power than will direct current motors I don't know. Will some of our better posted motor men kindly advise us on this point?

Baltimore Local Elects Officers.

Baltimore Local Union No. 181 has selected the following officers to conduct their affairs during the coming year:

President and business manager (re-elected), G. Kingston Howard; first vice-president, William George; second vice-president, Norbert Haefele; third vice-president, Nelson Baldwin; financial secretary-treasurer, Carroll G. Bayne; recording secretary, Otto J. Niquet; business agent, William F. Evans; sergeant-at-arms, Harry T. Hess; delegate to I. A. Convention, G. Kingston Howard.

So far as the individual knowledge of this particular editor goes, the selection is a good one, and the Baltimore Local may therefore look for prosperity during the coming year, remembering that the prosperity of any local and the efficiency and energy of its officials are intimately connected and that, no matter how able the officers may be, they cannot accomplish the greatest possible amount of good without the active backing of a united membership.

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Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specification (Continued).

FRAME LINE.—The frame line is the position of the line between the frame in reference to the perforation. It is a great pity that there is no universally accepted standard for the position of the frame line, some manufacturers maintaining that it should be at the center of the perforation hole, others that it should be midway between the perforations, and still others having it at various points between. A few camera makers, recognizing their inability to suit the demands of all the different manufacturers with a fixed frame line, have provided an easy method for adjusting the frame line to any desired point. The Universal camera contains a gauge showing the position of the frame line which may be adjusted by simply turning a screw. The frame line which seems to have the preponderance of usage is sometimes called the Pathe standard, which is midway between the perforations, although there are many using the Gaumont standard, which is in the center of the perforation hole. Most makes of cameras require the services of an expert mechanic to change the frame line, and if a different frame line is ever required it must be changed again. If you have to do work for various companies by all means purchase a camera with an adjustable frame line, or at least one in which the construction permits the least amount of mechanical work to affect the change.

Focusing Device.—Focusing devices are many and various, some of them being very easy and quick while others require much focusing, opening of the camera and partial unthreading, to enable one to focus the image. A direct focusing device is one in which the image may be viewed from the back of the camera through a focusing tube without any other bother than merely uncapping the focusing tube. These direct devices are generally furnished with some sort of magnifying glass to magnify the image upon the film. Nearly all focusing devices, however, require the removal of the film from the aperture plate and the substitution of a piece of matte film or ground glass where the light is not very strong, since the density of the negative film cuts off too much light for the image to be plainly visible. Most cameras which do not permit of a direct focusing tube reaching through to the back of the camera have a prism or mirror fixed in the camera in such a position that the image may be viewed through an eye piece fixed to the side of the camera. The Bell & Howell permits the camera to be shifted to one side, leaving the lens in the position at which it is to photograph the scene, at the same time bringing into position a ground glass upon which the scene may be focused. The Newman & Sinclair, an English camera, uses the reflex principle, so that by pressing a spring one may view the image reflected upon the ground glass without moving the camera or film. It seems strange that other makers have not adopted this reflex principle, as it appears to be the handiest and quickest of any device for viewing the image direct on ground glass without going to the trouble of unthreading the negative from the gate, with the subsequent loss of light-struck film. There is still another method of focusing direct on the film used by many cameramen, which is an opening, or tube, with a cap placed in front of the camera and as near the lens flange as possible. By removing this cap the image may be viewed directly on the front of the film. The principal disadvantage of this is that one is able to obtain only an oblique view of the image, which makes it difficult for the eye to focus upon the different portions of the frame. Lenses are often provided for accurate focusing, while many cameramen provide their own, sometimes having several of various strengths. A high power magnifying glass permits of the examination of only a portion of the frame, while a low power which has a field covering the entire frame may not be sufficiently powerful to obtain the most accurate sharpness of focus.

View Finder.—There are three types of view finders in general use, the most common being the *camera obscura,* or Pathe type, which is simply a small box provided with a lense and ground glass and means for attaching to the camera. The field of the finder should be larger than that taken by the camera lens, the lines corresponding to the frame being marked upon the ground glass. The next type is that of the direct vision finder, which is simply a negative lens with cross lines and sight for keeping it centered. The third type is simply a frame with cross threads and a sight for centering, the adjustment of the cross threads being such as to indicate the edges of the picture. It is used by looking through it directly at the scene without the intervention of any lens whatsoever. As it is not possible to attach any type of view finder to the camera so as to give the same point of view as the camera lens some allowance or adjustment must be made for the difference in the viewing angle, and it must be kept in mind that this angle of view varies as the distance from the camera to the object varies. Many view finders are provided with a means for adjustment according to the distance to the scene being taken. If this is not provided for the camera operator must be able to tell how much the image shifts from the lines indicated upon his finder, and he must also bear in mind in using either of the last two types of finders that they are only correct when the eye is held in one certain position in relation to the view finder. Otherwise what he sees in the view finder will not be the same as what is being photographed at the picture plate.

Trick Crank.—The trick, or single picture crank, is not always provided on all cameras, although it is an absolute necessity in many kinds of trick work, especially the variety known as stop-motion. This is a spindle to which the regular crank may be attached, but which instead of taking eight pictures to the turn only takes one picture, or frame, at each revolution. Cameras equipped for trick work should have a trick crank, a reverse take-up and an accurate footage indicator. The standard number of frames per crank revolution in ordinary taking is eight pictures per turn, two turns per second, although there are some cameras, such as the Edison, which take sixteen pictures per turn, and one or two of German make which take six or seven frames per crank revolution.

Lens and Front Board.—The lens of a camera is, of course, one of the most important parts of the camera. The merits of the different makes of lenses need not be entered into in this discussion, but the means of adjustment to the camera, its rigidity in relation to the aperture plate, and the ease with which its adjustments may be performed are properly specifications belonging to the camera. The front board is the panel of wood or metal surrounding the lens, and usually, though not always, acts as a support for the lens. When it is used as a support for the lens the flange holding the lens and mount is fastened to the front board. When the front board is used to support the lens it is highly important that it be fastened firmly to that part of the mechanism which is the frame for the aperture plate. In many makes of cameras the front board is of wood attached to the camera case, and is independent of the mechanism. This is an entirely wrong principal of construction, as any swelling or binding, or warping of the case is very apt to alter the distance between the front board and the aperture plate. It is customary to rely upon a focusing scale engraved upon the lens mount, but if the support of the lens mount moves even a small fraction of an inch from its calculated position it will necessarily throw the image out of focus. Cameras of this type are much improved by substituting a rigid metal panel for the wooden one supplied with the camera, and having a mechanic place metal struts, or pillars, from the mechanism frame extending outward to the front board, to which it should be fastened with machine screws. The Bell & Howell and the Ernemann cameras have a revolving front board, to which several different focal lengths of lenses may be attached, any one of which can be brought into use by pressing a release catch and swinging the desired lens into position. This is probably the quickest and handiest method of using several lenses of different focal length. In the Bell & Howell, the camera is entirely of metal and the front board is very accurately made and held in position, while in the Ernemann the turret carrying the lenses is supported by the wooden frame of the camera. In the Universal camera the front board does not serve to hold the lens mount, which is held by a metal frame which is screwed directly to the aperture plate. In the Pathe camera the lens support is also fastened rigidly to the camera frame and is independent of the front board. It is important to know the shortest distance permissible between the back of the lens mount and aperture plate. Many cameras are so constructed that the position of the shutter and movement mechanism will not permit of the use of short focus lenses. It is often desirable to use lenses of less than two inches focal length, and yet there are many cameras which cannot be used with a lens of a focal length shorter than two inches. It is very desirable in a camera that any type of lens may be used, and that the mechanism of the camera permit of any kind of lens being quickly inserted or exchanged for another.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will he answered through this department.

The Expression of Human Emotion in the Works of Richard Wagner.

LOOKING through Wagner's musico-dramatic works we must acknowledge, whatever musical creed we have, that there are parts which are of a heauty unsurpassed in the past and present literature of music; parts that will take hold of us with irresistihle force, sweep through our system like a tornado and often leave us exhausted and prostrated. Any person who has been fortunate to hear "Gotterdaemmerung" cannot forget the dramatic power of this enormous tragedy, the intense passionate and fiercely emotional music that can never he forgotten.

The same feelings will be experienced in "Tristan and Isolde," and in still stronger measure. Whether this stirring up of one's innermost being is the final object of general art may perhaps he questioned. hut it is surely one of the principal factors in dramatic art. It must take hold of us, force us to follow the action on the stage and to actually feel and live over again with the composer what has moved his heart. Only that which has lived and stormed, suffered and complained in the composer's heart, will ignite the audicnce, and stir it up.

Dramatic music appeals more directly than any other to our heart and emotions. The composer with the most human feeling, with the most passion, will follow his instinct a great deal more than his scheming reason and will always be sure of moving his audience, especially those that come to him not blase, hut with unspoiled heart and undegenerated ideas and nerves.

Wagner once said, with certain pride, that his audience was up in the gallery and that he always was sure to touch the heart of the common people, whether or not they knew anything about his revolutionary ideas in music, his orchestration, harmonies or leit-motifs.

Such part of Wagner's works, where the dramatic flood rises high, where he has left philosophy and deliherately planned theatrical effects at home and has followed his strong emotional and dramatic nature, where he reveals to us the depths of his own hurning passion, these are the parts that are most beautiful in his dramas. The orchestration is here the most ingenious, spontaneous and striking; the melodies the most characteristic and heautiful, the harmonies the most suggestive and touching.

Take, for instance, Siegfried's horn-call in the end of the greatest of all paeons in the "Gotterdaemmerung." Since Siegfried's youthful days this happy phrase has gaily fluttered from the horn with its merry 9-8 time and its hright major key. Now it appears in 4-4 time and in minor, laden down with heavy harmony, the cheerful rhythm is torn to pieces; tired and exhausted, it staggers to its end and the syncopated notes make it appear like a face drawn up in agony and wretched pain.

Wagner's musical expressions of human emotions are wonderfully true and characteristic as they are heautiful, touching and pathetic. These passages appeal to everyhody capahle of heing moved by art; they are aglow with intense fire, fraught with anguish, and with their mournful pathos they hring tears to the strongest man.

Take, for instance, Tannhauser's "Pilgrimage to Rome," musically narrating the suffering of the minstrel; the first act of the "Valkyrie," with its quick changes of emotional pictures; take other places in "Lohengrin," "Tristan," "Nihelungen" and "Parsifal." Wherever we look we find the emotional life reflected in the masterly handled orchestra. Here it is the far distant horn of Dunding which speaks of the trembling fear of Sieglinde; again it is the heautiful phrase in the tender woodwind recalling in Parsifal the dim picture of his mother, lost in early youth. Then again it is the sorrowful little melodic phrase which foretells to us the sad fate of Tristan and Isolde.

In such moments Wagner never fails; he always accomplishes his purpose to impress upon his hearers just what is felt in his own heart, whether his means he a broad, sweeping melody, a small tympani solo, a sequence of hrilliant irridescent chords or an intense phrase, which, like the outhurst of uncontrollahle passion, rends through the orchestra with its unruly syncopated rhythm.

(To be continued.)

Bonnet, Distinguished French Organist, Arrives.

Joseph Bonnet, the distinguished French organist, arrived in New York January 14 from Paris via Bordeaux, on the steamer Chicago.

Mr. Bonnet, one of the most prominent pupils of the late Alexandre Guilmant, has heen for years organist of Saint Eustache, Paris, and the successor of the late Alexandre Guilmant as official organist for the Society of Concerts of the National Conservatory. Among recent honors conferred upon him was his unanimous election as Honorary Fellow of the Royal College of Organists of London, this election taking place at the time of the fiftieth anniversary of that institution.

A reception was tendered Mr. Bonnet by Dr. William C. Carl at the Waldorf-Astoria on January 29th which was attended by many persons prominent in the musical and social circles of New York.

Mr. Bonnet, who is here on leave of absence from military service, will remain only three or four months and during that time will make an extended tour, during which he will he heard in practically all of the larger cities of the United States. Since the beginning of the war he has heen almost continually at the front. This is the first visit of a distinguished foreign organist to the United States since the last tour of the late Alexandre Guilmant at the time of the St. Louis Exposition. There is much interest to hear him and already a lively demand for his services as recitalist.

Serious Playing in the Theater.

M. P. Moller reports the completion of his fourteenth organ contract for William Fox, in the New Terminal Theater, at Newark, New Jersey.

This instrument, like the others, is a three-manual arranged partly on the stage and partly in the house in such a manner that either section is a complete two-manual organ.

The Fox policy in exhihiting pictures is generally considered very advanced musically. His larger theaters each have an orchestra of twenty or thirty men under competent directors, and the organists are men of high attainments. On his staff more than twenty organists are men who have held important cathedral positions in Europe or England and the other players are without exception men who have held important positions as church or concert players.

It is interesting to hote that in William Fox theaters the organists are expected to play in a "legitimate" manner. Waltzes and rags on the organ are tahoo. The player is expected to exploit the dignity and grandeur of his instrument in the serious and subjective parts of the picture. This is on the theory that the organ has its greatest usefulness not as an imitator of the orchestra, hut as a foil or contrast to it.

In these theaters the organists are not encouraged to thunder on their instruments and are under strong injunction as to heavy pedal work. Quiet and unohtrusive melody is the desideratum and anything calculated to detract attention from the picture is discouraged.

Music Every Musician Should Know.
Mignon Overture—Thomas.

"Mignon" was the composer's most successful opera. It won success at its premiere at the Paris Opera Comique in 1866, and its fame and popularity traveled into the nooks and corners of the universe where opera is given. Save for occasional performances of "Hamlet," "Mignon" is prohably the only one of this famous musician's operas which still thrives outside of his own country. And the Overture is even more universally heard than the opera itself.

It has heen suggested that this overture might more aptly he called "Introduction," since it has none of the earmarks of the classic overture form, hut the term "Overture" has become so elastic that it does not seem out of place here. The thematic material of the "Mignon" Overture is taken from the opera, and its chief themes, following a hrief, effective introduction, are "Know'st Thou the Land" (which is sung by Mignon) and the Polacca, or polonaise, which is the vehicle for the display of the coloratura voice of Filina, and is sung by her in the second act. It is a graceful overture and is received with as much favor in the concert room as it is in the theater.

Hawaiian Orchestra Music.

The following Hawaiian orchestra music is puhlished hy Carl Fischer, New York City:

One, Two, Three, Four (Hawaiian Waltz); Hilo Hawaiian (One Step); Like-No-a-Like (Hawaiian Love Song); Kahola Honolulu (Hawaiian," a selection of Hawaiian numbers arranged by M. L. Lake, (Waltzes); Kilauea (Hawaiian Patrol); Aloha Oe (Waltz), and "Hawaiian," a selection of Hawaiian numhers arranged by M. L. Lake, containing the following:

My Honolulu Tomhoy; Lei Aloha; My Tropical Hula Girl; The Old Plantation; On the Beach at Waikiki; Like-no-a-like; One, Two, Three, Four; Aloha Oe; Hula o Makee; Pua Mohola; Kaui I Ka Huahuai; Lika I Ke Ahola; My Honolulu Girl; Hawaii Ponoi (National Hymn,, and My Hawaiian Maid.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational Pictures

Released Between October 1, 1916, and January 1, 1917.

Compiled by Margaret I. MacDonald.

THIS list of educational pictures released between October 1, 1916, and January 1, 1917, does not include the various news pictorials issued from week to week, such as the Hearst-Pathe News, the Animated Weekly, the Mutual Weekly and Selig-Tribune. Attached to the catalogue will be found a list of selected films suitable for children's programs and for the family group, information regarding addresses of the manufacturing and distributing companies mentioned herein, and the location of the different productions through their brand names.

AGRICULTURE.

Farm, a Back-yard—(Reel Life No. 23)—Mutual-Gaumont—Oct. 8 (showing how a variety of apples, pears and smaller fruits were grown on a 40 by 150 foot lot in Providence, R. I.)
Farm, a Swedish—Vitagraph-General Film—Dec. 4.
Farm, High Life on a—Powers-Universal—(Gives comparisons between the farm life of the past and present, pointing to modern methods now attainable in rural life).

BIOGRAPHY.

Hale, the Life of Nathan—("The Heart of a Hero")—World Film-Peerless—November (5 parts).

DANCING.

Biltmore Waltz, How to Dance the—(Reel Life No. 31)—Mutual-Gaumont—Dec. 3.
Spanish Costumes and Dances—Rollin-Pathe—Dec. 17.
"Taps"—How to dance the—(Reel Life No. 30)—Mutual-Gaumont—Nov. 26.
"Two-Two"—How to dance the—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10.

ENGINEERING AND MINING.

Radium—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10 (showing its extraction from carnotite).
Tunneling through Solid Rock—(Universal Screen Magazine No. 1)—Mutual-Gaumont—Nov. 24.
Zinc Is produced, How—(Reel Life No. 29)—Mutual-Gaumont—Nov. 19 (illustrations from the Franco Belgian zinc works at Mortague-du-Nord).

HISTORY.

Argonauts of California—Grafton Publishing Company—October 10 (10 parts) (story of early pioneer days in California).
"Enemy to the King, An"—Greater Vitagraph (5 parts) (period of Henry III. of France).
"Victoria Cross, The"—Lasky-Paramount—Dec. 14 (story of Indian mutiny).
"Witchcraft"—Paramount-Lasky—Oct. 16 (5 parts).

INDUSTRIAL.

Armadillo Industry, The—(Reel Life No. 35)—Mutual-Gaumont—Dec. 31. (This subject appears under the title of "The Most Unique Baskct" and shows the rearing of armadillos for the purpose of converting their shell backs into haskets).
Bank Notes, The Manufacture of—Momus Producing Company (for American Bank Note Company).
Benedictine, The Manufacture of—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10.
Book, The Making of a—Cleveland Photoplay Company (for Superior Printing and Engraving Company).
Cocoa, Gathering—(Reel Life No. 30)—Mutual-Gaumont—No. 26.
Coffee, the International Beverage—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5 (scenes taken on coffee plantations of Brazil).
Cotton, Industry, The—(Reel Life No. 33)—Mutual-Gaumont—Dec. 17. ("The Fleecy Staple").
Cotton, In the land of King—Pathe—Dec. 14.
Feather Boas, Manufacture of—(Universal Screen Magazine No. 3)—Dec. 22.
Fish for the Market, Catching—(Reel Life No. 29)—Mutual-Gaumont—Nov. 19 (scenes on the Massachusetts Coast).
Matches are Made, How—Pathe—Dec. 3.
Olive Industry in California, The—(Reel Life No. 35)—Mutual-Gaumont—Dec. 31.
Pork and Beans—(Reel Life No. 34)—Mutual-Gaumont—Dec. 24 (showing gathering of beans and operations at canning factory).
Potash, Manufacture of—(Reel Life No. 26)—Mutual-Gaumont—Oct. 29.
Pottery, Duplicating Ancient—(Reel Life No. 24)—Mutual-Gaumont—Oct. 15.
Prunes—(Reel Life No. 31)—Mutual-Gaumont—Dec. 3 (from the orchard to the consumer).
Raisins, Making—Pathe—Dec. 31.
Santa Claus Working for—(Reel Life No. 32)—Mutual-Gaumont—Dec. 10 (showing manufacture of toys—short bit).
Scallops—(Reel Life No. 30)—Mutual-Gaumont—Nov. 26 (showing gathering and preparation for the market).
Silk Industry—Pathe—Dec. 31.
Soudan, Food products of—(Reel Life No. 34)—Mutual-Gaumont—Dec. 24.
Sweetmeats, French—(Reel Life No. 33)—Mutual-Gaumont—(manufacture of candied violets, fruits, etc.)—Dec. 17.
Tea Growing in the United States—(Reel Life No. 29)—Mutual-Gaumont (sceues taken on a plantation in South Carolina)—Nov. 19.

LITERATURE.

ARMSTRONG (Paul)

Deep Purple, The—(With Clara Kimhall Young)—World-Paragon—Decemher (5 parts).
Heir to the Hoorah, The—(With Thomas Meighan and Anita King)—Paramount-Lasky—Oct. 26 (5 parts).

BELASCO (David) (with Henry De Mille).

Lord Chumley—(With Henry Walthall)—Biograph (re-issue) General Film—Nov. 15. (3 parts).

BRIDGES (Victor).

Phantom Buccaneer, The—(With Richard C. Travers and Gertrude Glover)—K—E—S—E—Dec. 23 (5 parts).

BROADHURST (George W.).

Bought and Paid For—(With Alice Brady)—World Film-Brady—Nov. 13 (5 parts).

CARPENTER (Edward Childs).

Challenge, The—(With Helen Chadwick)—Pathe-Astra—Dec. 10 (5 parts).

CHESTER (George Randolph).

Enemy, The—(With Charles Kent)—Greater Vitagraph—Dec. 11 (5 parts).

COMSTOCK (Harriet T.).

Place Beyond the Winds, The—(With Dorothy Phillips)—Red Feather-Universal—Nov. 6 (5 parts).

DALY (Augustin).

Under the Gaslight—(With Lionel Barrymore)—Biograph-General Film—Oct. 4 (3 parts).

DANFORTH (William E.)

Gates of Eden, The—(With Viola Dana)—Columbia-Metro—Oct. 30 (5 parts).

DAVIS (Richard Harding)

Somewhere in France—Triangle—Fine Arts—Oct. 29 (5 parts).

DAVIS (Rohert H.)

We Are French—("The Bugler of Algiers")—(With Rupert Julian and Ella Hall)—Bluebird—Nov. 27 (5 parts).

DE FOE (Daniel)

Robinson Crusoe—Savage-Warner—Novemher (5 parts).

DELAND (Margaret)

Awakening of Helena Richie, The—(With Ethel Barrymore)—Rolfe-Metro—Dec. 18 (5 parts).
Iron Woman, The—(With Nance O'Neil)—Popular Plays and Players-Metro—Oct. 9 (5 parts).

DE SARLABOUS (Marie) (With Andre de Segurola).

Prince in a Pawnshop, A—(With Barney Bernard—Greater Vitagraph—Oct. 16 (5 parts).

DICKENS (Charles).

Christmas Carol, A—("The Right to he Happy")—With Rupert Julian)—Bluehird—Dec. 25 (5 parts).
Oliver Twist—(With Marie Doro)—Lasky-Paramount—Dec. 11 (5 parts).

DIXON (Thomas).

Foolish Virgin, The—(With Clara Kimhall Young)—Selznick—Novemher (5 parts).

DOTY (Charles W.)

Common Sense Brockett—(With William Frederick)—Monarch—October (6 parts).

DOYLE (A. Conan).

Firm of Girdlestone, The—(With Charles Rock, Fred Grove, Edna Flugrath)—Greater Vitagraph—Oct. 9 (5 parts).

DUNCAN (Norman).

Measure of a Man, The (With J. Warren Kerrigan and Louise Lovely)—Bluebird—Nov. 20 (5 parts).

FITCH (Clyde).

Nathan Hale—("The Heart of a Hero")—(With Robert Warwick and Gail Kane)—World-Brady—Nov. 6 (5 parts).

GOODMAN (Jules Eckert).

Man Who Stood Still, The—(With Lew Fields and Doris Kenyon)—World-Brady—Oct. 30 (5 parts).

GRIMM (Peter).

Snow White—(With Marguerite Clark)—Famous Players-Paramount—Dec. 25 (5 parts).
Snow White—Educational Films Corporation of America—December (4 parts).

HOFFE (Monckton).

Panthea—(With Norma Talmadge)—Selznick—November (5 parts).

HOFFMAN (Aaron).

Extravagance—(With Mme. Petrova)—Metro—Nov. 6 (5 parts).
Vanity—(With Emmy Wehlen)—Popular Plays and Players—Metro—Jan. 1 (5 parts).

HOLMES (Mary Jane).
Tempest and Sunshine—(With Evelyn Greely)—Dixie Film Company—December (5 parts).

HOPE (Laurence).
Less than the Dust—(With Mary Pickford)—Artcraft—Nov. 6 (7 parts),

HUBBARD (Elbert).
Message to Gracia—(With Mahel Trunelle and Robert Conness—Edison-K-E-S-E—Dec. 11 (5 parts).

ISHAM (Frederick S).
Social Buccaneer, The—(With J. Warren Kerrigan)—Bluebird—Oct. 16 (5 parts).

KERR (Sophie).
Blue Envelope Mystery, The—(With Lillian Walker)—Greater Vitagraph—Oct. 23 (5 parts).

KESTER (Vaughn).
Manager of the B. & A., The—(With Helen Holmes)—Mutual Star Production—Sept. 25 (5 parts).

KIPLING (Rudyard).
Light that Failed, The—(With Robert Edeson)—Pathe Gold Rooster Play—Oct. 15 (5 parts).

KULZ (Frederic).
Scarlet Oath, The—(With Gail Kane)—World-Peerless—Oct. 23 (5 parts).

KYNE (Peter).
Land Just Over Yonder, The—(With George N. Chesebro and Arthur N. Milet)—Dudley—Unity Sales Corporation—Oct. 16 (6 parts).

LOCKE (Edward A.)
Revolt, The—(With Frances Nelson and Arthur Ashley)—World Film-Brady—Oct. 2 (5 parts).

MACK (Willard)
Child of Mystery, The (With Hohart Henley and Gertrude Selby)—Red Feather-Universal—Dec. 25 (5 parts).
Mixed Blood—(With Claire McDowell and George Beranger)—Red Feather-Universal—Dec. 18 (5 parts).
Woman Alone, A (With Alice Brady)—World Film-Peerless—Jan. 1 (5 parts).

MARBURGH (Bertram) (with Washington Pezet).
Marrying Money—("Marriage a la Carte")—(With Clara Kimball Young)—World Film-Peerless—re-issue—(5 parts).

McCUTCHEON (George Barr).
Prince of Graustark, A—(With Bryant Washburn and Marguerite Clayton)—Essanay-K-E-S-E—Nov. 6 (5 parts).

McINTYRE (Frank)
Traveling Salesman, The—(With Frank McIntyre and Doris Kenyon)—Famous Players-Paramount—Dec. 18 (5 parts).

McLEAN (Charles Agnew).
Mainspring, The—(With Ben Wilson and Francelia Billington)—Red Feather-Universal—Nov. 21 (5 parts).

MOFFETT (Cleveland).
Through the Wall—(With Nell Shipman)—Greater Vitagraph—Sept. 18 (6 parts).

MORRIS (Edward).
Plow Girl, The—(With Mae Murray)—Lasky-Paramount—Nov. 13 (5 parts).

MORRIS (Ramsey).
Ninety and Nine, The—(With William Courtenay and Lucille Lee)—Greater Vitagraph—Dec. 25 (5 parts).

NORTON (Roy).
Mediator, The—(With George Walsh)—Fox—Nov. 13 (5 parts).

O'HIGGINS (Harvey J.) (with Harriet Ford).
Argyle Case, The—(With Robert Warwick)—Selznick—December.

OPPENHEIM (E. Phillips).
Amiable Charlatan, The—("Under Suspicion")—(With Douglas Munro and Jane Cowle)—Red Feather-Universal—Oct. 2 (5 parts).

OPPENHEIM (James).
Cossack Whip, The—(With Viola Dana)—Edison-K-E-S-E—Nov. 13 (5 parts).

POTTER (Paul).
Victoria Cross, The—(With Lou Tellegen)—Lasky-Paramount—Dec. 14 (5 parts).

PHILLIPS (David Graham).
Price She Paid, The—(With Norma Talmadge)—Selznick—October.

READE (Opie).
Starbucks, The—(With Opie Reade)—American-Mutual re-issue—Nov. 23 (2 parts).

ROWLAND (Henry C.)
Sultana, The—(With Ruth Roland)—Pathe-Balboa—Oct. 29 (5 parts).

RUSSELL (L. Case).
Black Butterfly, The—(With Mme. Petrova)—Popular Plays and Players-Metro—Dec. 4 (5 parts).

SAVAGE (Richard Henry).
My Official Wife—(With Clara Kimhall Young)—Greater Vitagraph re-issue—Dec. 11 (5 parts).

SHAKESPEARE (William)
King Lear—(With Frederick Warde)—Pathe-Thanhouser—Dec. 17.
Romeo and Juliet—(With Theda Bara)—Fox—Oct. 23 (5 parts).
Romeo and Juliet—(With Francis X. Bushman and Beverly Bayne)—Metro-Quality—October (8 parts).

SHELDON (Edward).
Princess Zim-Zim—("A Coney Island Princess")—(With Irene Fenwick and Owen Moore)—Famous Players-Paramount—Dec. 4 (5 parts).

STEPHENS (Robert H.)
Enemy to the King, An—(With E. H. Sothern)—Greater Vitagraph—Nov. 27 (6 parts).

STRINGER (Arthur)
Breaker, The—(With Bryant Washburn and Nell Craig)—Essanay-K-E-S-E—Dec. 4 (5 parts).

TARKINGTON (Booth).
Conquest of Canaan—(With Edith Talliaferro and Jack Sherrill)—Frohman Amusement Company—Octoher.
Seventeen—(With Jack Pickford)—Famous Players-Paramount—Nov. 2 (5 parts).

TERHUNE (Albert Payson).
Years of the Locust, The—(With Fannie Ward)—Lasky-Paramount—Nov. 16 (5 parts).

THOMAS (Augustus).
Witching Hour, The—(With C. Aubrey Smith)—Frohman Amusement Company—Decemher (6 parts).

TURNBULL (Margaret).
Strongheart—(With Henry Walthall)—Biograph-General Film re-issue—Sept. 20 (3 parts).

VAN VORST (Marie).
Big Tremaine—(With Harold Lockwood and May Allison)—Yorke-Metro—Nov. 20 (5 parts).

VERNE (Jules).
Around the World in Eighty Days—Herald Film Corporation—Oct. 15 (6 parts).
Twenty Thousand Leagues Under the Sea—Universal Special Feature—Jan., 1917 (8 parts).

VICKERS (Harold).
Men She Married, The—(With Gail Kane)—Brady-World—Nov. 26 (5 parts).

WALTER (Eugene).
Boots and Saddles—(With Henry Grey)—B. S. Moss—Nov. 11 (5 parts).

WENTWORTH (Marion Craig).
War Brides—(With Nazimova)—Selznick—Novemher (5 parts).

WHITMAN (Stephen F.)
Isle of Life, The—(With Frank Whitson and Roherta Wilson)—Red Feather—Universal—Oct. 30 (5 parts).

WHITELAW (David).
Girl From the East, The—("The Heart of the Hills")—(With Mabel Trunelle and Conway Tearle)—Edison-K-E-S-E—Oct. 30.

WONDERLY (W. Carey).
Price of Silence, The—(With Dorothy Phillips and Lon Chaney—Bluebird—Dec. 11 (5 parts).

MILITARY.
America Preparing—Kemble Film Corporation (10 parts).
American Boys in the European War, Our—Triangle—(Red Cross Ambulance Corps at work in France).
Coast Guard in Action, United States—(Reel Life No. 28—Mutual-Gaumont—Nov. 12.
Eagle's Wings, The—Bluebird—November (5 parts) military drama.
Following the Flag—(Mexican border)—Selig-General Film—Nov. 27 (3 parts).
Mine Layer at Work, The—(Reel Life No. 26)—Mutual-Gaumont—Oct. 29.
Munition Workers, French Women—(Reel Life No. 25)—Mutual-Gaumont—(Animated Drawing)—Oct. 22.
Somewhere on the Battlefield—Universal Special—Oct. 6 (2 part military drama).
Somme, Battle of the—G. M. Baynes—Novemher (5 parts) (Kitchener's Great Army in the Somme).
Uncle Sam Awake—L. E. Rubel and H. A. Fargo (7 parts).
United States Guard in Action—(Reel Life No. 28—Mutual-Gaumont—Nov. 12.
Verdun, Fighting for—European Film Company—Novemher (5 parts).

MUSIC.
La Tosca—Exclusive Features, Inc. (2 parts).

PSYCHOLOGY.
Tuant Soul, The—Essanay-K-E-S-E—Dec. 25 (5 parts).

SCENIC (Including Peoples and Customs).
Alaska, Such Is Life In—Powers-Universal—Dec. 26 (partly scenic and partly cartoon work; also shows herds of deer and eskimo herders).
Alaska—At the Top of the World—Powers-Universal—Nov. 30.
Alps, via St. Gothard Tunnel, Switzerland—(Mutual Tours No. 4)—Gaumont-Mutual—Nov. 28.
Alps, In the Swiss—(Mutual Tours Around the World No. 8)—Gaumont-Mutual—Jan. 2 (showing views above the St. Gothard tunnel).
Amsterdam, Holland—(Mutual Tours Around the World No. 2)—Gaumont-Mutual—Nov. 14.
Antwerp, Belgium—(Mutual Tours Around the World No. 3)—Gaumont-Mutual—Nov. 21.
Apache Trail, Scenes along the—Essanay-General Film—No. 29.
Athens, In modern—Holmes-Paramount—Nov. 13.
Archangel, Russia—(Mutual Tours Around the World No. 2)—Gaumont-Mutual—No. 14.
Baker, Washington, Mount—(See America First No. 66)—Gaumont-Mutual—Dec. 13.
Baltimore and Annapolis, Md.—(See America First No. 56)—Gaumont-Mutual—Oct. 4.
Cairo to Luxor, From—(Mutual Tours Around the World No. 6)—Gaumont-Mutual—Dec. 19 (presenting scenes on and along the river Nile).
Cairo, The Real Streets of—Holmes-Paramount—Nov. 27.
Cairo, Egypt—(Mutual Tours Around the World No. 3)—Gaumont-Mutual—Nov. 21.
Capri, The Island of—Holmes-Paramount—Oct. 23.
Carcasonne, France—(Mutual Tours Around the World No. 6)—Gaumont-Mutual—Dec. 19.
Ceylon, Beautiful Temples of—(As Seen by Dr. Dorsey)—Powers-Universal—Oct. 12.
Ceylon, Majestic—Pathe—Dec. 17.
Ceylon, Modernizing—Powers-Universal—Nov. 16.
Ceylon, Superstitious—Powers-Universal—Dec. 10.
Chantilly, The Castle of—(Mutual Tours Around the World No. 7)—(giving interior as well as exterior views).
Chelan, The Sheep of—Educational Films Corporation of America.
Columbia River, Along the—(See America First No. 63)—Gaumont-Mutual—Nov. 8.
Crater Lake, Oregon—Essanay-General Film—Nov. 1.
Egypt, British—Holmes-Paramount—Nov. 20.
Evangeline, The Land of—Holmes-Paramount—Dec. 25.
Gettysburg—(See America First No. 60)—Gaumont-Mutual—Nov. 1.

Greece, In Classic—Holmes-Paramount—Nov. 6.
Halifax, Going to—Holmes-Paramount—Dec. 18.
Hiyu Skookum Pow-Wow La Push—Educational Films Corporation of America (scenes at July 4th celebration at the Indian village of La Push, forty miles south of Tatoosh Island, on the Pacific coast).
Hood, Ore., Mount—(See America First No. 64)—Gaumont-Mutual—Nov. 29.
Hot Springs, Va.—(See America First No. 59)—Gaumont-Mutual—Oct. 25.
India, Ancient—Powers-Universal—Dec. 23.
India as Seen by Dr. Dorsey, In the Heart of—Powers-Universal—Dec. 24.
Ireland, In Old—Holmes-Paramount—Oct. 16.
Italy, Southern—Holmes-Paramount—Oct. 16.
James River Country, Virginia, The—(See America First No. 58)—Gaumont-Mutual—Nov. 1.
Japan, Blossom Time in—Pathe—Oct. 22.
Japan, In and Around Ancient—Powers-Universal—Nov. 26.
Jersey, the Largest of the Channel Islands—(Mutual Tours Around the World No. 5—Gaumont-Mutual—Dec. 12.
Jerusalem, Pen and Inklings in and Around—Powers-Universal—Oct. 5.
Kamenez-Podolsk, Galicia—(Mutual Tours Around the World No. 1)—Gaumont-Mutual—Nov. 7.
Kyuschu in Southermost Japan, The Island of—Pathe—Dec. 3.
La Rochelle, France—(Mutual Tours Around the World No. 1)—Gaumont-Mutual—Nov. 7.
Long Beach, Cal.—Essanay—Dec. 13.
Luzerne, Lake (Switzerland)—(Mutual Tours Around the World No. 6)—Gaumont-Mutual—Dec. 19.
Mediterranean, By the Blue—(Mutual Tours Around the World)—Gaumont-Mutual—Dec. 26 (giving views on the Gulf of Tropez and in and about the town of St. Tropez).
Morocco, Life in—(Mutual Tours Around the World No. 7)—Gaumont-Mutual—Dec. 26.
New Orleans, Historic—Pathe—Nov. 5.
New River, West Virginia—(See America First No. 65)—Gaumont-Mutual—Dec. 6.
Nile, the Assouan District of the River—(Mutual Tours Around the World No. 1—(Gaumont-Mutual No. 1)—Nov. 7. (In addition to views of the Assouan Dam there are shown Egyptian types at work at various occupations).
Nile, the Lower—Holmes-Paramount—Dec. 4.
Nile, the Upper—Holmes-Paramount—Dec. 11.
Palestine, A Pen Trip to—Rex-Universal—Nov. 9.
Rameswaren, The Great Temple of—Pathe—Dec. 3.
Richmond, Va.—(See America First No. 57)—Gaumont-Mutual—Nov. 11.
Rouen, France—(Mutual Tours Around the World No. 2)—Gaumont-Mutual—Nov. 14.
Salt Lake City, Utah—Essanay-General Film—Oct. 11.
Santa Barbara, Cal.—Essanay-General Film—Oct. 18.
Sault Ste. Marie, Government Locks at—(See America First No. 63)—Gaumont-Mutual—Nov. 22.
Scotch-Irish Reel—Paramount-Holmes—Oct. 2.
Senegal, Life in—(Mutual Tours Around the World No. 5)—Mutual-Gaumont—Dec. 12.
Southern Mountaineers, With the—(Reel Life No. 22)—Mutual-Gaumont—Oct. 1 (showing how the people of the southern mountains cut up logs, build houses, make chairs, shingles, fences, dug-out canoes, etc.)
Spain, Here and There in—Pathe—(showing habits and occupations of natives)—Nov. 19.
Tahoe, Lake (California)—Essanay-General Film—Nov. 15.
Venice, in a Gondola, Through—(Mutual Tours Around the World No. 5—Gaumont-Mutual—Dec. 12.
Vesubie River, Gorges of the—(Mutual World Tours No. 3)—Mutual-Gaumont—Nov. 21.
Vesuvius in Eruption—Holmes-Paramount—Oct. 30.
Virginia Rivers and Mountains of West—(See America First No. 68)—Gaumont-Mutual—Dec. 27.
Virginia, Picturesque—(See America First No. 67)—Gaumont-Mutual—Dec. 21.

SCIENCE.

Anti-Toxin Serum, Making—(Universal Screen Magazine No. 2)—Dec. 8.
Athletic Movements Analyzed—Pathe—Oct. 22.
Autoped, Evolution of the—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5.
Electricity, Cooking by—(Universal Screen Magazine No. 2)—Dec. 8.
Friends of Dumb Animals—(Universal Screen Magazine No. 1)—Nov. 24 (illustrating methods used in government campaign against the little insect known as a "tick," and which is instrumental in causing the death of many cattle annually).
How Life Begins—Mrs. Catherine F. Carter—(complete and delicately handled treatise on the subject—made by George E. Stone).
Life Saving Device, New—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5 (showing device constructed on the principle of the thermos bottle).
Mosquitoes, Exterminating—(Reel Life No. 27)—Mutual-Gaumont—Nov. 5.
Venom, The Value of—(Reel Life No. 35)—Mutual-Gaumont—Dec. 31. (Scenes taken at the Sao Paulo Institute in Brazil).

SOCIOLOGY.

Charity—Frank Powell Productions, Inc.—(7 parts) (drama drawing attention to the cruel treatment received by children in some orphan asylums).
Children Pay, The—Triangle-Fine Arts—Nov. 26 (5 parts) (story of two children whose father and mother separated).
Dollar and the Law, The—Greater Vitagraph—Nov. 20 (5 parts) (thrift picture).
Enemy, The—Greater Vitagraph—Dec. 11 (5 parts) (temperance story).
Girl Who Doesn't Know, The—B. S. Moss—Dec. (5 parts) (story of the unfortunate girl who falls by ignorance, the fault of her parents).
Great Truth, The—Plimpton Epic Pictures—(made for National Association for the Study and Prevention of Tuberculosis; drama supporting the theory that tuberculosis is not inherited).
Idle Wives—Universal Special Feature—October (7 parts).
People vs. John Doe, The—Universal Special Feature—Dec. 1 (6 parts) (anti-capital punishment picture).
Prince in a Pawnshop, A—Greater Vitagraph—Oct. 16 (5 parts) (story of a benevolent Jew).
Truant Boys, Training—(Reel Life No. 26)—Mutual-Gaumont—Oct. 29 (scenes taken at large parental school, Flushing, L. I.)
War Brides—Selznick—November (8 parts) (problem play).
Wheel of the Law, The—Metro-Rolfe—Sept. 18 (5 parts) (drama on injustice of conviction on circumstantial evidence).

SPORTS AND HUNTING.

Barbecues, Eastern and Western—(Reel Life No. 25)—Mutual-Gaumont—Oct. 22.
Baseball, World Series—Selig—October.
Canoe, How to Handle a—(Reel Life No. 33)—Mutual-Gaumont—Oct. 8.

TOPICAL.

Beauty Hints—(Universal Screen Magazine No. 1)—Nov. 24 (demonstration of proper use of cold cream and powder).
Charity Hospital, Floating—(Universal Screen Magazine No. 3)—Dec. 22.
Diary of a Murderer, The—(Reel Life No. 31)—Mutual-Gaumont—Dec. 3 (animated drawing on dangers of the common house fly).
Ferrying Trains Across the Sacramento River—(Reel Life No. 25)—Gaumont-Mutual—Oct. 22.
Fiorence Rose Fashions—Nos. 5 to 12—Pathe.
Friends of Dumb Animals—(Universal Screen Magazine No. 1)—Nov. 24. (Illustrating methods pursued in government campaign against the little insect known as a "tick," and which is instrumental in causing the death of many cattle annually).
Hair, Care of the—(Universal Screen Magazine No. 3—Dec. 22.
Milk Supply, A City's—Pathe—Nov. 19.
New York Rapid Transit—Vitagraph—Nov. 6—(subway construction with drama).
Police Dog, A Night with a—(Reel Life No. 22)—Mutual-Gaumont—Oct. 1.
Uncle Sam's Weather Kites—(Reel Life No. 24)—Mutual-Gaumont—Oct. 15.
United States Customs Inspection—Pathe—Oct. 8 (showing inspection of tea, gin, furniture, art specimens, etc.)
Wilson and His Cabinet—Motion Picture Forum—Oct. 2.

ZOOLOGY.

Alligator Hunt, An—(Ditmar)—L-Ko-Universal—Oct. 25.
Beetle, The Grape—(Universal Screen Magazine No. 1)—Nov. 24.
Bobby-Bear, Investigator—Rollin-Pathe—Dec. 17 (taken in Spain—showing habits of a young bear).
Busy Life of an Orb Weaver—(spider study)—Bray-Paramount—October,
Fowls and Game Birds—Pathe—Nov. 5 (colored studies of domestic and wild birds).
Fur Bearing Animals, Young—Pathe—Dec. 24.
Kittens—(Reel Life No. 24)—Mutual-Gaumont—Oct. 15 (mother cat and kittens—a short study).
Monkey Tricks—(Reel Life No. 30)—Mutual-Gaumont—Nov. 26.
Racoons—Victor-Universal—Dec. 7.

FILMS FOR THE FAMILY GROUP.

American Aristocracy—Triangle-Fine Arts (five-part comedy).
Avarice—Universal (morality story).
Baby Doll's Christmas—Universal (domestic comedy).
Battle of Let's Go—L-Ko-Universal (domestic comedy).
Bawbs o' Blue Ridge—Triangle-Kay-Bee (five-part comedy).
Bears and Bullets—Vitagraph-General Film (comedy).
Betty to the Rescue—Lasky-Paramount (five-part drama).
Big Tremaine—Metro-Yorke (five-part drama).
Blackmail—Metro-Drew (comedy).
Blue Envelope Mystery, The—Greater Vitagraph (five-part melodrama).
Bogus Book Agents—Kalem-General Film (comedy).
Bombs—Triangle-Keystone (two-part comedy).
Brand of Cowardice, The—Metro (five-part border story).
Bugler of Algiers, The—Bluebird (five-part drama).
Bungling Bill's Bow-Wow—Vogue-Mutual (farce comedy).
Captain Jinks the Cobbler—Greater Vitagraph (comedy).
Captain Jinks' Widow—Greater Vitagraph (comedy).
Cave Man's Bluff—Metro-Drew (comedy).
Challenge, The—Pathe-Astra (five-part drama).
Chaperon, The—Essanay-K-E-S-E (five-part comedy drama).
Chicken Casey—Triangle-Kay-Bee (five-part comedy).
Children of the Feud—Triangle-Fine Arts (five-part drama).
Citizens All—American-Mutual (two-part comedy).
Corner in Colleens, A—Triangle-Ince (five-part romantic drama).
Cossack Whip, The—Edison-K-E-S-E (five-part Russian Revolutionist drama).
Crab, The—Triangle-Kay-Bee (five-part drama).
Crosby's Rest Cure—Metro-Drew (comedy).
Culdoons—Universal (comedy).
Devil's Double, The—Triangle-Fine Arts (five-part drama).
Dollar and the Law, The—Greater Vitagraph (five-part thrift drama).
Double Topped Trunk, The—Universal (comedy).
Dream or Two Ago, A—Mutual (five-part drama).
Duplicity—Metro-Drew (comedy).
Emerald Pin, The—Universal (two-part Southern story).
Enemy, The—Greater Vitagraph (seven-part temperance drama).
Enemy to the King, An—Greater Vitagraph (five-part military drama).
Extravagance—Metro (five-part Petrova society drama).
Faith—Mutual (six-part Mary Miles Minter drama).
Female of the Species, The—Triangle-Kay-Bee (five-part drama).
For Love of a Yellow Dog—Universal (dog story).
Free Speech—Metro-Drew (comedy).
Gates of Eden, The—Metro (five-part Dana drama).
Gilded Youth, A—Mutual (five-part comedy drama).
Girl, The—Vitagraph-General Film (comedy).
Girl Philippa, The—Greater Vitagraph (five-part melodrama).
Girl Who Doesn't Know, The—B. S. Moss (five-part morality drama).
Gloriana—Bluebird (five-part child story).
God's Crucible—Bluebird (five-part drama).
God of Little Children—Apollo (five-part drama).
Great Expectations—Famous Players-Paramount (five-part adaptation of Dickens' story).
Grouchy—American-Mutual (comedy).
Harmless Hobby, The—Universal (comedy).
Haystacks and Steeples—Triangle-Keystone (comedy).
Heart of a Fool, The—Vitagraph-General Film (three-part comedy).
Heart of a Hero, The—Peerless-World Film (six-part story of Nathan Hale).
Her Father's Son—Morosco-Paramount (five-part story of Civil War period).
Heiress at "Coffee Dan's"—Triangle-Fine Arts (five-part comedy).
Heir to Hoorah, The—Lasky-Paramount (five-part drama).
Henry's Thanksgiving—Metro (comedy).
Her New York—Pathe Gold Rooster Play (five-part comedy drama).
Her Obsession—Metro-Drew (comedy).
Her Perfect Husband—Metro-Drew (comedy).
His Busted Trust—Triangle-Kay-Bee (two-part comedy).
His Little Spirit Girl—Metro-Drew (comedy).
Honorable Algy, The—Triangle-Ince (comedy-drama).
Iced Ballet, The—Triangle-Kay-Bee (five-part comedy).

Isle of Life, The—Red Feather-Universal (five-part Italian drama).
Janitor's Jinx—L-Ko-Universal (comedy).
Jim Grimshy's Boy—Triangle-Ince (five-part drama).
Joan the Woman—Cardinal Film Corp. (eleven-part historical drama).
Journey to Nowhere, A—Vitagraph-General Film (comedy).
Just Mary Anne—Universal (two-part drama).
Kick In—Pathe Gold Rooster Play (five-part crook drama).
Kiss, The—Famous Players-Paramount (five-part society drama).
Lady Drummer, The—Triangle-Fine Arts (two part comedy).
Land Just Over Yonder, The—Photodrama-Unity Sales Co. (six-part dr.).
Lass of the Lumberlands, A—Signal-Mutual (serial in fifteen chapters—melodrama).
Last Man, The—Greater Vitagraph (five-part military drama).
Law of the North, The—Edison-K-E-S-E (five-part drama).
Less Than the Dust—Artcraft (five-part Pickford drama).
Little Brown Mole, The—Essanay-General Film (two-part story).
Little Girl Over Yonder, The—Universal (two-part war drama).
Little Shoes—Essanay-K-E-S-E (five-part drama).
Little Yank, The—Triangle-Fine Arts (five-part comedy drama).
Luke's Fireworks Fizzle—Rollin-Pathe (farce comedy).
Luke's Model Movie—Rollin-Pathe (farce comedy).
Luke, Patient Provider—Rolin-Pathe (farce comedy).
Luke's Trolley Troubles—Rolin-Pathe (farce comedy).
Madness of Helen, The—Paragon-World Film (five-part mystery play)
Maid of the House, The—Universal (two-part domestic drama).
Mainspring, The—Universal (five-part Wall Street story).
Man Who Forgot, The—Paragon-World Film (five-part temperance dr.)
Man Who Went Sane, The—Greater Vitagraph-Vitagraph-General Film (three-part drama).
Martyrdom of Philip Strong, The—Paramount (five-part drama).
Matrimoniac, The—Triangle-Fine Arts (five-part Fairbanks comedy).
Message to Garcia, A—Edison-K-E-S-E (five-part melodrama).
Mischief Maker, The—Fox (five-part comedy).
Miss George Washington—Famous Players-Paramount (five-part com.).
Mistakes Will Happen—Selig-General Film (comedy).
Modern Cinderella, A—Fox (five-part comedy suggested by the fairy tale).
Mother—Universal (domestic story).
Mysterious Mrs. "M," The—Bluebird (five-part mystery drama).
New York Hat, The—Biograph-General Film (comedy).
Nina, the Flower Girl—Triangle-Fine Arts (five-part drama).
No Good Account, The—Universal (two-part western drama).
No Gun Man, The—Universal (two-part humorous western story).
Old Gray Mare, The—Universal (two-part drama).
Oliver Twist—Lasky-Paramount (five-part adaptation of Dickens' story)
Outlaw and the Lady, The—Universal (two-part western story).
Pearl of the Army—Pathe (serial).
Pest, The—Metro (comedy).
Phantom Buccaneer, The—Essanay-K-E-S-E (five-part melodrama).
Pidgin Island—Yorke-Metro (five-part romance).
Place Beyond the Winds, The—Red Feather-Universal (five-part drama).
Plow Girl, The—Lasky-Paramount (five-part African romance).
Political Tramp, The—Universal (comedy).
Polly Put the Kettle On—Red Feather-Universal (five-part drama).
Pride of the Clan, The—Artcraft (five-part Pickford drama).
Prince of Graustark, A—Essanay-K-E-S-E (five-part romance).
Princess of Patches, The—Selig-K-E-S-E (five-part drama).
Prudence the Pirate—Pathe Gold Rooster Play (five-part comedy).
Pueblo Legend, The—Biograph-General Film (two-part drama).
Quest of the Golden Goat, The—Kalem-General Film (comedy).
Rainbow, The—William Sherril Feature Corporation (five-part drama).
Rented Man, The—Universal (two-part children's story).
Return of Draw Egan—Triangle-Kay-Bee (five-part western drama).
Right Direction, The—Pallas-Paramount (five-part waif story).
Right to Be Happy, The—Bluebird (five-part adaptation of the Dickens story, "A Christmas Carol").
Right Hand Patch, The—Selig-General Film (comedy).
Rink, The—Mutual-Chaplin (two-part comedy).
Rival Romeos—Kalem-General Film (comedy).
Rohinson Crusoe—Savage-Warner (five-part story of adventure).
Rose of the South, A—Greater Vitagraph (five-part Southern drama).
Sailing at Four—Universal (comedy).
Scapegrace, The—Universal (reconstruction story).
Scoundrel's Tell, A—Triangle-Keystone (comedy).
Seventeen—Famous Players-Paramount (five-part comedy).
Shadows and Sunshine—Pathe (five-part child drama).
Sister of Six—Triangle-Fine Arts (five-part drama).
Small Town Stuff—Selig-General Film (comedy).
Snow White—Famous Players-Paramount (five-part fairy tale).
Snow White—Educational Films Corporation of America (four parts).
Son of Erin, A—Pallas-Paramount (five-part drama).
Son of a Rebel Chief—Universal (two-part war drama).
Speed and Spunk—Greater Vitagraph (comedy).
Stolen Triumph, The—Metro (five-part drama).
Sunbeam, The—Metro (five-part drama).
Three of the Many—Triangle-Kay-Bee (five-part war drama).
Truthful Tulliver—Triangle-Kay-Bee (five-part drama).
Twenty Thousand Leagues Under the Sea—Universal (eight-part adaptation of Jules Verne's novel).
Twin Kiddies—Pathe (five-part child story).
Tug-Boat Romeo, A—Triangle-Keystone (two-part comedy).
Undertow, The—American-Mutual (five-part labor and strike story).
Unprotected—Lasky-Paramount (five-part prison labor story).
Vegetarian, The—Universal (comedy).
Victoria Cross, The—Lasky-Paramount (five-part drama of the Indian Mutiny).
War Brides—Selznick (eight-part Nazimova drama).
Wharf Rat, The—Triangle-Fine Arts (five-part Marsh drama).
White Turkey, The—Nestor-Universal (comedy).
Witchcraft—Lasky-Paramount (five-part historical drama laid in New England).
Wrong Mary Wright, The—Victor-Universal (comedy).

ADDRESSES OF MANUFACTURERS AND DISTRIBUTING COMPANIES INCLUDED IN THE FOREGOING CATALOGUE.

Artcraft Pictures Corporation, 729 Seventh avenue.
Bluebird Photoplays, Inc., 1600 Broadway.
Cardinal Film Corporation, 485 Fifth avenue.
Carter, Mrs. Catherine F., 220 West Forty-second street.
Educational Films Corporation of Americo, 729 Seventh avenue.
Exclusive Feature Corporation, 24 East Twenty-first street.
Fox Film Corporation, 126 West Forty-sixth street.
Frohman Amusement Company, 18 East Forty-first street.
General Film Company, 440 Fourth avenue.
Greater Vitagraph, 1600 Broadway.
Herald Film Corporation, 126 West Forty-sixth street.
K-E-S-E, 80 Fifth avenue.
Metro Pictures Corporation, 1476 Broadway.
Momus Producing Company, 3495 Broadway.
Monarch Photoplay Company, Inc., Times Building.
Moss, B. S., 729 Seventh avenue.
Mutual Film Corporation, 222 South State street, Chicago.
Paramount Pictures Corporation, 485 Fifth avenue.
Pathe Exchange, Inc., 25 West Forty-fifth street.
Plimpton Epic Pictures, Inc., 171 Madison avenue.
Selznick Enterprises, Inc., 729 Seventh avenue.
Triangle Film Corporation, 1459 Broadway.
Unity Sales Corporation, 729 Seventh avenue.
Universal Film Manufacturing Company, 1600 Broadway.
Warner, A. & H. M., 729 Seventh avenue.
World Film Corporation, 126 West Forty-sixth street.

Interesting Educationals

Five Travel Subjects, Three Military, One Sport, One Topical, Two Industrial, Three Scientific and One Culinary Subject.

Reviewed by Margaret I. MacDonald.

"The Southern Highlands" (Pathe).

COVERING a half reel of film, "The Southern Highlands" is coupled with an animated cartoon. It allows us to glimpse at the people of the mountains of Tennessee and North Carolina and their primitive dwellings. An old woman carding, spinning and weaving is an interesting sight as an example of some of the primitive methods still in use in those districts. Attractive views of mountain streams followed by a tempting sample of the edible fish which they produce, and also views of a possum hunt with closeups of young possums form a part of this picture.

"Coast Resorts of Normandy" (Mutual-Gaumont).

"Mutual Tours Around the World No. 13" contains interesting scenes at the main coast resorts of Normandy. Among these is Honfleur and Etretat, showing the fishing fleet of the latter and the fisherfolk at work, men and women pulling side by side at the fishing nets. Scenes at Trouville, the most frequented of the coast resorts, and a rendezvous for yachtsmen, show the bathing beach and movable bathing houses and other scenes of interest.

"Winter in the Vosges Mountains" (Mutual-Gaumont).

One of the first views shown in connection with this subject is the French town of Gerardmer high in the mountains. Following this are scenes on the mountain streams, winter sports, including sledding, skiing and other attractive winter sights.

"San Diego, Cal." (Mutual-Gaumont).

Views of one of the most fascinating spots on the Pacific coast, San Diego, California, are shown in "See America First," No. 73. Among the most interesting of these are a bird's eye view of Fifth street, San Diego's main thoroughfare, Coronado Beach, the old Spanish lighthouse at Point Loma, the Sunset Cliffs, the Bennington Monument, the Hotel Del Coronado, the Temple of Peace, a Theosophist institution; the Raja Yaga College, Ramona's Marriage Place, the home of Schumann-Heink, Balboa Park, Pigeon's Tower, and portions of the Exposition grounds in which the building have been retained.

"Teheran, Persia" (Mutual-Gaumont).

Scenes in and about Teheran, the capital of Persia, will be found in "Mutual Tours Around the World, No. 13." Teheran, we are told by sub-title, is seventy miles south of the south shore of the Caspian sea; and in the film we are shown first one of the picturesque entrances of the city, then some of its narrow streets and the interesting types of humanity that inhabit them. In the Elburz mountains that lie between Teheran and the Caspian sea we are treated to quaint sights along the roads. An interesting scene is of a mountain village, where we see the travelers being made to show their passports. Other scenes of interest in Teheran is the Gate of Diamonds, an old mosque, a study of Persian types and the main market place. A group of dervishes or wandering beggars also claims attention.

"Scouts of the Sea and Air" (Gaumont-Mutual).

No. 5 of "Uncle Sam's Defenders" opens with a group of hangars on the Gulf of Mexico, followed by closeups of testing a hydroplane, which finally sails out over the water in preparation for its upward flight. A flight with the cameraman over Pensacola and a close view of the descent and return to its hangar of the hydroplane are among the thrilling scenes of the picture. Leaving the hydroplane question, our attention is next attracted to the destroyers, a fleet of which are seen headed for Vera Cruz, in company with the "mother" ship. The K-37, carrying four torpedoes, is used as an illustration of our submarines. We are shown the water ballast tanks being filled, the sealing of the ventilator

and conning tower, and the submarine under way moving at the rate of eleven miles an hour propelled by an electric motor. We are also shown the placing of a torpedo in the tube, the torpedo as it hurries on its way through the water after being shot from the tube, the mechanism of the air engines, the gyroscope which keeps the shell balanced, and various other things of interest about the manipulation of the submarine and its torpedos.

"Bull Dogs of the Deep" (Gaumont-Mutual).

"Uncle Sam's Defenders No. 6" is given over to explanations and illustrations concerning our battleships. One of the opening scenes of this number is in the machine shop of one of the big ships. Views of the superdreadnought New York in motion are impressive; and equally interesting are scenes on her decks, including instruction for target practice by semaphore and wigwagging. We see the jackies removing the protective paint from the shells for battle practice and the clearing of the decks for action, removing everything portable. Other ships which have partaken in these illustrations are the Texas and the San Francisco. Interesting views of the great fourteen-inch guns in action, target practice and hauling in the target, the gun pointers at work, the intricate range-taking machinery, the navigation bridge of the Texas, the rudder controlled by a steam hydraulic and electric and mine-laying gear and recovering a mine are shown. Another impressive sight is a group of 137 of our fighters assembled on Guantanamo Bay. The closing scene leaves the fleet at rest in the moonlight in the same bay.

"Guardians of the Deep" (Paramount-Brady).

In the first Paramount-Bray Pictograph will be found a comprehensive study of lighthouses, light vessels and the work attendant thereon. The scenes have to do with the guardians of 5,000 miles of coastline and are of exceptional interest.

"Skating a la Mode" (Paramount-Bray).

This subject contained in the first Paramount-Bray Pictograph shows first the skates of today and yesterday, one in comparison with the other. This is followed by exhibitions of fancy skating by Hala, Kosloff, Paul Wilson, Irving Brokaw, and Mrs. Brokaw. Some of these scenes were taken on the Waldorf-Astoria roof, and some on the Brokaw estate.

"Training Man Hunters" (Paramount-Bray).

An interesting treatise on the training of the bloodhound will be found in the first issue of the Paramount-Bray Pictographs. First we see them trained in groups and then individually. We learn also that the English pure breed hounds are the most intelligent workers.

"Decorative Butterflies."

"Reel Life No. 39" contains an interesting illustration of one of the latest uses made of the butterfly. We see them carefully placed on a grooved board and their wings held in place until set. Then they are pressed behind glass, and later used in decorating of fancy plaques, etc. Another use to which these pretty creatures are put is found in the florist's domain. Here they are deftly placed among the blooming plants and there they perch as lifelike as though they were about to fly away. A large case of decorative butterflies sells for as much as $75.

"Salt, the Cheap Necessity."

The modern method of extracting salt from the ocean is illustrated in "Reel Life No. 39." Thousands of gallons of sea water is corralled each year and put through a sun evaporation process which leaves the salt lying in huge heaps, like snowdrifts. These heaps of salt, so hard at the end of the evaporation process that it has to be cut with saws, are broken into pieces and taken to the factory, where the salt is put through a refining process, after which it is fit for our use.

"X-Rays in War Time" (Gaumont-Mutual).

In "Reel Life No. 39," a short but comprehensive illustration of the X-ray work on the French war front shows us how automobiles equipped with X-ray machines travel about from hospital to hospital, how the machine is unloaded and set up, the erecting of the radiologic table, the placing of the camera and other necessary devices, and the final turning on of the electric current from the automobile. A rather crude imitation of a radiogram, the picture furnished by the X-ray camera, is also projected on the screen in the form of a diagram.

"Radio Station at Arlington" (Universal).

Number 8 of the "Universal Screen Magazine" contains as its opening subject explanatory views of the government wireless plant at Arlington, N. J. We learn that the three towers of this plant, which is in constant communication with European nations, are 600 feet in height, that the insulated leg of each tower is set in concrete and buried 18 feet in the ground, and that each weighs several tons. Close views of tower and insulated leg are given, as well as the transfer switch for grounding antennae during electric storms. Other instructive views are of the operating board, the flashing of sparks, the rotary spark gap on a 100-kilowatt machine and a 5-kilowatt spark set and panel board.

"Newly Devised Safe Deposit Vault" (Universal).

The remarkable vault shown us in the "Universal Screen Magazine No. 8" was installed by the Guaranty Trust Company of New York at a cost of $200,000. Close-ups of the intricate mechanism through which entrance to the vault is gained. To those interested in machinery this subject will have a strong appeal.

"How to Make Pie Crust" (Universal).

The "Universal Screen Magazine No. 9" contains this subject in which Mrs. A. Louise Andrea demonstrates clearly how to make pie crust without having the usual soggy bottom. In this the housewife can learn just how much of each ingredient to use, how to properly mix the dough without touching it with the hands, how to cook the shell before placing the filling in it, and how to place the final touches which make the pie more tempting to the eye.

Ann Murdock with Mutual

MISS ANN MURDOCK is announced for a series of Empire-Mutual pictures. President John R. Freuler of the Mutual Film Corporation and the Empire All Star Corporation has closed a contract with Miss Murdock and this contract has been transferred to the Empire concern, the newly formed corporation for the presentation of Charles Frohman successes in motion pictures for Mutual distribution. Work on the first of the Empire's Murdock productions will begin in a few days at New York studios now being fitted up for the making of the Charles Frohman pictures.

Ann Murdock.

Miss Murdock is one of the best known of the younger American actresses. She made her first professional appearance on the speaking stage as Ardminter Nesbitt in "The Lion and the Mouse," scoring an important success at the Grand Opera House in Pittsburgh, Pa., in September, 1908.

Miss Murdock was born in New York on Nov. 10, 1900, and was educated at Darlington Seminary, Westchester, Pa. She is the daughter of John J. Coleman, a well known theatrical manager, and Teresa Deagle, a dramatic star of prominence in the United States and abroad.

After her success in "The Lion and the Mouse," Miss Murdock was called to New York to create the ingenue role of Margy North with Robert Edeson in "The Offenders," and later she appeared as Virginia with the same star in "The Call of the North," touring the country with Mr. Edeson in that production. Her latest appearance on the speaking stage was in "Please Help Emily," a Frohman production.

Miss Murdock's initial picture venture was "The Royal Family," a five-reel drama in which she had previously appeared successfully.

Other photoplays in which Miss Murdock has been starred are "Captain Jenks" and "Where Love Is."

JOSE OUT OF ASTRA.

Edward Jose has resigned from the board of directors of the Astra Film Corporation, and will sever his connection with that firm shortly.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

WARD, Fannie. Born in St. Louis, Mo. American parentage. Is just five feet tall and weighs twenty pounds to the foot. Has light auburn hair and blue eyes, fair complexion. Miss Ward made her stage debut in September, 1893, in a musical production and by her vivacity and shapeliness won attention to her small part. Later she went abroad and won a real success on the dramatic stage both in England and France, returning to this country as a star some years ago, compelling recognition by her fine work in "Mme. President" and "The Marriage of Kitty." This latter served to introduce her to the picture loving public in 1913 when she made her screen debut under the Lasky movement. Since then she has had some notable successes, including "The Cheat," "Tennessee's Pardner," "Sally Temple" and "Betty to the Rescue." Is fond of of swimming and motoring. Around the studio Miss Ward is noted for her trim ankles.

Fannie Ward

PANZER, Paul Wolfgang. Born in Wurzburg, Bavaria. French-German parentage. Is five feet, 10½ inches and weighs 178 pounds. Dark brown hair, brown eyes. Educated at the Universities at Wurzburg and Heidelberg, is a member of Moenania Student Corps, and an ex-lieutenant of artillery. Speaks six languages. Made his stage debut in 1899 and has played in musical productions and dramatic work. Was seen in many of the Daly musical productions. He went to the Vitagraph in 1905 and was first seen in "Stolen by Gypsies," directed by Ed. Porter. Was the first to play "Romeo and Juliet" (with Florence Lawrence) and was a splendid Launcelot to Florence Turner's Elaine. After five years with Vitagraph, he was a Pathe star for four years and played a year with Universal. He is now with Monmouth doing five reel features and serials.

Paul W. Panzer

EYTON, Bessie. Born in Santa Barbara, Calif. American parentage. Is five feet five, weighs 130 pounds and is red headed. Lest there be a disposition to evade the issue and call her a Titian blonde, Miss Eyton underscores the fact that her hair is red. She has blue eyes and the peaches and cream complexion that goes with really red hair. She made her picture debut with the Selig companu in 1910 in "A Diamond in the Rough," and has remained with that studio ever since. She had no previous stage experience. She has unusual ability as a swimmer. She is not a sideshow swimmer, but the real mermaid type as many of her pictures have proven. Two notable parts have been Helen Chester in "The Spoilers," and Virginia Carvel in "The Crisis." To list all of her successes would take a page, for she has played constantly from the one reel days, and always in leads. Her fad is "all outdoors," but it is a fad and not pretense.

Bessie Eyton

CAPRICE, JUNE. Born in Boston, Mass. Of English parentage. Is flat five feet tall and weighs 105 pounds. She has grey-green eyes, light brown hair and a fair complexion. Like many of the favorites, Miss Caprice has had no stage experience. More, she almost immediately jumped into film prominence, her first screen appearance having been made in the stellar role in "Caprice of the Mountains," a Fox film, July, 1915. Her director, John Adolphi, saw the possibilities of the novice, and her vivacity not only gave her a screen name, but the title to her first picture, which was originally known as "The Road to Nowhere." Since her debut she has appeared in numerous Fox features, but she has the unusual record for a screen player of having been seen only in stellar parts and never having played in a production of less than five reels. Many if not all of the stars date back to the three reel days. Miss Caprice is a "sixer."

June Caprice

DEAN, John Wooster ("Jack"). Born in Washington, D. C. American parentage. Is five feet, eleven inches and weighs 170 pounds. Dark complexion, dark brown hair and eyes. Made his stage debut in 1900 and has supported such well known stars as James A. Hearn, Mme. Modjeska, Bertha Galland, Willie Collier, Lawrence D'Orsay, Eleanor Robson and Fannie Ward. In August, 1915, he played in his first picture, "The Marriage of Kitty," with Fannie Ward for the Lasky company, and has remained with that company since supporting Fannie Ward in "For the Defense," "Each Pearl a Tear" and "The Gutter Magdalene." Some of his stage successes have been in "Sag Harbor," "Dorothy Vernon of Haddon Hall," "Audrey," "On the Quiet," "The Earl of Pawtucket" and "Madame President." He gives as his work and play "Motion Pictures," but he likes most outdoor amusement. Mr. Dean is husband as well as leading man to Miss Ward.

Jack Dean

REED, Vivian. Born in Chicago, American parentage. Five feet, four inches tall and weighs 125 pounds. Light complexion, golden hair and blue eyes. Is sometimes known as "The Calendar Girl" because she has so often posed for art photographers and artists. Made her stage debut in 1913 and after a year of musical comedy she went over to pictures, making her debut with the Selig company in 1914, since which time she has had the leads in many important three and five-reel pictures. Some of these have been "The Chief in the House," "The Old Man Who Tried to Grow Young," "The Social Deception," "At Piney Ridge," "The Temptation of Adam" and "The Return." Her stage work was largely with "The Wizard of Oz" company. She is a good swimmer, can ride like a cowgirl and is fond of all athletic sports, but the best fun of all, to her, is working in a big picture.

Vivian Reed

Victory for Chicago Local 110, I.A.T.S.E.

By James S. McQuade

The Chicago Federation of Labor Has Refused to Recognize Local 157, I. B. of E. W.

FOR several years past more or less friction has existed in Chicago between the members of the International Alliance of Theatrical Stage Employes and the Moving Picture Machine Operators, with whom they are affiliated, and the members of the International Brotherhood of Electrical Workers, who also desire to retain within their organization a body of moving picture operators. This friction reached its most dangerous point near the close of 1916, finding expression in deeds of violence against the lives of men and property.

The explosion of bombs was almost of nightly occurrence, while serious conflicts between the members of the rival organizations were frequent. So threatening against the peace and the good name of the city did these disturbances become, State's Attorney Maclay Hoyne began an inquiry into the struggle some time ago, with the object of grand jury action in case he secured sufficient evidence.

Desiring to ascertain, if possible, which of the rival organizations, or if each, was responsible for these outrages, The Moving Picture World, through its Chicago representative, investigated the history of the rival organizations from the time that friction between them was first manifested. This history is confined to the official reports of the proceedings of several annual conventions held by the American Federation of Labor, with which each of the organizations under discussion is affiliated.

On page 133 of the official report of the thirty-fourth annual convention of the American Federation of Labor, held at Philadelphia, in November, 1914, the following paragraphs appear under the heading "Electrical Workers—Theatrical Stage Employes":

With the introduction of moving pictures and their operation, a disputed claim of jurisdiction arose between the International Alliance of Theatrical Stage Employes and the International Brotherhood of Electrical Workers. Conferences were held at the headquarters of the American Federation of Labor, and on September 25, 1907, an agreement was reached, signed by the officers of the two organizations and recommended and approved by President Gompers. Since then the moving picture operations have been widely extended, and with them counter-claims by the two organizations have been made of violation of the terms of the agreement of September 25, 1907.

Additional conferences were held with a view of reaching some agreement, the last one in New York City on May 8, 1914, at which a new agreement was reached affirming the agreement of 1907, signed by the officers of the two organizations, in interest, and by Organizer Frayne, acting as substitute for President Gompers. However, the agreements were either not ratified or they are alleged not to have been observed. This is particularly so in the city of Chicago, where the officers of the Stage Employes charged that their members' places were not only taken, but other action employed involving a trespass of the agreements reached and the jurisdiction generally conceded. We have endeavored to bring about an understanding and an agreement for the future, but thus far nothing of a tangible character has been accomplished.

This matter should receive the attention of this convention in the effort to accomplish a working agreement so that the present unseemly course to the injury of both may be elimited. The agreements of 1907 and 1914 can be consulted by the committee to which this subject should be referred.

In the official report of the same convention (1914), on pages 400 and 401 there appear the following paragraphs under the same heading as before mentioned:

Your committee (the Grievance Committee of the A. F. of L.) finds that jurisdiction over moving picture operators was granted to the International Aliance of Theatrical Stage Employes, and such jurisdiction is here reaffirmed.

We find that the claim of jurisdiction over moving picture operators by the International Brotherhood of Electrical Workers is not well founded, and the same is denied.

We further recommend that the International Brotherhood of Electrical Workers refrain from organizing moving picture operators, and where it has organized moving picture operators they shall be turned over to the International Alliance of Theatrical Stage Employes.

A motion was made and seconded to adopt the report of the committee.

Delegate McNulty, Electrical Workers: Upon what grounds does the committee bring in the report?

Chairman O'Connell: The report is based upon decisions of the American Federation of Labor. They were conceded jurisdiction over moving picture operators.

Delegate McNulty: Where were these decisions rendered, and when? Where, in any convention or Executive Council meeting, was any such dcision ever made?

President Gompers: I know of none. But the answer would be inconsistent, however, did I not say that an agreement was reached, to which I was requested to be a party, and was, and that agreement was reaffirmed later. It was reported to the convention of the American Federation of Labor and approved by the convention.

Delegate McNulty: That is entirely correct; that is what I wanted to bring out. Now, Mr. Chairman, I am going to offer a substitute for the committee's report, because I realize that the committee had so much work to perform it was not in a position to get down to the cold facts in this case. There was no decision ever rendered by the American Federation of Labor or by its Executive Council in the premises.

I move, as a substitute, that this question be referred back to the Executive Council, they to thoroughly investigate the contention of both parties thereto, to ascertain which contending party is to blame for the abrogation of the past agreement between the two organizations; the Executive Council to render a decision as soon as possible, and not later than the next convention, which shall be binding upon both organizations. (Seconded.)

Secretary Golden (acting secretary of the A. F. of L., in place of Secretary Morrison, who could not attent): The report is based on the agreement contained in the Executive Council's report of September 25, 1907, signed by both parties and approved by President Gompers. The word "decision" is not used here in either report.

Delegate McNulty: If that substitute is agreeable to the International Association of Theatrical Stage Employes, I will not go into it; if it is not, I will discuss it.

Delegate Shay, Theatrical Stage Employes: The Theatrical Stage Employes are in favor of the report of the committee. They are not in favor of the substitute offered by Brother McNulty.

The question was discussed by Delegate McNulty, who stated that in 1906 the representatives of both organizations in the Minneapolis convention drew up an agreement, and at the next convention of the Theatrical Stage Employes they repudiated the agreement; that through the good offices of the American Federation of Labor and President Gompers a meeting was held on September 15, 1907, but the representatives of the Electrical Workers refused to go into a conference unless the Federation became a party in the agreement, as the Theatrical Stage Employes had abrogated the former agreement. He stated that every point was agreed upon except two, one of which was decided by President Gompers in favor of the Electrical Workers, and the other in favor of the Theatrical Stage Employes; but in the following convention of the American Federation of Labor the Theatrical Stage Employes repudiated that agreement.

Delegate McNulty referred to subsequent meetings held with the representatives of the Theatrical Stage Employes and the representatives of the American Federation of Labor.

Delegate Shay stated that he objected to the substitute offered by Delegate McNulty because it would bring about a state of affairs in the organization that would be deplorable; that it was a subterfuge to give the electrical Workers a year and help them destroy the organization he represented. He stated if it were adopted the organization he represented would be injured by it. Delegate Shay discussed at some length the work of the picture operators and other theatrical stage employes, over whom, he claimed, no other organization had jurisdiction. He referred especially to the improvement in wages, conditions and hours of the picture machine operators after they became affiliated with the Theatrical Stage Employes. He stated that the intention of the Electrical Workers was simply a raid on an organization that was getting better conditions for its men than those who were trying to procure them had ever been able to secure.

The substitute motion offered by Delegate McNulty was lost by a vote of 38 in the affirmative to 150 in the negative.

The motion to adopt the report of the committee was carried.

In the official report of the thirty-fifth annual convention of the A. F. of L., held at San Francisco, in November, 1915, the following appears, under the same heading as before:

Your committee (Grievance Committee of the A. F. of L.) finds that some misunderstanding has arisen during the year in connection with the decision rendered by the Philadelphia convention upon the controversy between these two organizations, and in order that there may be no further misunderstanding as to the intent of the decision that was rendered at the Philadelphia convention, your committee decides that the Theatrical Stage Employes' International Alliance has full jurisdiction over moving picture machine operators, and the International Brotherhood of Electrical Workers has jurisdiction over all electrical workers employed in the installation of new work and the repairing of old work on the outside and inside of theaters. The International Brotherhood of Electrical Workers shall, within six months after the adjournment of this convention, turn over to the Theatrical Stage Employes' International Alliance any local unions of moving picture machine operators or member of their organization holding position as moving picture operators; and, if the Theatrical Stage Employes' International Alliance has within its membership any members engaged as electrical workers, they shall turn over such members to the International Brotherhood of Electrical Workers within ninety days from the adjournment of this convention. This decision, however, is not to be construed to interfere in any way with the right of the members of the Theatrical Stage Employes' International Alliance to handle all electrical apparatus or appliances necessary to a theatrical production.

A motion was made and seconded to adopt the report of the committee.

Delegate McNulty, Electrical Workers, announced that it would be impossible for the International Brotherhood of Electrical Workers to comply with the decision within the time specified by the committee; that there was no power within that organization that could concede jurisdiction over any work to any other organization except a referendum vote of the membership, and to get that would require more than ninety days.

Chairman O'Connell stated that the committee had no objection to extending the time, but had specified ninety days, as that was the time usually given for organizations to take such action.

Delegate Shay, Theatrical Stage Employes, states that he would be willing to have the time extended if President McNulty of the Electrical Workers would give the assurance that there would be no further effort to do anything in violation of the report of the committee.

Delegate McNulty stated that he wished the time extended to six months, but without any qualifications such as suggested by Delegate Shay.

After a discussion by Delegate Miller (O.), Delegate Shay and Delegate Sweek the report of the committee was adopted as amended.

The report of the proceedings of the last convention held

by the A. F. of L. at Baltimore, in November, 1915, has not been printed at the time of writing; but from a reliable source the following information has been received regarding the further action of the A. F. of L. on the question at issue between the two rival organizations.

The grievance committee of the A. F. of L. had been notified by the International Alliance of Theatrical Stage Employes that the International Brotherhood of Electrical Workers had not complied with the finding of the committee at the last convention to turn over the moving picture operators in their organization to the I. A. T. S. E.

To this the committee replied that they had already rendered their decision, that it had been ratified and confirmed at the convention held in San Francisco in 1915, and that the decision had completed the action of the A. F. of L. in the matter, since a ratification made by the Federation always stands and is never revoked. The committee, therefore, advised that the rival organizations should do their utmost to settle the matter themselves, locally.

It is pertinent at this point to state that Chicago is now the only city in the territory including the United States and Canada in which the International Brotherhood of Electrical Workers is affiliated with moving picture operators. Chicago Local 157, of that organization, is the only one which has not complied with the decision of the A. F. of L., and it is responsible for the friction with the International which has resulted in bomb throwing and other outrages.

On January 17, this year, a letter of grievance was sent to the Building Trades Council of Chicago by the Chicago Federation of Labor drawing attention to the fact that certain sympathetic strikes had been called in the city since the convention of the A. F. of L. at Baltimore, in November, 1916, which had placed the I. A. T. S. E. and the moving picture machine operators affiliated with that organization in a serious position. The letter drew attention to the fact that Local 157, International Brotherhood of Electrical Workers, was calling strikes in moving picture theaters, unless its moving picture operators were employed in the theaters where the strikes were called.

The Chicago Federation of Labor declared that it refused to recognize the moving picture operators of Local 157, I. B. of E. W., in conformity with the ruling of the American Federation of Labor at various conventions.

On January 19, the following letter, signed by Simon O'Donnell, president, and J. J. Conroy, secretary of the Chicago Building Trades Council was sent to F. M. Nockels, secretary of the Chicago Federation of Labor: "Dear Sir and Brother: Regarding the attitude of the Chicago Building Trades Council in the moving picture operators' controversy, will state that the council took unanimous action instructing its affiliated trades to refrain in any way from interfering with, or embarrassing, Moving Picture Operators' Union No. 110 of this city."

Since this action was taken the great majority of the owners and managers of moving picture theaters in Chicago have recognized Local 110 as the rightful organization.

The members of Local 110, I. A. T. S. E. and M. P. M. O. desire to express their appreciation of the loyal support given them in the controversy by the Ascher Brothers, Jones, Linick & Schaefer, Alfred Hamburger, Lubliner & Trinz and other prominent exhibitors. They also take this opportunity to thank the Exhibitors' League of Chicago for its mutual co-operation, which has aided materially in bringing about better conditions.

JOE MILES GIVES OFFICE WARMING.

Joseph Miles has opened offices in the Candler Building, 220 West Forty-second street, where he will carry on a general film brokerage and commercial projection business, paying particular attention to the foreign markets.

But there is much more than the above to be said about the opening of Joe's offices, for on the afternoon and evening of Saturday, January 27, scores and scores of Joe's friends both in and out of the industry were his guests at a reception that formally heralded the beginning of business. The beautifully appointed suite of offices and the extremely modern projection room were alive Saturday with a happy throng of well wishers. The projection room was transformed for the occasion into a ballroom, and, judging by the animation of those who danced to the raggy strains furnished by the dusky orchestra, the projection room will never see a more happy picture, moving or still, than it did Saturday.

The projection room is one of the best appointed in the city. It is equipped with two machines and Minusa gold fibre screen. It is well ventilated and comfortable and was formerly occupied by the Vanascope Company. The offices are up-to-date in personnel and furnishings, and indications augur well for Joe's venture.

British Notes

T. P. O'CONNOR, the new president of the British Board of Film Censors, is an Irishman and it is unlikely that a more popular successor to the late G. N. Redford could have been found. Both before and since entering Parliament he has had a great name as an author and journalist and none the less as the founder of "T. P.'s Weekly." His association with the moving picture industry in Great Britain goes back to the formation of the Cinematograph Exhibitors' Association, he beng its first president, and to the first British moving picture trade exposition at Olympia. The one particular direction in which the film promises to make headway under Mr. O'Connor is in its application to education, for "T. P." is likewise at the head of some of the foremost educational movements in the country.

* * *

The Cines Company of Rome version of "Ivan the Terrible" has been withdrawn from the market in deference to the wishes of the Russian Embassy in London, which considers the production inappropriate at the moment. The subject was passed by the British Board of Film Censors as suitable for public exhibition in March of last year, and in fact has already been exhibited at some theaters.

* * *

The moving picture commission sitting under the auspices of the National Council of Public Morals to inquire into the allegations recently made respecting picture plays being incentives to juvenile crime opened in London on Monday, January 8. The Bishop of London, whose sweeping statements were the prime cause of the inquiry, was invited to give evidence, but declined, on the ground that he has only hearsay knowledge, which has no value.

* * *

The Windsor Film Co. announces a photo-dramatic version of the song "Ora Pro Nobis."

* * *

The new year conference of educational associations discussed at the London University during the early part of the week had for its leading topic, "The Control and Direction of Cinemas." A Liverpool speaker pointed out that of the local authorities exercising special control of cinemas, Liverpool and Middlesbrough were examples. Here programs of films have to be passed by the police before exhibited. Liverpool requires synopses of the films and also takes care that no children shall view pictures at a distance of less than fifteen feet. Carlisle makes this compulsory for all patrons. The speaker claimed the assurance of the new president of the British Board of Film Censors, T. P. O'Connor, of a higher standard of moving pictures in the future and appended the following suggestions: The careful study by educationalists of local licensing laws; periodical visits to cinema exhibitions to see that these regulations are maintained; and, when a film is objectionable, to ask the manager of the theater to withdraw it and if he refuses the licensing authority should be informed. A lengthy discussion upon moving pictures and their influences, pro and con, followed, most of the speakers being markedly in favor of the educational development of the film. A few of the observations made were: That there might be free picture theaters as well as free libraries; that education authorities might arrange free exhibitions of films of geographical and historical interest and dealing with some of the best romances; that every state school should have its cinematograph.

* * *

Not the least interesting aspect of the conference was the pronunciation of the terminology of the industry. A professor of literature at one of our universities, Prof. Gilbert Murray, pronounced the word cinema as syneema. Others favored the hard initial consonant and spoke of it as kinemaa with a drawl on the last syllable that would be popular in America. Government authorities invariably use the word cinematograph in reference to moving pictures, though most etymologists are agreed that its Greek orign makes certain that the first letter is a hard k and the fourth a long e.

* * *

The next official war film to be released in Engand late in January deals with the British land dreadnoughts, popularly known as "tanks," and their activities in the recent push near Beaucourt. The length is five reels.

J. B. SUTCLIFFE.

Oregon Has Its Exchange-Exhibitor Question

By Abraham Nelson

Portland Correspondent Outlines Some of the Handicaps Under Which Exhibitors in His Town Do Business

THE facts for this discourse are culled from the moving picture situation in Portland, Oregon, a city claiming 270,000 population, supporting about thirty-five photoplay theaters, six of which are first run houses seating from 1,000 to 2,200 people. Six more are smaller houses in the downtown district and the remainder are out in the suburbs. The regular program exchanges, Pathe, General, Mutual, Universal and International have offices in the Rose City. Other film distributing concerns attempt to market their product from Seattle, over two hundred miles away, relying on traveling representatives to do their business for them.

Portland has recently been favored with an unprecedented business impetus. Shipbuilding and manufacturing are flourishing. The banks are full of money as they have never been before. But the picture theater men are complaining of poor business and exchanges are doing the same. The reason is undoubtedly the lack of co-operation between the two.

A visit to representative theater men discloses a prevailing sentiment that exchanges are against the exhibitor and not with him; that they are after his money and not after his business. Whether or not this sentiment among the exhibitors is founded on actualities in dealing with any indvidual exchange, the conscience of the exchange can best say.

Exhibitors are required to pay for their films in advance or have their shows C. O. D.'d to them. A man has always paid his film rentals promptly; he has sent his money in advance as required. Then one week the exchange ledger 200 miles away shows that no advance payment has been made. The fact that the exchange bookkeeper might have failed to make the entry evidently doesn't matter. The next show is shipped C. O. D. This was the case of John Adams, owner of the East Side Broadway. Is honesty at a premium in the film game?

"You will be required to put up $90 as a deposit before we will supply you with service," is the substance of a communication from an out-of-town exchange to a Portland exhibitor in response to an inquiry concerning its product. It was a good brand of films, all right; perhaps that was why the exchange assumed a take-it-or-leave-it attitude. Suppose the two hundred theaters in the state were each required to deposit $90 before they could get that brand of film service. The exchange would have $18,000 of the other fellow's money to do business with. All this is just getting the exhibitor's money; it is not getting his business.

"One reason why exchanges are so exacting of their customers," said one exhibitor who didn't want his name mentioned for business reasons, "is perhaps that exchanges very often do not trust their own representatives." The reason sounds logical. Managers change with the seasons and roadmen change with the moon; "representatives direct from New York City" expound film merits, quote prices and take the night train back—to New York City.

Exhibitors state that exchanges make every effort to get their names on the contracts. If there are complaints afterward, exchanges stay away until the exhibitors cancel. Then they go back and try to sell the exhibitors again. There are exceptions, of course. Those exceptions are the men who are permanent in the territory. There are men working out of Portland who make it their personal policy to assist the exhibitor.

Feature film agencies and regular releasing concerns who handle the "big stuff" have got the idea of late that they can establish headquarters in Seattle and from there dictate what the theaters in Portland, 200 miles south, shall pay for service. Similar situations undoubtedly exist in cities similarly located. It leaves the exhibitor to worry about express charges, train delays and censorship difficulties. Of course the exhibitor can either take the service or leave it. Somebody nearly always takes it because it is the best he can do at the moment. The exchange gets his money, but not his business because the exhibitor has it all planned to cancel tomorrow or as soon as some miscast star in the service suffers a temporary eclipse.

"The idea of distributing concerns attempting to centralize their headquarters in any one city in the Pacific Northwest and then dictate terms and conditions to first run exhibitors in a city the size of Portland is all wrong if the exchanges intend to co-operate with the exhibitors," said Charles E. Couche, publicity man for two of Portland's largest theaters. "All publicity matter we get with some of the best feature programs is such as some thoughtful shipping clerk throws into the can of film. If we want additional publicity, we must send to Seattle and it takes four days to get a reply. There is very little co-operation. The condition hurts the product as well as the theater."

Those exchanges that maintain offices in Portland and the free lance feature men who are established here have a minimum of misunderstandings with their customers in the city. They are on the ground, they meet the exhibitors every day and their service is personal service. It is unfortunate that they cannot supply all the demand.

"Exhibitors feel they must be on their guard in dealing with exchanges," said W. M. Rogers, of James' Broadway. "Anybody in the business knows the right feeling between exhibitors and exchanges does not exist."

Can any industry have a healthy growth where the sentiment of producer against consumer prevails? Mercantile concerns have not flourished upon that principle. On the other hand, co-operation has built big business that is still growing. Co-operation in the moving picture industry will do away with the sentiment of exchange versus exhibitor.

Exhibitors in all localities are organizing. Once organized they will shun the exchanges that operate on the take-it-or-leave-it plan. What a pity that exhibitors' organizations must put their powers to use for purposes such as these when bigger and nobler things are before them!

Williamson Brothers to Make Films

Announce an Around-the-World Campaign in Marketing of Their Productions.

THE Williamson brothers, submarine photographic specialists, announce their intention to launch their own motion picture producing organization, which will include marketing arrangements as well. As a preliminary to this step they have appointed three foreign reresentatives, one of whom, Russell E. Shanahan, who will take under his jurisdiction England and Europe, is now in London. Stephen T. King has sailed for South America, where he will handle productions and arrange business affiliations throughout the Latin-American countries. Stanley H. Twist will within a fortnight start on a round-the-world trip, visiting East and South Africa, India, Burmah, Ceylon, Straits Settlements, Java, Sumatra, Siam, the Orient, the Philippines, Australasia and Hawaii.

"In making this somewhat radical departure from the established custom of marketing features we have a two-fold object in mind," said George Williamson, secretary of the Submarine Film Corporation and active business head of the Williamson brothers' interests. "First, we believe that the cumulative publicity effect and advertising value which will be derived from the simultaneous presentation of a big master picture in twenty-five or thirty of the world's largest cities will have a decided financial advantage for every one concerned. Where our special representatives make arrangements for the outright sale of a picture in foreign countries, the buyer will have the opportunity of timing his first presentation so as to reap the benefits of this plan.

"Secondly, we intend to jump right over the group of middlemen, commission brokers, and buyers' agents, who add no value to the picture and create nothing in connection with it, and do our business direct with the ultimate buyers in the various countries, thus saving for them big items of time and expense.

"In the United States when we are ready to put our new productions on the market, which will not be for some little time to come, we intend to open the pictures simultaneously in several of the leading cities, this being in keepng with our larger plan."

CHANGE IN MUTUAL FORCES.

W. H. Rippard, formerly manager of the Wilkes-Barre branch of the Mutual Film Corporation, has been appointed assistant manager of the Philadelphia office. Mr. Rippard is succeeded by Bert King as manager of the Wilkes-Barre Mutual Exchange.

Big Linder Comedy Campaign

More Than One Hundred Thousand Dollars Appropriated for Advertising—E. R. Pearson Is Manager.

AT A meeting called by George Kleine last week in Chicago, he notified each Kleine-Edison-Selig-Essanay branch manager, that $100,000 had been appropriated to conduct a national advertising campaign in behalf of Essanay-Max Linder comedies. This $100,000 will be supplemented, Mr. Kleine said, by $25,000 to be expended with trade papers. A considerable sum is also appropriated, he said, for novelty and specialty advertising.

At this meeting there were fifty-five branch managers and salesmen in attendance. In addition to twenty-four Kleine-Edison-Selig-Essanay branch office managers, there were thirty-one salesmen, especially employed by Essanay Film Manufacturing Company to sell the Essanay-Max Linder comedies during the next twelve months.

E. R. Pearson.

These salesmen had been drawn from all parts of the country, and were selected because of their especial adaptability, wide acquaintance with exhibitors and past records as business-getters. They will co-operate with Kleine-Edison-Selig-Essanay branch office salesmen, but will be under the direct supervision of E. R. Pearson, whom George K. Spoor, president of Essanay, has employed as a general supervisor in connection with this campaign.

The $100,000 appropriation for newspaper advertising will be expended by the Kleine-Edison-Selig-Essanay branch managers, under direction of the K-E-S-E advertising department. The trade paper advertising will be placed through the same channels as the Kleine-Edison-Selig-Essanay advertising is handled at present. The novelty and special advertising will be looked after chiefly by the Essanay Film Manufacturing Company through Mr. Pearson.

The major portion of this large advertising fund will be expended, it is thought, within the next ninety days. Whatever results are obtained during that period will serve as a guidance for further appropriations. As the Kleine-Edison-Selig-Essanay branch offices cover the United States effectively, a large number of newspapers will be the beneficiaries of this $100,000 appropriation.

Mr. Pearson has for years been coming in daily contact with the exhibitor and his problems, having been branch manager about five years in Omaha for the General Film Company, Pathe and World, respectively, prior to opening and managing the V-L-S-E Inc., branches at St. Louis, Denver and Kansas City, hence, as manager of sales for the Max Linder comedies, he is making use of that experience in evolving a plan of distribution and advertising that will be of the greatest good to the exhibitor.

SHOWING OF LINDER COMEDY AT NEW YORK ROOF.

Max Linder, the famous European screen comedian, will make his first appearance in a "Made in America" production when the Essanay-Linder farce, "Max Comes Across," is shown to the reviewers and the trade at the New York Roof, Tuesday morning, February 6th, at 11 o'clock. "Max Comes Across" is the first comedy made by Monsieur Linder since the comedian was wounded in the trenches "Somewhere in France," while serving in the French army, and its action is based on some of the humorous happenings aboard the steamship Espagne, during Linder's voyage to America to fill his contract with the Essanay Company.

The film is the initial number in a series of twelve Essanay-Linder comics to be released through the Kleine-Edison-Selig-Essanay Service.

Mary Garden Signs with Goldwyn

Famous Grand Opera Star Added to Roster of New Producing Company.

MARY GARDEN, international opera star, has signed a contract with Goldwyn Pictures Corporation to become a screen star. Miss Garden has been regarded by all screen producers as the biggest woman star holding out against the screen, and her remarkably successful career with the Metropolitan Opera in New York, the Hammerstein operas ventures in New York and Philadelphia, and with the Boston and Chicago opera companies amply sustains their belief. In a critical sense she is ranked as one of the greatest dramatic artists America has ever contributed to grand opera.

Mary Garden.

Miss Garden's contract with Goldwyn Pictures Corporation calls for a series of motion pictures the titles or themes of which are not yet announced.

Miss Garden will sail soon for Paris to arrange for the designing and making of her costumes for her first screen productions.

Announcement of Miss Garden's contract with Goldwyn at once gave rise to speculation on the part of metropolitan editors and critics. Both the New York Herald and the Tribune ventured the prediction that her first Goldwyn picture would be nothing less than Strauss' sensational "Salome," in which she achieved tremendous operatic success.

Goldwyn Starts Production

First Mae Marsh Picture Begun at Fort Lee—Maxine Elliott Starts Feb. 15.

SIX weeks after its incorporation and organization, Goldwyn Pictures Corporation has begun the work of actual production in its Fort Lee studios. The first company reported for work on Monday morning, January 29th, to Director Ralph W. Ince, who was selected by the Goldwyn officers to direct the first Mae Marsh picture of the new and quickly-expanding firm of producers.

Miss Marsh, fully recovered from her recent cold and indisposition, reported at the studio early, almost hidden in furs. She was accompanied by her sister, Marguerite Marsh, who is to play the sister role opposite Mae Marsh; Mother Marsh and at least two smaller Marsh descendants. Vernon Steele, a handsome young actor who has been chosen as Miss Marsh's leading man, is expected to win quick popularity on the screen.

Director Ince brought with him to the Goldwyn organization his assistant director, James Dent. George Hill is the cameraman for this production; W. K. Hedwig is laboratory manager, and Herbert M. Messmore, the technical director. Goldwyn has organized and installed its own managerial staff in the Solax studio.

Maxine Elliott will begin her career as a Goldwyn screen star when she faces the camera on February 15th. Announcement is made that Miss Elliott will be directed for her debut on the screen by Allan Dwan, whose achievements in an artistic sense have made him one of the dependable factors in screen direction.

Miss Elliott's first screen play will be the work of Louis K. Anspacher, author of "The Unchastened Woman," one of last season's dramatic successes in New York. The theme or character of Miss Elliott's first picture is not revealed.

RIALTO BOOKS "SKINNER'S DRESS SUIT."

S. L. Rothapfel, manager of the Rialto, New York, has booked the Essanay subject, "Skinner's Dress Suit," for a week's run beginning February 18. This is the first public showing to be given this subject, of which an extended review will be found on another page of this issue.

Billy the Exhibitor

By E. T. Keyser

Change the Program as Often as Your Local Conditions Warrant and Don't Follow the Fellow's Lead Blindly

"THAT was some slam that a manufacturer handed the guessing habit in the last issue of 'The World,' observed Billy, as he threw one leg over his chair arm and a cigarette butt at the cat. "But if he fancies that 'guessing' is an indoor sport confined solely to the perpetrator of pictures, he has another guess coming, himself."

"How and which?" I asked. "Please amplify your accusations."

"Here's your amplification," said Billy. "The finest little guesser in the game today is the exhibitor. With him, it has passed from the amusement stage and has become a disease and you can go right out now with a lawn mower and cut the grass over the graves of the business chances of those fellows who guessed wrong."

"Evidently you do not believe in taking a chance," I said.

"I'll take a chance all right enough," said Billy, "when it comes to a game of draw, I'm willing to try and guess from the way my opponent handles his face and fingers whether he is holding a couple of deuces or something really negotiable, but in business hours I prefer to figure out the answer so far as considerable energy and a little common sense will allow me."

"But the funny thing about it is that, after I've figured out something according to my own local conditions and find that it works, along comes some one, very differently situated, who 'guesses' that I've solved the problem also."

"Like finishing the remaining bottle of Nerve Cure to get rid of one's corns?" I suggested.

"Exactly," said Billy. "Here's an example: My program changes three times per week because I discovered that I have not enough 'every nighters' among my trade to warrant the expense of daily changes and the loss of the advertising effect of the good word passed along by the man who had seen a picture to those who had missed it.

"Brother, who happened in last night, slips it to the rest the family at breakfast that he saw something mighty good on the screen and that afternoon those who lost the treat hotfoot it to the matinee. What good would the glad tidings have done me if the film had been in the can and shooting exchangeward by that time?"

"How did you find out that your people were not in the habit of coming about every night?" I asked.

"Simplest thing in the world," Billy replied. "I arranged, way in advance, for an educational matinee and evening and then had two weeks' tickets printed with coupons. Each day's tickets were numbered consecutively, commencing with Monday as number one. Each coupon was a notice that six would be accepted as a complimentary admission to the educational show, which we wanted our regular patrons to view and then advise us if they desired an educational evening of that character once a fortnight.

"Anybody could attend at regular admission prices, but the free admission flattered many; we got a line on the popularity of the educational and also on how large a percentage of our patrons came regularly. The numbered coupons made that part of the investigation easy."

"And you found?" I asked.

"That the people who turned in sets of coupons in straight numerical order were mighty few and that those who cashed in on six coupons in twelve exhibiting days were not enough to warrant cleaning the screen every night.

"And how did they vote on the educational?"

"They voted for it and enough of the free matinee audience passed around the good word to influence a choice collection of paid admissions for the night show. We got a line on our trade, established a fortnightly educational entertainment and made our audience feel that they had a voice in the management, all at the expense of a little extra planning and printing.

"But the joke of it was that another exhibitor in a business section of the next town saw how my plan was working and shifted to three changes per week also. It was some time before he woke up to the fact that his trade for matinees was composed of those who came about five times per week and did not crave encores. Now come outside and look at that lobby display that I've put in to dazzle the passers-by and inoculate 'em with a desire to see just how much of heartbreaking that bunch of beauties can accomplish when they unwind themselves on the screen."

"It looks like a thousand dollars," I admitted.

"And cost considerably less," chortled Billy. "But, whatever it cost is coming back in good shape over the ticket counter. The people who built it loosened up the other day in 'The World' and showed what the actual goods looked like, instead of leaving it to the exhibitor's imagination, or trusting that he would dig it up from a catalog. What gets me, as an exhibitor, is why, in these days when the picture makers are spreading themselves in art work publicity, the accessory manufacturers do not come out with some color stuff for the benefit of us theater owners who have more than a mild curiosity as to the actual appearance of their wares?"

J. VAN CORTLAND, BLIND, IN PICTURES.

Probably the only blind man now acting in motion pictures is J. Van Cortland, who is playing in "The Great Secret," Metro's new big serial. Mr. Van Cortland is an actor of culture and experience, and up to a little over a year ago was rarely out of an engagement. Then came his sad affliction. He had been working for the Essanay company in Chicago and one night, while leaving the studio, he was held up by thugs and robbed. Finding that all he had was $4, the robbers blackjacked and beat him so severely that his eyesight was permanently affected.

Mr. Van Cortland is a native of Rotterdam, Holland, and came to this country twenty-three years ago. Something over ten years ago he went on the stage, steadily playing in stock companies up to two years ago, when he went in for motion pictures. His last engagement on the spoken stage was with the Butterfield Players in Washington, D. C., in "If I Were King."

The Actors Fund of America have volunteered to take care of Mr. Van Cortland; it obtains employment for him when it can and makes him an allowance when he is not working. He steadfastly refuses to go to an institution, for he is devoted to stage work. It was this earnestness for employment, added to his culture and stage experience, that appealed to Director Christy Cabanne, who used him in "The Great Secret."

ALMA RUEBEN, TRIANGLE FAVORITE.

A student in the convent of the Sacred Heart, San Francisco, until a little more than a year ago, Alma Rueben, the Triangle favorite, is one of the few motion picture actresses who has never played a less prominent part than that of a leading woman.

She was discovered by a Vitagraph director and persuaded to become a screen performer. After her parents' consent had been won by considerable argument, her first role was in support of a Vitagraph star. She shortly afterwards joined the Triangle-Fine Arts forces as leading woman. Miss Rueben was born in 1897 in San Francisco. Her latest success was with Douglas Fairbanks in "The Americano." Her next part will probably be with Wilfred Lucas in "Orpheus," the picturization of Samuel Hopkins Adams' story. Miss Rueben is a pronounced brunette and has been pronounced by artists to have a perfect profile.

SCREENS ON THE DOT.

A record in screen shipment and delivery was surely made week before last as reported by President Genter, of the J. H. Genter Co., Inc., of Newburgh, N. Y. They received an order over the phone from Mr. Edwards, of the Picture Theatre Equipment Company in New York at five p. m. on Friday for a 10-foot by 13-foot screen for the U. S. S. "Texas" lying at the Brooklyn Navy Yard. Instructions were that screen must be at its destination on Saturday morning. It took the Genter Company just eighteen minutes to cut out and pack the screen and deliver it in the express office in Newburgh.

A milestone in moving picture progress will be marked by the Tenth Anniversary Number of The Moving Picture World. No such advertising proposition has ever before been offered the trade. Dated March 10th, advertising forms close February 23.

Mary Pickford to go to Los Angeles

Player Temporarily to Forsake the East in Order to Secure Change in Backgrounds.

IT is announced by the Artcraft Pictures Corporation that immediately following the completion of Mary Pickford's latest picture, "A Poor Little Rich Girl," now being produced at Fort Lee, Miss Pickford will temporarily forsake her eastern studios and take up the production of several new Artcraft releases on the West Coast.

A big studio has been taken over for her in Los Angeles. From present indications Miss Pickford's work in connection with "A Poor Little Rich Girl" will be completed in time to allow her to leave New York Wednesday, February 7.

It is understood Miss Pickford will appear in several subjects during her stay in California, among these being "Rebecca of Sunnybrook Farm," the well-known Kate Douglas Wiggin story and play, which was recently secured for her by the Artcraft Pictures Corporation.

Mary Pickford's trip to California makes it possible for her to appear in subjects presenting entirely different locales from those in which she has already starred for Artcraft Pictures. On her transcontinental trip Miss Pickford will be accompanied by her mother, Mrs. Charlotte Pickford, and her personal representative, Edward Hemmer.

General Film Cuts Out Release Dates

President Hampton Announces Details of New Policy, Which Has Been in Effect Since January 1.

THE producers of General Film Company have concluded to cease advertising release dates, announces President Benjamin B. Hampton. The first of the year the program idea was abandoned and each subject is now handled on an individual basis. Since the operation of this policy began conditions have altered materially. Each producer is now justified to put back of his product all the ability of which he is capable. His product has an opportunity to sell for its individual worth and therefore it can earn for him as much money as possible.

The result is that extreme care is given to the development of each subject. This has affected the matter of releases, in that the producers are reluctant to release their new subjects until each is properly and completely prepared. Consequently the company announces it feels it inadvisable to advertise the dates on which subjects are to be released.

The full service—of twenty-five to thirty reels of assorted subjects—are being released each week, and no change in this practice is contemplated. Customers will be advised, as usual, of subjects, description, etc., the only change in methods being the discontinuance of public advertising of release dates.

LILLIAN WALKER HAS NOT RENEWED VITAGRAPH CONTRACT.

Out of the cloud of rumors and counter rumors surrounding the future relations of Lillian Walker and the Vitagraph Company, there remains the one real fact, for which Miss Walker is herself authority—that the star has not renewed her contract with the producers. Miss Walker states that she has not signed a new contract with Vitagraph and that she is merely appearing in Vitagraph two-reel pictures temporarily at the personal request of Benjamin B. Hampton. In the meanwhile, Miss Walker is completing negotiations with another producer and the signing of a long-term contract with the new company will be announced shortly.

"The fact that so many conflicting stories have recently appeared in print concerning myself leads me to make this statement concerning my own activities," declares Miss Walker, "as it seems only just that the facts be known and no further misunderstandings be fostered by the erroneous reports that have been circulated. Until I have completed my negotiations with the new company, I am not at liberty to disclose its name—I can only say that my present relations with Vitagraph, though happy, are temporary."

CHARLOTTE WALKER IN THANHOUSER PICTURE.

Charlotte Walker, who has just been announced as star in a new Broadway play written by her husband, Eugene Walter, is featured in the Thanhouser drama, "Mary Lawson's Secret." This play, written by Lloyd Lonergan and directed by John B. O'Brien, is to be released as a Thanhouser-Pathe Gold Rooster Play in April. It is interesting to know that Mr. Walter was a visitor at the Thanhouser studio when some of the scenes were being taken and volunteered to be an "extra."

GOLDWYN PICTURES CORPORATION ADVISORY BOARD.

Seemingly there is considerable point to the Indianapolis Star's observation that the Goldwyn Pictures alliance is "a film company with brains." Here you see the literary advisory board of Goldwyn, photographed in the offices of the organization.

The Goldwyn Advisory Board.

Reading from left to right, those in the picture are: Seated: Edith Ellis, author of "Mary Jane's Pa" and other plays; Roi Cooper Megrue, author of "It Pays to Advertise," "Under Cover," "Under Fire," "Potash and Perlmutter in Wall Street," and other plays; Ralph W. Ince, the noted director; Edgar Selwyn, first vice president of Goldwyn, author, producer and actor; Robert W. Chambers, America's most famous novelist, who has just signed with Goldwyn; Irvin S. Cobb, novelist and son of Kentucky; Margaret Mayo, author of "Polly of the Circus," "Baby Mine," "Twin Beds," and other plays, chief literary adviser and in full charge of scenarios.

Standing: Left to right: Crosby Gaige, treasurer of Goldwyn; Samuel Goldfish, president of Goldwyn Pictures Corporation and chairman of the Advisory Board, and Arthur Hopkins, second vice president and one of the chiefs in charge of production.

GRIFFITH A BUSY MAN.

D. W. Griffith's activities have been particularly varied during the past week. On Thursday, January 25, at Washington, D. C., he delivered an address to the members of the National Art League of America. The following day he was the guest of honor at a dinner given by the Hon. Champ Clark. From the Capital Mr. Griffith went to Richmond, Va., in response to an invitation to speak to the Richmond division of the Daughters of the Confederacy. And, on Tuesday of this week, he was the guest of the Norfolk, Va., Chamber of Commerce. Mr. Griffith's present visit to Richmond and Norfolk, his first since his boyhood, was welcomed by the newspapers of both cities as the occasion for lengthy interviews. "Intolerance" is appearing in Richmond this week.

BETTY HOWE RECOVERING FROM APPENDICITIS.

Betty Howe, International star, who had prominent parts in several of the episodes of "Beatrice Fairfax," has just been discharged from a hospital in Brooklyn, where she underwent a serious operation for appendicitis. Miss Howe was in a critical condition for several weeks, but she is now in her normal health again, and expects to appear shortly in a new picture for the International.

NEW PUBLICITY MAN FOR ROCHESTER'S STRAND.

L. B. Skeffington is the new publicity manager for the Strand theater of Rochester, New York. Mr. Skeffington is giving Rochester a shower of ideas. One of his newest is a movement to get a half-holiday in the public schools so that all of the children might see "Silas Marner," the Mutual classic under this name, presented at the Strand. This picture has played several return engagements at the Strand at the request of teachers and educators.

Paterson, N. J., Has Too Many Shows

By Hanford C. Judson

Showmanship Is Not Lacking, But the Keenest Kinds of Competition, With Too Many Reels to the Program, Is Hurting the Business

IN competition the rub is in the sticktoitiveness of the other man. "The man down the street is losing money and I am losing. If he would only get out, I would have a pretty good thing. We can't get together, because then neither of us would be satisfied." One hears talk like this in Paterson, N. J., especially in one section of the city, where, no matter in what direction he might move, one would move into some show or other. And yet, hidden away in a little-used block, around the corner and off the main thoroughfare, is the biggest and most attractive picture theater in the city, sanely independent, giving the show that it thinks right for the right price and to prosperous-looking and well-filled houses.

The theater that seems to be above the competition is the Regent. It seats 2,500 persons and is run by C. L. Dooley, who says that before the Regent was opened there was a large clientele who preferred to go to New York for their picture shows but who come regularly now. Its regular show is about eight or nine reels and the night we were there the program consisted of Pathe Daily News with a topical, a Christie comedy and "Panthea." The admission is ten cents in the afternoon and fifteen at night.

Mr. Dooley choses his features carefully. He finds plenty of good film; but says that there has been some very weak stuff in the drama features of late and he attributes it to the scenario departments. He says it is one of the reasons why so many rival companies have started and that program companies will have to realize that their men do too much writing. The greatest stars without a good story will fail, and he mentioned two stars whose popularity in Paterson has depreciated, one 50 per cent. and the other at least 25 per cent. through weak productions lately released.

Along Main, near Market street, there are seven shows, four of them grouped together; and including the Regent and the Majestic, a vaudeville house with occasional films, there are eleven in proximity and thirteen in the city. Thirteen shows, not to mention theaters of another kind, in a city of few over a hundred thousand population, mean that someone is unlucky. Paterson—known all over the world—is so brimming over with prosperity that it fairly smiles. Wages and unionism go together and both are strong here. Prices are high, but admissions to theaters remain the same and competition has made reels multiply.

"This is a good picture town," said W. A. Daly, one of the Main street exhibitors. "The people are here and they have the money." He said he was doing well, but that he was tired and had lost his enthusiasm. It was after four in the afternoon and his house was hardly half filled. I had just been across the street to the Majestic, a vaudeville house, and had seen every last seat occupied.

"The reason is," said Mr. Daly, "the picture business is a slide-in and slide-out proposition at five cents. Some people have boosted it up till it thinks it is a dress affair, but that condition won't endure. This double-feature business has killed the goose that laid the golden egg. What is more, to meet this demand they have made pictures that have divided the family. In the early days they all came together. Now the children slip in without the knowledge of their parents, the mothers come to the shows that appeal to them, and the fathers want only films like (he named certain much-discussed pictures). I think there is a modicum of truth in this—the feminine discussion has come up in the last ten years and has given a divided interest. Film's mirror the great questions, while vaudeville remains in the simple, broad appeal of mere entertainment."

Mr. Daly took a crack at the "percentage basis" men. "I ask them," he said, "how much they have paid for their state rights. They tell me, perhaps, six thousand dollars. I tell them that my theater investment is forty thousand. And they ask me to give them 60 per cent. of the net while I have to pay fifty-fifty of the advertising expenses." He also said that the exhibitors ought to get the Federal Government to pass a law compelling the exchanges that demand an advance-deposit to run their business under the banking laws.

Across the street from Mr. Daly's is the Royal, owned and managed by Henry Fleigh. It is a five-cent house with 400 seats, and is, to speak plainly, rather unattractive. Mr. Fleigh says business is bad and that the exhibitors are themselves responsible. "There is fuel for organization here, but no fire burning. Every exhibitor in Paterson," he said, "will recognize it as true that they have fallen short of common sense and good business judgment in their failure to realize that their competitors' problems and their own are identical. They try to cut each other's throats and are too narrowly selfish to see what ought to be done." Then he added: "There is no place on earth where the charity appeals for churches, schools, Y. M. C. A.'s and the like are more numerous than here."

There are three picture theaters and one vaudeville house under the direction of one company of which Max Gold is the head. The three picture theaters are the Garden on Market street, the Lyric and the Strand. The Garden is a bright, new and pleasant house under the direction of David Mark. It seats 1,500 and shows ten to twelve reels for ten and fifteen cents. Normally it changes three times a week, running each feature two days; but Pickford has a whole week run and "The Witching Hour" was kept four days. Short reels are changed every day. The theater was opened on November 6, 1916.

The Strand, on Main street, is a five and ten cent house and under the direction of J. Margolis. It has 750 seats.

The Lyric, under the management of J. Merker, is a 550-seat house. It is also on Main street. Six reels are shown with a daily change at five and ten cents. The projection seemed to be particularly good as we looked in.

The Adam Brothers own two houses, one on Market street, the Paterson Show, and a big house on Main street, the United States Photoplay. The smaller of the two theaters seats 500 and charges five and ten cents, showing six and seven reels, three changes a week.

The U. S. Photoplay is a 2,000-seat house charging ten and fifteen cents for nine and ten reels. Superfeatures are shown at a higher rate—twenty-five and fifty cents. Mr. Adam told me that business was fair at both of these houses.

Another interesting picture theater on Main street is the Washington Show, owned and conducted by Peter Jensen, who talks entertainingly about the business. He says the showing of double features has tired the average patron. His people want railroad stories, westerns, business life stories. They like variety and are not averse to instructive films. They do not seem to care much for vampire or three cornered sex dramas.

The Star theater is way up on the hill, where one sees few stores and many dwellings. It is strictly a neighborhood house, has 641 seats and is managed by Charles Bostow. The charge is five cents afternoon and evening, except on special days when ten cents is asked. It sometimes happens that, with a program changed every day, a ten-cent show may be at the theater every day in the week. The best films are shown, including new Chaplins.

On the other side of the city, on Clay street, in the midst of the big factories, but where there are many dwellings, is the Colonial, a 400-seat house, charging five cents for seven or eight reels. It is managed by M. Grummy.

INDIANA EXCHANGE MANAGERS ORGANIZE.

All the film Exchange managers of the city of Indianapolis met at the Severin Hotel, Friday, January 26, at 6 P. M., for the purpose of organizing the Indiana Film Managers' Association. H. F. Druckey of the F. I. L. M. Club of Chicago, was present, and helped in the formation of the organization. The purpose of the club is to co-operate with the film companies in other cities to eliminate such evils in connection with the renting of the films as come up in the every-day life of film exchanges. Mr. Druckey pointed out the advantages of organization and co-operation, and spoke of the good work that was being done through such organization and co-operation in the cities of New York and Chicago. Those present included W. A. Ratz of the K-E-S-E Co., D. W. Van de Walker of the General Film Co., W. H. Engleman of the Mutual, Sam Sax of the Blue Bird Photo Play Co., K. O. Landis of the World Film Co., and J. I. Schnitzer of the Central Film Service Co. representing the Universal films.

General Film to Make Four-Reelers

Beginning March 2 to Issue One a Week Based on Stories Printed in Street & Smith Publications.

EVERY story published in "Ainslee's," "The Popular," "Smith's," "The Topnotch," "People's," "Detective Stories," and "The Picture Play Magazine" becomes available at once for motion pictures through an arrangement concluded between the General Film Company and Street & Smith, publishers of this group. General Film has acquired the exclusive motion picture rights to the vast storehouse of motion picture material furnished by the great magazine combination.

Selecting from this mine of fiction the best stories, The General Film Company will release weekly a four reel all-action photoplay, commencing about March 2. These pictures will be five reel features, cut to a four-reel length. In other words they will be all action.

This series will be swept into nation-wide prominence at once by a most comprehensive advertising campaign. A page or double page display will appear in every issue of every Street & Smith publication for one year. Real features with real exploitation is the essence of this new combination concerning which the General Film Company makes the following statement:

"Street & Smith buy more fiction annually than all other magazine publishers combined. Their seven publications, covering every range of fiction, have a combined circulation of over three millions. Their stories are packed with punch from start to finish. These magazines are not even illustrated. They do not have to be. The stories alone furnish the interest. They are ideal for the screen.

"Selecting the fifty-two best stories from this absolutely limitless mine of fiction, we will release one four-reel feature each week, commencing about March 2. Every one of the Street & Smith stories contains plenty of material for a five-reel feature, many of them enough for ten reels. Our features will be but four reels in length. The result will be action from start to finish. We believe that is what exhibitor and picture public alike want today. The first of the series will be founded on the great short story, "The Inspirations of Harry Larabee," by Howard Fielding, which appeared in the Popular Magazine. It contains enough action to make five ordinary features.

"We have selected H. M. and E. D. Horkheimer as the producers. Nation-wide magazine advertising such as never before has been attempted for motion pictures will inaugurate this series and continue with it.

"Stories by the world's greatest writers, the pictures cut down to one-hour screen time to confine them to action only, and an advertising campaign that will reach every picture fan in the United States—this is a combination that should produce the greatest feature series in the history of the motion picture industry."

C. C. Vernam of Street & Smith has issued the following statement concerning the new combination: "Almost since the inception of the motion picture industry our fiction output has been the object of keen competition on the part of film manufacturers. Our seven publications containing the stories of every well known writer in America offered a pleasing prospect to the producers who have long suffered from a dearth of good material for scenarios. We have had offers without number. We have seen many of our competitors enter the field.

"After careful investigation and close study, we have decided that the General Film Company with its great releasing system and its group of high class manufacturers offers us the ideal medium to transfer our great storehouse of fiction to the screen. We feel sure that the coming four-reel series will mark an epoch in film production. We have a tremendous fund of material and we are confident that the General Film Company will bring it before the exhibitor in a manner that will make this series a sweeping success."

VIVIAN M. MOSES JOINS GOLDWYN.

Vivian M. Moses has resigned from the Times after a long connection with that paper and entered the scenario department of Goldwyn. On the Times Mr. Moses was the editor in charge of the Mid-Week Pictorial, one of the illustrated publications that is an offshoot of that big journal. Prior to his Times connection Mr. Moses had been well known in the literary world as the editor, or as a member of the editorial staff of many of the most important magazines in the United States and England. He is well known to authors, artists and writers through his connection with Harper's Magazine, Current Opinion, Hearst's and the Cosmopolitan, and in London was associated in the editorial management of Nash's magazine with Perriton Maxwell.

Baumann Retires from N. Y. M. P.

Charles Kessel Takes Trip to Coast—Ad Kessel Admits "Being Very Largely Interested in Triangle."

AFTER many years of close relations with Ad Kessel, Charles O. Baumann has retired from the New York Motion Picture Corporation. The company name, in the minds of all film men, always has stood for Kessel & Baumann. The severance of business association does not mean any lessening of the friendship which has so long existed between the partners. Mr. Baumann will take a year's holiday, having started for Los Angeles on Wednesday, January 31. In that city he will take things easy. When the mood impels him he will return to the East.

With Mr. Baumann will go as far as Los Angeles, Charles Kessel, for a long time closely connected with his brother and Mr. Baumann in the affairs of the New York Motion Picture Corporation. Mr. Kessel will remain in Los Angeles for some time, taking up matters concerning the New York Motion Picture Corporation studios, the Kay-Bee dios, the Kay-Bee plants at Inceville and Culver City and the Keystone studio in Alessandro street, Los Angeles. He will put into execution plans already agreed upon as the result of the closer association of the N. Y. M. P. with the Triangle company, which for nearly two years has been releasing the Kay-Bee and Keystone products as well as those of the Fine Arts studio. The N. Y. M. P. is the second oldest company on the coast, having reached there on the day following Thanksgiving, 1909.

Charles O. Baumann.

President Ad Kessel will remain in New York. When Mr. Kessel was asked last week if he would confirm a report that most satisfactory arrangements had been completed between his company and the Triangle he replied that such a confirmation would be easy. Asked if he would in the future continue to give as close attention to business as he had in the past, he replied:

"Yes, I will give the same close atention to the business as I have in the past. Being very largely interested in the Triangle I surely must devote my best efforts to help this concern make money."

TRADE SHOWING FOR "THE DEEMSTER."

On Thursday morning, February 8, the Arrow Film Corporation will give a special trade showing of Hall Caine's master picture, "The Deemster," at the Strand Theater, at 9.30. The showing is to be held for state rights buyers and friends of Hall Caine and Derwent Hall Caine.

The picture has been set to music by a famous Russian composer, and at the private showing the full Strand orchestra under the able direction of Mr. Edouard will render the score. This is the first public presentation of the Arrow Film Corporation's version of Hall Caine's famous book.

HECTOR TURNBULL ADDRESSES WOMEN'S PRESS CLUB.

Hector Turnbull, head of the Famous Players-Lasky scenario department, was sole representative of the motion picture producers of America at the Motion Picture Day session of the Women's Press Club at the Waldorf-Astoria Hotel on Saturday, January 27. The object of the meeting was to discuss the question of censorship, as related to the motion picture and the press, and to obtain an expression of opinion from a representative of the producers as to their attitude toward better pictures.

Salisbury Shows Some of His New Pictures

Many Interesting Scenes of Life and Adventure in South and Central America Included in the List.

THE first of the pictures taken by Edward A. Salisbury and Rex Beach on their recent trip to Central and South America were shown to the trade last week. The subjects selected for the initial presentation were all taken on the east coast and ranged in variety from the equipment of the Wisdom in New York harbor to photographing a total eclipse of the sun, the camera posted on a mountain in South America. Fifteen reels were shown. Titles had not been supplied, but there was no necessity for them, inasmuch as Mr. Salisbury gave what amounted practically to a lecture on the scenes. The titles are now in course of preparation by Mr. Beach. Mr. Beach, accompanied by Mrs. Beach, was present at the showing. In the different scenes the author figures much. The pictures are of remarkable interest. The photography is good.

Running through all of the scenes there is a deep human interest. Mr. Salisbury never fails to keep that factor uppermost. Of personal adventure, of risking of life and limb, there are several instances. We see a mountain lion, nine feet in length from tip to tip, at large in a tree fighting off the prods of a pole. We see a native enter a corral of large turtles, finally getting hold of a flipper of one and eventually hooking him up to a tackle. We see the whole party, assisted by natives, stir out of the mud in the bottom of a pool a crocodile a dozen feet in length, a fight in every inch of him; we see a rope finally put about his neck and closely follow the efforts of the men to get him through the knee-deep mud up to the solid turf.

There are many close-ups of animals that to the man in the street are unknown. There are shown intimate and descriptive pictures of many of the staple industries of South America. Sugar is one of these, from the planting of the cane through all the phases of cutting, carting, grinding and shipping. Banana plantations are described pictorially with great detail. Coffee and cocoa raising receive due attention. Several of the reels contain scenes taken solely on account of their scenic value—and they are worth while.

The section devoted to the San Blas Indians is of particular interest. This diminutive race has never before been photographed; the shyness of the men and the females is apparent. The aloofness, however, does not reach the boys, who are won over by the explorers in short order and pose many scenes for them. They come before the camera in all sizes of dugouts, from four feet in length up. Babes just out of arms manipulate them with inconceivable skill and daring. Much attention has been given by Mr. Salisbury to this unusual race, and it was justified by results.

There are fine pictures of the spillway at Gatun Lake. But one of the thirteen gates are lifted, but the volume of water is tremendous. Mr. Beach is shown in the fast running water catching tarpon. The big fish leap clear of the water following the strike. Several of the old time forts are shown, one of these being the ruins of San Lorenzo, where on three occasions the pirate Morgan was confined following his sacking of Panama. Another object of interest is the view of the oldest town in the western hemisphere, one established by Columbus on his third visit to the New World.

The photographing of the eclipse of the sun gives us some rare pictures. At the point of totality the light rays constitute the notable feature. Around the sun are lines like those of a spider's web, with intersecting cross rays, all clearly defined. Even more distinctly marked are the aureoled streaks extending from each side of the orb. There are bits, too, of the sun in partial eclipse.

The whole series will provide for picturegoers unusual entertainment and instruction, and their release may be awaited with keen interest.

FOX GETS FRANK LANNING.

Frank Lanning, long-time of the stage and veteran of thousands of feet of film, is the newest photoplayer under whose name will appear "Direction of William Fox." Mr. Lanning has played with many footlight favorites during his career. Many will recall him for his splendid work in "The Girl of the Golden West," with Blanche Bates. He entered filmdom in 1908, and most of his impersonations have been in the character of an Indian. He has been with Griffith, Lasky, Universal and Kalem.

ESCALATOR IN PICTURE HOUSE.

An escalator is the newest thing in motion picture theater construction. Charles Steiner's $225,000 house, which is being built on East Houston street, New York, will boast one.

Bluebird Sees Vindication of Policy

Thinks Vogue in Big Houses of Starless Subjects Proves It Right on "The Play's the Thing" Idea.

WHEN Bluebird Photoplays, Inc., went back to the Shakespearean theory that "the play's the thing" for its policy, the exhibitors who had been nursed along on the "star system" protested the absence of "big names" among Bluebird players. Producers who have been promoting their subjects along the line of the largest possible type for their leading players held to their own purpose, the "wise ones" in the trade laughed up their business sleeves—and Bluebird proceeded on its way.

After six months of the "Bluebird Policy" there came a change in the attitude of many exhibitors, and two weeks ago the "star system" got its worst jolt when S. L. Rothapfel booked his first Bluebird into the Rialto. This week (February 4) there is another Bluebird, "Polly Redhead," featuring Ella Hall, and a third subject has been contracted for in which Myrtle Gonzalez will be the leading lady. Here, in one of America's two greatest picture palaces, is a demonstration of the Shakespearean dogma—and the "star" has nothing to do with the case.

As a matter of fact Mary MacLaren, featured in "The Mysterious Mrs. M.," was an utterly unknown unit among the pretty girls of pictures. She was playing "maids" and doing other services in a very small way among the "extras" at Universal City. Ella Hall had contributed artistically to both the stage and screen before Bluebird gave her a chance, and featured her in some of their productions. Myrtle Gonzalez had always been a clever girl, but she has had her greatest opportunity since Bluebird put her name in large letters.

But none of these three "Bluebird Babies," as the press department of that organization likes to call them, had ever been what could by rarest stretch of imagination be termed a "star" in the high-salaried sense or through past notoriety in big productions and long public service. They were given a chance to be useful to Bluebird, have "made good," and when Mary MacLaren led the procession into the Rialto it is recorded that the business secured by "The Mysterious Mrs. M." was right up to the standard.

Outside of New York the change of heart on the part of exhibitors has been gradual and complete. The attitude of Manager Friedberg, of the Alhambra, East Liberty, Pa., is an instance in point. Every week he has mailed to Bluebird a criticism on the productions they sent him—always constructive, and therefore helpful; but, at the outset, continually bemoaning the absence of "stars." Lately he has changed his "tune" and now declares his patrons are asking for "Bluebirds" as a product and not laying stress upon any special star.

Shakespeare seems to have been right—for his own day as well as ours.

Glantzberg Returns From Trip South

Finds Business Good for Ventilated Theaters and Reports Many Contracts—To Enlarge His Factory.

WHAT was a very profitable business trip through the South has just been completed by Ernst Glantzberg, president of the Typhoon Fan Company. He reports that everywhere in the South the theater managers are realizing how great are the returns to the man who looks after the comfort of his patrons. Many of them are laying particular stress on the ventilating and cooling of their theaters, especially as the warm summer season is not so far distant.

"There are few managers in the South," says Mr. Glantzberg, "who have not seen the box office receipts of a theater shoot right up as soon as a cooling system has been installed, whether in their own theater or in that of a neighboring theater."

Jacksonville, Fla., was the first stop on Mr. Glantzberg's trip, and here he secured a contract to ventilate and cool the new Imperial Theater.

A contract for the Paramount Picture Theater at Miami, Fla., came next. Then, at Daytona, came contracts for equipping not only the Arcade Theater but also the Arcade Skating Rink, which is run in conjunction with the theater. In Savannah Mr. Glantzberg "cleaned up the town," so to speak.

Mr. Glantzberg also equipped many houses in New Orleans, including four theaters for Josiah Pearce. He stopped at Mobile on his return trip, getting contracts from the Empire and the Crescent.

Before taking another Southern trip Mr. Glantzberg will enlarge his factory facilities.

Lopsided Journalism

By F. H. Richardson.

I HAVE noticed, with considerable amusement, an editorial statement recently made by a new publication that its subscribers are entirely confined to one branch of the industry, and that it proposes to cater exclusively to that particular branch.

Now it is neither my desire nor intention to enter into any controversy with any publication, or with any member of the staff of any publication, but I cannot refrain from remarking upon the utter foolishness of such a course as this. Granting, for the sake of argument, that the exhibitor forms the one most important group in the entire moving picture industry, as this paper has always believed he does, it most emphatically does not follow that his interests are or can be best served except by a paper which serves all branches of the industry with equal zeal. It does not require any large mental exertion to understand the proposition that, regardless of the relative importance of the exhibitor in the scheme of motion picture affairs, anything which operates to injure any other branch of the industry is inevitably going to injure the exhibitor. Conversely anything which operates to aid or improve any branch of the industry is going to aid and improve the exhibitor himself.

And now let us for just a moment consider this "relatively important" matter in the light of cold common sense. The exhibitor is the man who has the theater. He is the man who invests his money in the plant in which the finished product is going to be sold to the public. But the exhibitor himself, important as is his position, cannot get results unless he can get films which will satisfy his public, nor can he get results unless those films can be shown to the public in an acceptable manner, which means, in effect, that the exhibitor will be very greatly injured if the producer falls down on his end, or the exchangeman on his, or if the projection end is not up to the highest standard.

Now The Moving Picture World concedes to the exhibitor that importance in the scheme of affairs which is his due, but The Moving Picture World proposes to serve the exhibitor not only by doing all that can be done to serve him directly, but also by serving the producer, the film exchange, the photoplaywright, the musician, and last, but by no means least, the men who must reproduce the films upon the screen—the operator, not overlooking, however, the manufacturer of projection and other necessary apparatus.

To me it sounds purely silly to say, in effect, nobody reads our paper but the exhibitor, and we don't propose to cater to anybody but the exhibitor. This may be good pap and piffle to fool some exhibitors into the ranks of subscribers with, but that is about all.

Well, it is the inalienable privilege of each paper to conduct its own affairs as to it seems best, but I do thank heaven that the paper with which I have the honor to be connected does not take any such impossible point of view; also I hope (and believe) it never will.

More Censorship Graft

Missouri Senator Proposes a Measure Which Provides Many Jobs at a Total Salary of $33,000 a Year.

FROM an exhibitor in Missouri we have just received a copy of Senate Bill No. 7,949 General Assembly, introduced by Senator McGlintic and read the first time, January 16th, 1917. We do not have space to print the whole text of the bill, but a few extracts will suffice. The provisions of this bill seem to make the salary requirements of all other proposed state bills and even the Federal censorship bills look like thirty cents. Either the Missouri Senator is a practical joker and purposely desired to make the bill appear ridiculous or he has the most grossly exaggerated ideas in regard to the industry that we have ever heard. Just read the following two sections:

"Sec. 11. The chairman shall receive an annual salary of three thousand dollars; the vice-chairman, an annual salary of two thousand five hundred dollars; and the secretary an annual salary of two thousand four hundred dollars. The salaries shall be payable monthly. Each member and employe of the board shall be allowed all expenses, of whatsoever nature, actually and necessarily incurred by him or her in carrying out the purposes of this act.

"Sec. 12. The chairman shall appoint, with the approval of the government not more than the following employes: One chief clerk at a salary of eighteen hundred dollars; one assistant clerk at the salary of fifteen hundred dollars; one assistant clerk, at a salary of twelve hundred dollars; two stenographers and typewriters, at salaries of one thousand dollars each; two stenographers and typewriters, at salaries of seven hundred and twenty dollars each; one chief inspector, at the salary of fifteen hundred dollars; three inspectors, at salaries of fourteen hundred dollars each; one operator, who shall be an electrician, at a salary of fourteen hundred dollars; two operators, at salaries of twelve hundred dollars each; one operator, at a salary of one thousand dollars; two messengers at salaries of seven hundred and twenty dollars each; one assistant operator or patcher, at a salary of six hundred dollars; one assistant patcher, at a salary of four hundred and eighty dollars. The salaries provided for above shall be annual and payable monthly. In addition to the employes enumerated above the chairman may, with the approval of the governor, appoint such additional employes as the work of the board may necessarily require. The salaries of such additional employes shall not exceed, in the aggregate, the sum of five thousand dollars annually."

Here we have a salary list aggregating over $33,000 annually, to say nothing of cost of "adequate offices and inspection rooms, furniture, books, stationery, supplies, machines and paraphernalia necessary in the work of the board," all carefully povided for. What are you going to do about it, moving picture men? Can your screens tell the people of Missouri that they are the ones to pay all this graft for the benefit of a few political hangers-on. That it is their pockets that are being robbed. Exhibitors! get busy for your own sakes.

Exhibitor Complains of Sex Stuff

J. W. Ballenger, of Nebraska, Would Speed the Day When There Is No More of It.

Editor Moving Picture World:

The articles you are publishing in every issue regarding the "Sexy Stuff." May the Creator speed the day when it is no more. We note that "Mr. So and So is filming the version of such and such a noted novel," and many other kinds of advertising. Do the filmers ever think about, or do they just jump at it?

You know, they know, and we all know, that there are many novels which can be read, by ourselves, by all sexes, in the seclusion of homes, without producing any ill effect. Can the same be said of having this same story filmed and shown to mixed audiences? We do not think so. A certain producer adapted such a novel. Is it good that a young couple of tender years sit side by side and see this? It was a Big Best Seller; but, does that make it any more fit for public entertainment?

This thing of the story is just one angle of the "Sexy Stuff." There are many others, all of which need criticizing. We mention it as just one phase which we have not seen taken up. The story should be the central point of consideration. It is the one thing which should have the utmost thought and careful consideration. What difference does it make to the exhibitor if it is one that will "get the money," if it is a story such as is questionable in result when shown to mixed audiences.

When the people go into a show house they have but one object: "Seeking entertainment." Is "The Greatest Moral Lesson, "Expose of Such and Such" and those countless pals of such trash to be classed as "entertainment"? We say no. We believe no. We know no.

The exhibitor is not in business for one night. The producer should not be in business for one picture. The industry is not to be killed off in one gasp. The only answer is "come clean" and stay that way.

There are thousands of stories, "dandies," with action, plot and situation, which do not even dream of approaching the border line. Get to them. They are the ones that make patrons, and patrons made are patrons who keep up the bank roll.

This is a plenty for once. Will probably come again, as there is always something in your excellent journal that needs commenting on from the exhibitors. We read them all, think lots, and write seldom.

Best wishes to you is our wish.

York, Neb., January 30, 1917.

DEAN THEATRE COMPANY, J. W. BALLENGER.

NEW PLAYERS WITH MONOGRAM.

Frederick Robinson, E. J. Flynn and L. A. Darling are recent additions to the forces of the Monogram Film Company, producing the "Adventures of Shorty" series, featuring "Shorty" Hamilton for Mutual, and will direct their efforts toward addition to the artistic effect of the films.

Mr. Robinson is an artist, illustrator and author of international fame. He is also famous as the creator and producer of such spectacles as "The Battle of the Monitor and the Merrimac," "The Sinking of the Titanic" and "The War of the Worlds."

Mr. Flynn, recently assistant director and business manager with Mary Pickford, and before that time with D. W. Griffith and Jack O'Brien, will have charge of locations.

Mr. Darling, who has joined the camera squad, has had a long experience in this line, having been with the Lasky, Selig, Universal and Kalem companies.

Among the Picture Theaters

The U. S. Theater, Bronx, N. Y.

Fleischman & Goldreyer Makes Creditable Addition to Photoplay Houses in Empire City—Seats 2,400.

ON December 2, 1916, when the U. S. theater, on Webster avenue, near 195th street, Bronx, New York City, was opened a creditable addition to the list of motion picture theaters in that borough was made. The new house is owned by Fleischman & Goldreyer, and as the accompanying illustrations portray it is a photoplay house that does considerable toward elevating the tone of the exhibiting end of the fifth largest industry in the United States.

A number of innovations deserve mention. First, the absence of posters; second, the use of painted announcements containing the titles of the pictures forming the programe; third, the artistic display of portraits of players on the auditorium walls, and fourth, the printing in the programs of the starting time of the feature for each day. In conversation with Jules Sarzin, manager of the U. S., a representative of the Moving Picture World learned the scheme of announcing the time when the feature will be shown is making a big hit. Mr. Sarzin explained that many patrons have expressed satisfaction over this idea, as it enables them to leave their homes in time to reach the theater before the feature is projected.

U. S. Theater, Bronx, N. Y.

The establishment of the U. S. is the result of the business acumen, coupled with the application of ardor and zeal displayed by Fleischman and Goldreyer in the conduct of their previous enterprise—the Garden—which they operated for several years. The Garden is situated near-by, and when the new house was opened the old one was closed. The ever increasing paeronage of the Garden necessitated the building of a bigger and better house, and the "birth" of the U. S. is the result.

The opening day of the U. S. was marked by big business. It was impossible to accommodate all who tried to gain admission. The location of the new house is very desirable. The building covers a full city block and is the property of the owners of the U. S. Several hundred thousand dollars was spent in the building of the theater and the business block. The front is a glazed terra cotta brick and tile. The electric sign which extends from the roof to the top of the glass canopy and which blazes forth the name of the theater can be read clearly for a long distance in either direction. The sign is done in the national colors, and bears a figure of an eagle.

Four wide doors, veneered mahogany, lead into the lobby which is most attractive. It is 29 feet long by 27 feet wide, and about 25 feet high. The general color scheme is gold, gray and cream, and the walls for a height of about 15 feet are of material resembling marble. Surmounting this is a frieze about eight feet high consisting of a series of arches, the recesses of which contain plaster relief work of a floral design. This in turn is surmounted by another frieze of gold and gray which extends to the ceiling. The ceiling is done in big squares with a heavy broad moulding in gold, and inside of each square is a smaller one of cream and gold. From the center of the ceiling an electrolier of art glass and trimmed in gold is suspended by stout bronze chains. The doors leading into the auditorium are bronze in color with a full length mirror set in each.

The general color scheme of the interior is gold, cream and red. The seating plan is divided by two wide aisles running lengthwise and by one across the middle. The floor is made of concrete, and this has been laid with thick red carpet. The walls are done in stucco with fluted gold panels at regular intervals. Alternating in the spaces between the panels are portraits of prominent photoplayers. These are flush with the wall and are ornamented with artistic scoll work. In the alternate panels are shaded electric lights, which are also surrounded with artistic scroll work. The ceiling is beamed, and is 35 feet in height. The auditorium is 67 feet wide and 200 feet long, and has a seating capacity of 2,400. The seats are upholstered in leather with the frame work in mahogany. The foyer is 20 feet wide, and the central decorative article here is a mahogany table upon which stands an artistic electric lamp. Programs can be found on the table.

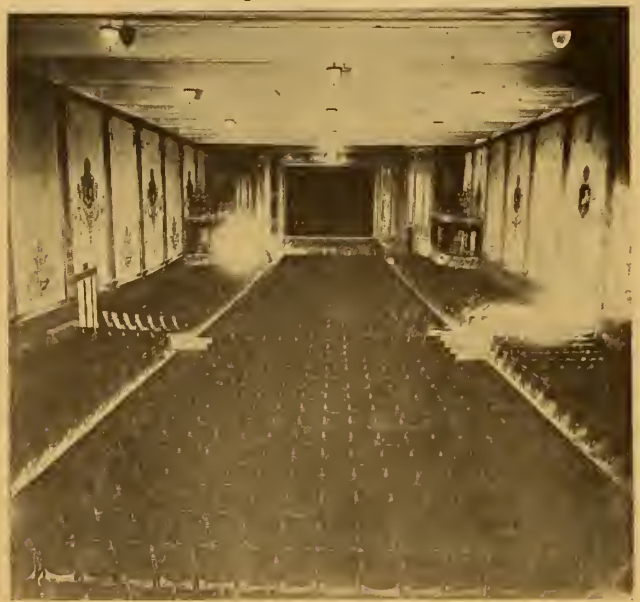
Lobby of the U. S. Theater, Bronx, N. Y.

The location of the boxes, of which there are just two, is unique. In the front part of the parquette floor on each side of the auditorium at a respectable distance from the screen so as to obtain the proper sight lines one of the boxes has been placed. Each contain 15 chairs, and the seats here sell at 20 cents each. The boxes are decorated with flowers, and are draped with heavy velvet curtains. A three-dimmer indirect lighting system is used. When a picture has been projected the lights are turned on. First they are sky blue. This dissolves into red and then into orange when they slowly die out. The effect is pleasing. The only lights left burning when the additional lights have been extinquished are those which illuminate the auditorium during the entertainment.

The operating room, which is located in the back of the balcony, is up-to-date. Two Power's 6b machines are used, a spot light and a transverter. The projection surface is a seamless Atmospheric screen, 17 by 22 feet in size. It is one of the largest of this manufacture in use in the country. The size of the picture is 16 by 20 feet, and the projection is perfect at a 200 foot throw.

A symphony orchestra of eight pieces under the direction of Jules Kirkvoorde furnishes the accompaniment, and the renditions are commendable. Much time is devoted to securing the proper selections, as the management realizes that the musical end of a picture entertainment is as important as securing the most suitable program. Vocal selections add diversity to the bill.

The U. S. is opened at 1:30 and gives a continuous show until 11 p. m. There are 1,800 names on the mailing list, and a program is sent to each name each week, giving the entertainment for the week with the name of the leads in each feature. A short description of each featured picture is also



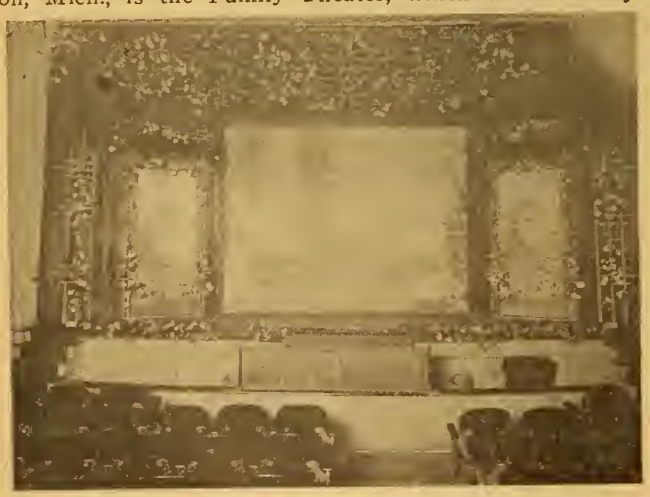
Interior of the U. S. Theater, Bronx, N. Y.

given, and as mentioned before, the starting time of each. On the last page of the program can be found a list of coming attractions.

Pictures are changed daily. Prices for matinee performances are 10 and 15 cents, while evening prices are 15 and 20 cents. Fleischman & Goldreyer also operate the Majestic theater, New York City, which was opened a year or so ago by Jules Sarzin.

FAMILY THEATER, JACKSON, MICH.

One of the most popular motion picture theaters in Jackson, Mich., is the Family Theater, which was formerly a



Family Theater, Jackson, Mich.

vaudeville house, and was converted into a picture theater when motion pictures began to grow popular.

A unique feature is the stage setting illustrated in the accompanying photograph, constructed from the scenery already belonging to the house, by the addition of decorative trellis work, embellished with flowers and foliage. This work was performed entirely by the theater staff, the only cost being for the lumber used in making the trellis.

The seating capacity is approximately 700, the house having a spacious auditorium and one balcony.

QUEEN THEATER, SAN FRANCISCO, CAL.

Keen Competition Does Not Affect This Photoplay House With its Programs of Paramount Pictures and Features —Opened in 1910 and Has Undergone Extensive Improvements Since.

IN SPITE of the tendency toward moving picture houses of large capacity and luxurious furnishings, with the usual accompaniment of long programs, there is still an excellent opportunity for the small theater, properly conducted. The truth of this is illustrated in a striking manner by the success that is being achieved by the Queen theater in the Polk street district, San Francisco, Cal. Competition in this district is keen, there being a half a dozen houses within almost as many blocks, with the downtown district within walking distance. In spite of this and the further fact that a house with four times the capacity of the Queen theater was opened directly adjoining it but a few months ago, business has been steadily increasing.

This theater was one of the first to be opened in the Polk street district, having been opened on April 16, 1910, and has been conducted steadily since that time, even during extensive rebuilding operations. A little over a year ago extensive improvements were made, including the building of an entirely new concrete front, a marquis covering the sidewalk the full width of the house, the construction of a new stage and the addition of a fine Wurlitzer organ, this work representing an investment of about $10,000. The new front is not only distinctive in appearance, being the work of a designer of note, but is in perfect accord with the

Queen Theater, San Francisco, Cal.

name of the house, being in the interesting style of Queen Anne. This theater has a seating capacity of 400, with wide aisles and space where late comers may be accommodated until seats are available.

The Queen theater is conducted by the Pacific Amusement Association, of which Henry Frohman is president, and is under his direct management. Mr. Frohman is to be ranked among the oldest exhibitors here, having had the Star theater on Fillmore street following the great fire of 1906 until this house was swept away in a disastrous conflagration. He also had a house on Market street, but conducted this for but a short time. Before entering the moving picture field he was in the dry goods business, and he attributes much of his success to the amount of newspaper and other forms of advertising that he has done as a result of earlier experiences in merchandising.

In the Polk street district the Queen theater is known as the "feature house that quality made and maintains," also, as the Paramount House. Mr. Frohman is proud of his record as a Paramount exhibitor, and states that he has shown every picture put out under this trade mark. For months at a time Paramount pictures have been shown every day, without a break, and it is a rare case when these are not featured more than five days a week. Whenever another picture is shown here it is only after a very careful selection, as the patrons of this house include some of the best families in San Francisco, its location in the hill section making it

easily reached by the owners of fine homes.

The appointments of the Queen theater are simple, but substantial, comfort being the keynote. It enjoys but little transient trade, most of its patrons living in the immediate vicinity, and the surroundings are made as homelike as possible. The screen was moved back several feet when the house was remodeled, and the front seats are in almost as great demand as those in other parts of the house.

Next to the Paramount pictures and Pathe News, which have been shown here steadily for years, the distinguishing feature of this district house is the projection. Patrons frequently comment on its excellence, and experts pronounce it the equal of any to be found in this city. The projection is in charge of W. G. Reinhardt, who has been with Mr. Frohman ever since the opening of the house, and who was also with him on Fillmore street. The equipment consists of two motor-driven Simplex machines, with a number of controlling devices made by Mr. Reinhardt. These include an automatic changing device that works to perfection, an automatic stopping device, where the film breaks or backs up, an automatic stopping rewind and other improvements of a similar nature. The operating room is an unusually large one, with an abundance of natural light and direct ventilation, and is fitted up with a lathe, drill press and other light machine-shop equipment. It is known among the relief operators as the "Spook House," on account of its many unusual automatic devices and unique improvements in connection with projection. A special system of lamp ventilation has also been installed by Mr. Reinhardt, which reduces the amount of carbon dust in the operating room to a minimum.

Three complete changes of program are made each week at the Queen theater, the change days being Sunday, Tuesday and Thursday. The program consists of a feature, almost always a Paramount picture, and either a Pathe weekly or a short comedy. It has been found that longer programs are not desired by the patrons of the house, and are not necessary to attract the trade. The price of admission is 10 cents for adults and 5 cents for children.

YEAGER THEATER, PORTLAND, OREGON.

Has Thoroughly Modern Equipment—With Large Projection Room—Uses Concealed Lighting System.

THE Yeager theater in Lents, a suburb of Portland, Ore., is classed among the big suburban theaters of the city. The location is forty-five minutes from the center of the city, and the people of the district who seek amusement go to the Yeager rather than to the downtown shows; therefore the Yeager prospers. The building is of brick and concrete and was built in 1914. The theater was finished in April and in July of that year was taken over by Guy Robinson, who now conducts it.

Yeager Theater, Portland, Ore.

The auditorium seats 500, is very roomy, is lighted by the latest system of concealed lights and is heated by hot water. It is reached through a photo-decorated lobby 40 feet long, the entrance to which is by no means indicative of the size and splendor of the theater proper.

Manager Guy Robinson is particularly proud of his operating room. This is 7 by 12, and Mr. Robinson claims it is the best equipped suburban operating room in the city. There is not a stick of wood in it and the portholes, except those used for projection, are fitted with glass. Union operators are employed.

The program is changed every day, with four features a week. Mr. Robinson believes in meeting his patrons and he tends to the door himself. Mrs. Robinson acts as cashier.

CASINO THEATER, HALIFAX, N. S.

R. J. McAdam Completes $100,000 House—Has Own "Topical" Imported from England.

HAND in hand with the motion picture industry, aware of its every improvement and advancement, Halifax, N. S., has been abreast of the times, and has, to crown the happiness of the Yuletide, a permanent source of pleasure and enlightenment in the new Casino theater, just completed at a cost of $100,000 by R. J. McAdam, a pioneer of the picture business in Canada. It embodies every improvement in theater equipment up to the present time, and probably is the largest and best equipped theater in Nova Scotia.

The theater was designed by A. R. Cobb, who is considered one of the best architects in Halifax. It has a frontage of 80 feet on Gottingen street, the businest thoroughfare in the North End district of the city. The building itself is 136 feet long, and contains in addition to the auditorium, a splendidly equipped cafe, pool rooms and a confectionery

Casino Theater, Halifax, N. S.

store. One thousand, one hundred and sixty seats have been installed, 560 of these are on the main floor and 600 in the balcony.

One of the striking features of the interior, which has a rich and beautiful color scheme of green, gold and pearl, is the stage. This measures 56 by 25 feet, with a height to the gridiron of 48 feet. The stage setting, which was built and painted by Storey Scenic Studios of Boston, is quite in keeping with the other appointments of the house. Without exaggeration it can be said to be a creation of rare beauty. Competent critics unhesitatingly declare it to be the most beautiful and artistic stage setting ever seen in a moving picture theater in Canada.

One distinctive feature of the Casino is the operation of the "Thermo" system of heating and ventilation. Fresh air is brought into the building by a five-foot intake fan. The air passes into the "Thermo" heating chamber in the basement and is heated, after which it passes into the auditorium. In warm weather the ventilation can be changed to a cooling system. With this equipment it is possible to give a complete supply of fresh air to the auditorium every three minutes.

The main entrance, attractive, unpretentious and radiating an atmosphere of refinement, measures 20 by 40 feet. Two foyers, 10 by 80 feet, are at the rear of the orchestra and balcony, and adjoining these are large dressing rooms for men and women. The operating booth is 12 by 16 feet, and is equipped with two of the latest type motor-driven Simplex machines and two Hallberg Economizers.

Three complete changes of program are shown each week. The theater has its own war topical, imported from London each week. A ladies' orchestra of nine pieces furnishes the music. Three of these musicians are concert artists or reputation, and the musical part of the program is a feature of interest.

Mr. McAdam, proprietor and manager, was one of the first to be attracted in Canada by the possibilities of the industry. For over a decade he has been actively engaged in the management of picture theaters and his ventures have always proved successful. He is popular among his associates and men of the trade. Halifax as a community appreciates his efforts to give it the best the country affords, and there is no doubt that the capable management that is assured will make the Casino an unqualified success

Chicago News Letter

By JAS. S. McQUADE

The Max Linder Comedies

Special Meeting in Chicago of K-E-S-E and Essanay Representatives to Discuss Exploitation.

A SPECIAL meeting of branch managers, traveling salesmen and others connected with the Kleine-Edison-Selig-Essanay service, was held in Chicago, Jan. 28, at the office of George Kleine. There were also present representatives of the Essanay Film Manufacturing Co., who will work with the representatives of the K-E-S-E service in the exploitation of Essanay's Max Linder comedies, which will be released through the service mentioned.

It was decided sometime ago by George K. Spoor, president of Essanay, that twelve of these two-reel comedies should be released in a year, at the rate of one a month, the first release to be made Monday, Feb. 26, and the following releases on the fourth Monday of each month thereafter.

The meeting was called to order at 11 o'clock by George Kleine, who presided, and after a very spirited session during which the handling of the comedies was viewed from every angle and carefully discussed, a recess was taken for luncheon.

After lunch those assembled viewed Essanay's fine five-reel production, "Skinner's Dress Suit," featuring Bryant Washburn, a review of which will be found elsewhere in this issue.

Then Max Linder's first new comedy, "Max Comes Across," was shown. The comedy deals with the humorous adventures of Mr. Linder on his trip from Europe to America, and it won great favor from all who viewed it, as it showed fine possibilities for winning wide popularity.

The second release of Max Linder is entitled "Max Wants a Divorce."

On Monday, Jan. 29, the representatives were invited to the Essanay studio by George K. Spoor, where a very interesting and enjoyable time was passed by all. The representatives left for their respective cities the same evening.

The following K-E-S-E representatives were present: George Kleine, M. E. Smith, general branch manager, Chicago; J. J. Thompson, special representative for Mr. Kleine, Chicago; C. J. Meegan, advertising manager K-E-S-E, New York; R. D. Marson, manager, Boston; J. T. Ezell, manager, Atlanta; W. H. Jenner, manager, Chicago; H. Wellington, assistant manager, Chicago C. C. Whelan, R. C. Florine and R. H. Fox, salesmen, Chicago; C. Lindau, booker, Chicago; Chas. Hoffman, photograph department, Chicago; J. P. Gruwell, manager, and P. E. Krieger, salesman, Cincinnati; Mr. Oldfield, assistant manager, Cleveland; C. H. Wuerz, manager, Dallas; W. H. Irvine, manager, Detroit; H. H. Buckwalter, manager, Denver; W. A. Ratz, manager, Indianapolis; J. E. Storey, manager, Kansas City; Harry Graham, manager, Minneapolis; A. W. Larento, manager, Montreal; B. M. Moran, manager, New Orleans; H. A. Raynor, manager, New York; H. A. Bugie, manager, Philadelphia; M. J. Gibbons, manager, Pittsburgh; J. E. Burhorn, manager, St. Louis; D. Cooper, manager, Toronto, and R. Berger, manager, Washington.

The following representatives of Essanay were present: George K. Spoor, president; E. R. Pearson, in charge of sales for Max Linder comedies; H. C. Chandler, manager advertising department; W. F. Lynch, manager sales department; L. J. Scott, Joseph Gilinisky, J. E. Ryder, B. Bedell, A. W. Eisner and H. E. Stahler, salesmen, of Chicago.

National Association of F. I. L. M. Clubs to Be Formed.

The executive committee of the F. I. L. M. Club of Chicago met in special session, in Parlor B, Hotel Morrison, Tuesday, Jan. 30. One of the chief subjects of discussion was the proposed raise of the exchange license by the city council of Chicago. The present license for the storage of film per year is $25, and the city council has announced its intention to raise it to $200 per year.

The executive committee of the F. I. L. M. Club passed a resolution to protest against and oppose such action, on the ground that the figure is exorbitant and also unjust. The members expressed themselves as being unable to see any reasonableness in the proposed raise, while they could distinctly see an unfair attitude in the classification of larger distributing concerns with smaller ones. While granting that the larger distributing organizations might be able to stand the proposed raise, they were of the opinion that smaller establishments, handling only one or two features, would be taxed away beyond their means. This is plain, as a firm handling many thousands of films in a year would be better able to pay the increased figure than firms only handling one or two hundred subjects.

A committee was appointed to take the necessary steps to have the matter adjusted equitably. On this committee were I. Van Ronkel, Bluebird Photoplays, Inc.; J. L. Friedman, Celebrated Players Film Co., and David T. Alexander.

The next subject that engrossed the attention of the members was the creation of a national association of F. I. L. M Clubs throughout the United States, and a national convention of such clubs in the near future. After considerable discussion a resolution was moved and passed that a national organization should be formed, and that the business connected with its formation should be conducted by the Chicago F. I. L. M. Club's publicity committee, of which Wm. H. Jenner, Chicago manager of George Kleine's branch office, is chairman.

It was agreed that the national convention should be held in Chicago some time within the next 90 days.

It was proposed that two representatives of each of the organized F. I. L. M. Clubs throughout the country should attend the convention, so as to form a close co-operation between the distributing concerns in the various cities of the country. It was also advocated that each of the producers should have a representative at this national convention in order to co-operate with the national organization.

It was then reported that a committee of two, comprised of I. Van Ronkel and C. C. Plough, had already interviewed a number of producers in New York and that they had promised to co-operate.

F. I. L. M. Clubs have already been formed in the following cities: Chicago, New York, Pittsburgh, Minneapolis, Des Moines, Omaha, St. Louis, Kansas City (Mo.) and Cincinnati. The cities in which F. I. L. M. Clubs are expected to be organized within the next 90 days include Boston, Philadelphia, Cleveland, Atlanta, Dallas, New Orleans, Indianapolis and Denver.

"Look On This Picture and On This."

The Chicago Tribune, which usually has been a strong champion of pictures in the past, departed recently from its customary attitude in an editorial headed, "Movies As Art." Here it is:

It is hard not to be pessimistic about the movies. After ten years of headlong development they are stalled. Directors say so themselves. The comedies occupy about the position "A Slow Train Through Arkansas" occupies in literature. The problem movie is Bertha the Beautiful Cloak Model come to life again. The spectacles are about as consequent and logical as a three ring circus. They do not divert, they simply tire.

Censorship is not entirely to blame. It only makes worse a rather dreary product. The movies are the windows through which most urban Americans see the world and experience life. Censorship simply clouds the already distorted glass. If the public is less fascinated with the motion picture than it has been it is because it recognizes the distortion and wants an unimpeded view.

But this fling at the great popular amusement did not pass unnoticed. It was answered by a reader, Warren K. Wait, whose reply was published in a following issue of the Tribune:

Allow me to take exception to your editorial, "Art in the Movies," wherein you make the sweeping statement that "producers have learned

to photograph scenes but not to tell stories," I think you are entirely wrong.

There has never been any medium of expression through which stories of all kinds, humorous, grotesque, tragic and epic, have been so lucidly portrayed as producers of pictures portray them today. Producers may produce the wrong variety of entertainment, but the art of telling the story is at its zenith.

Because producers have learned really to tell stories and visualize the very heart of the story, making an epic of all their enedavors, countless thousands of men and women, who would otherwise remain in ignorance of the classics, are as well informed as many a studious reader.

The vitality of theme in literature, to retain which incipient details are necessary, but which are so tiresome and bewildering unless written in a masterly manner, are in pictures entirely obviated. The working of the human mind is clearly and concisely shown. We first see the "close up" of the human face in a rage; then the knife on the floor—the incentive to kill is established—the man picks it up, drops it, and flees. Ten laborious pages of Balzac unfold such an incident; the movie shows it in thirty seconds, concisely, clearly, forcibly, perfectly. We can't mistake the story or the man's caliber; his soul is bared to us, and his every movement and facial expression are vivid finger posts in lucid denouement.

But there is still a stronger champion of the moving picture in the person of J. B. Kerfoot, "a distinguished literary critic, who not only pays the moving picture admiring tributes, but explains the secret of its universal appeal," according to the accompanying editorial in the Chicago Herald:

From the beginning of time to the advent of the moving picture, says Mr. Kerfoot, "no man ever lived who could tell another man a story. Moses couldn't. Homer couldn't. Chaucer couldn't. The minstrels and minnesingers couldn't. Dante couldn't. Dickens couldn't. Even Conan Doyle couldn't. The best that the very best of them ever succeeded in doing was to trick, or to coax, or to compel their readers or hearers into telling stories to themselves."

And, on the other hand: "Everyone of them (the literary lights of the ages), from the least to the greatest, has but written for the movies. Not the movies of the photo theater, but for the movies of our minds. For a novel is nothing but an elaborate scenario. And each of us is a moving picture concern.

When we examine a book at a bookstore, when we look at the opening sentences, and read a snatch of conversation on page 247, and turn back to the last page to see how it all ends—a scenario has been submitted to the manager. And when we pay our $1.35, or present our library card to be stamped, we have purchased the local rights in it. And when we switch on our electric lamp, and stretch in our favorite chair, and open the book at the first chapter, we turn the tale over to our producing department.

And when to this "remarkable establishment" a story-teller's scenario is submitted the "human moving picture concern," consisting of memory, imagination, sympathy and intelligence, proceeds to present the finished film by retelling "the author's story in the collective and imaginative and emotional terms of its own equipment." In other words, the printed page is turned into a moving picture by mental machinery and before the mind's eye.

This being so, it is easy to see why artless children and tired adults alike find rest, refreshment, diversion in the movies. In the present age of high pressure and specialization few prefer indifferent personal to excellent proxy performance. The good moving picture, lifting motor delights to intellectual level, provides mental, artistic and emotional enjoyment without mental, artistic or emotional exertion. To sit at ease and watch a story unraveled is like listening in the dark to rare music or dreaming out a romance.

The art of criticism is an intellectual effort more or less controlled by physical or mental conditions at the time the effort is made. An attack of indigestion, disappointment or annoyance from whatever cause, and the numerous other ills that flesh is heir to, all conspire to disturb the delicate intellectual and mental equilibrium required for just criticism, granting, of course, the ability to criticise at all.

The Tribune editorial quoted is so pessimistic, so peevishly fault-finding, that one must sympathize with the writer rather than condemn.

The drama is over two thousand years old, yet the moving picture in ten years is pressing it hard for first place in public favor! Even if the moving picture were stalled at the present time, which it is not, one could easily find excuses for its being out of breath.

Let adverse criticism proceed; the moving picture will steadily go its onward way, submitting to the inevitable law of evolution.

Chicago Film Brevities.

Regarding the proposed increase in the license of moving picture theaters in Chicago, the only action taken up to the time of writing has been to refer the matter to a sub-committee of aldermen by the city council. A committee of leading exhibitors has already consulted with this sub-committee and action will be probably taken at the Council meeting on Monday night, Feb. 5. It is expected that a reasonable view will be taken of the proposed raise of licenses, and in all probability the present figures will be retained.

* * *

It has been given out that "Stan" Twist will make a tour of the world with the Williamson Brothers' pictures. Mr. Twist is scheduled to leave New York for London on Feb. 10. From London he will proceed to Africa, Australia, New Zealand, China, Japan and the Philippines. The titles of the pictures he will take along have not been ascertained. "Stan's" numerous friends wish him bon voyage and a prosperous tour.

Mrs. Slusser, who achieved great popularity some time ago as organist at the Parkway theater, N. Clark and Diversey Boulevard, is now filling a similar position at the Rose theater, on Madison street near Dearborn. She made a great hit recently by her playing at the presentations of the Mary Pickford features shown at this house.

* * *

William N. Skirboll, formerly manager of the booking department in Metro's Chicago branch office, has been appointed manager of Metro's branch office in Des Moines, where he succeeded Wallace Meyer last week. Harry Skirboll, a brother, is traveling representative for Metro in Illinois, while Joseph S. Skirboll, another brother, is district manager for Metro in the Middle West, while still another brother, Jack H. Skirboll, is the Cincinnati representative of the same company. The Skirboll brothers, who are all enterprising and good business men, hail from Homestead, Pa.

* * *

Fred R. Martin, who is handling "The Great Secret" (Metro) for Illinois, was seen at the Hotel Sherman one day last week. He reported that the business of exhibitors throughout the state has been affected considerably by the poor weather. He stated, however, that he had met with success in his bookings of the serial mentioned.

* * *

At the annual meeting of the American Bioscope Co., of this city, held Tuesday, Jan. 30, the following officers were re-elected: J. E. Willis, vice-president and general manager; Wilbert B. Kurtz, treasurer, and Edmund P. Kelly, secretary.

* * *

Hal Roach, president and general manager of the Rolin Film Co., made a brief stop-over in the city Wednesday, Jan. 31, on his way from Los Angeles to New York. He was accompanied by Mrs. Roach. The Rolin Film Co. contributes the "Lonesome Luke" comedies to the Pathe program.

* * *

Jones, Linick & Schaefer have purchased the exclusive rights to Illinois and Indiana for "Joan the Woman." Geraldine Farrar is the star in this Lasky super feature picture. It is the intention to show this super picture at the Colonial immediately following the run of "Intolerance." Judging from the success of the Griffith spectacle at the Colonial, the initial showing of "Joan the Woman" is still a long way off. Mr. Jones also announces that the third of the Clara Kimball Young series, "The Price She Paid," will follow Robert Warwick in "The Argylle Case" at the La Salle.

* * *

An invitation special showing of "The Girl Philippa," with Anita Stewart as the star, will be given at the Ziegfeld theater Friday evening, Feb. 2, the regular program being temporarily set aside for the occasion.

* * *

William N. Selig announces for release through General Film Service, in the near future, the one-reel comedy drama, "A Strange Adventure." In this fine short subject Jack Pickford, Miss Bessie Eyton and Harry Lonsdale will be seen. The photoplay was written and directed by Marshall Neilan. The story, lighting effects and photography are described as most unusual. This is the first production in which Jack Pickford and Miss Eyton appear playing opposite each other. "A Strange Adventure" has to do with the princess of a mythical kingdom who is traveling incognito, and of the young hero (Jack Pickford), who falls in love with her at first sight. Miss Eyton is seen in several exciting swimming scenes in the photoplay. She was formerly the woman champion amateur swimmer of California.

* * *

M. G. Watkins, general manager of the American Standard Motion Picture Corporation, this city, announces that the Redlands Beauty Films will release through his company "The Adventures of Pietro," a series of twenty-six one-reel comedies, with Miss Vivian Rich in the leading roles. A release will be made every other week. Julius Frankenberg is managing director of the Redlands Beauty Films, at Redlands, Cal.

* * *

Benjamin B. Hampton, the recently elected president of the General Film Co., arrived in the city Tuesday, Jan. 30, to meet personally all branch managers in the territory west

of Chicago. He was accompanied by C. W. Weeks and W. F. Rogers, of the New York head office.

The meetings were held on Tuesday, Wednesday and Thursday, in the City Hall Square Building, where the Chicago General Office is located. Mr. Hampton presided at most of the meetings and returned to New York by the twentieth Century Thursday morning. Mr. Rogers returned to New York Friday. Mr. Weeks, after the close of the meetings, left for Milwaukee, accompanied by the branch managers of Chicago, New Orleans, San Francisco and Milwaukee, where several days were spent on business.

* * *

Lee Ochs, president of the Motion Picture Exhibitors' League of America, arrived in the city Thursday, February 1, by the Twentieth Century. A. P. Tugwell, second vice-president of the national organization, also arrived the same morning from Los Angeles. Both officials came on to attend the convention of Chicago exhibitors, held for the purpose of electing local officers for the ensuing year. The results of the convention, which was held Friday, Feb. 2, will be found under the head, "The Motion Picture Exhibitor," elsewhere in this issue.

* * *

C. W. Taylor, manager of the General Film Company's branch in Omaha, Neb., accompanied by C. W. Stombaugh, manager of the Des Moines office of that company, paid this office a visit on Tuesday, January 30. They were in the city attending a meeting of branch managers of the General Film Co. in the territory west of Chicago.

* * *

E. Auger, special representative and exchange supervisor for the Mutual Film Corporation, resigned recently to become eastern division manager for Vitagraph.

* * *

F. C. Aiken, general western representative of the General Film Co., with headquarters in Chicago, resigned the position on Monday, January 29, the same to take effect February 17. Mr. Aiken has nothing to say at the present time as to his future arrangements.

* * *

The I. A. T. S. E. national convention at Cleveland on February 26 will be attended by the following moving picture operators from Chicago Local No. 110: Joseph P. Armstrong, president; Morey Cohen and Al Johnston.

Harry Davenport Joins Metro Forces

HARRY DAVENPORT has been added to the directing staff of Metro Pictures Corporation, and will direct Lionel Barrymore in his next five-part screen production, a comedy drama by June Mathis. Mr. Davenport is a member of the famous Davenport family, being a brother of Fanny Davenport and of Edgar L. Davenport, his father having been the celebrated E. L. Davenport, and Metro's new director finds a number of relatives under the roof of the Rolfe studio, where he is directing Mr. Barrymore, the Davenports, Drews and Barrymores being closely related by marriage.

Harry Davenport.

Mr. Davenport recently went into motion picture work as an actor, having appeared on the speaking stage in a number of Broadway successes. He spent a year with Pathe, then going to Vitagraph first as actor and then as director. In Roy McCardell's "Jarr Family" series he both directed and acted, but for some time has given all his attention to directing. One of the best-known pictures to his credit is "The Island of Regeneration." Mr. Davenport has a charming home at Garden City, Long Island. One of his four beautiful children retains the traditional family name of E. L. Davenport, being named Edward after the director's father.

Joe Farnham With Sherrill

PRESIDENT William L. Sherrill of the Frohman Amusement Corporation, is sponsor for the interesting news that there has been emblazoned on the door of an inner office of his organization the name of Joseph W. Farnham with the comprehensive titles of Business Manager, Assistant to the President and Director Plenipotentiary in Exploitation of Super-Feature Productions. Arrangements were definitely concluded and a contract executed between Mr. Sherrill for his company and Mr. Farnham during the early part of the week.

Joe Farnham.

In speaking of the acquisition of Mr. Farnham's services, Mr. Sherrill said: "This is but the beginning of the—ding sdamocu cod shlurdhrda nanon tnaa blank! tsah! or!ad! iséd Doggonit, the printer got the rest all balled up, but what he meant was that Joe Farnham is just the kind of a big man he needed to handle the big plans of the Frohman Amusement Corporation and that he knew how to do the job on original lines.

"Joe" Farnham's career in the motion picture industry has been —but what's the use of repeating all the harrowing details; everybody who is anybody in screendom knows "Joe" from the time he wrote the "Gordon Trent" stuff in the Morning Telegraph, all through his eventful occupancy of the post of publicity and advertising man for the All-Star Feature Corporation; his adventure into the great war zone of Europe for the Carnegie Peace Foundation, for which he took many thousand feet of pictures; finally a place in the sun with the Lubin company of Philadelphia and then his own publicity and film selling enterprise, the Amalgamated Photo-Play Service, which he now relinquishes to take the position offered by Mr. Sherrill.

WILL S. DAVIS TO PRODUCE ART DRAMAS.

Will S. Davis has been engaged by the Van Dyke Film Production Corporation to produce the features of that company, which are released on the Art Dramas program. Mr. Davis will shortly commence the production of a picture starring Jean Sothern, which is as yet unnamed.

The making of this production will mark a reunion between Mr. Davis and Miss Sothern, as both have worked together for the Fox Company. Mr. Davis directed the youthful star in "Dr. Rameau," the Fox picture in which she and Fred Parry were featured. Besides this production, Mr. Davis has produced some of the most successful of the Fox productions, including "Destruction," "The Fool's Revenge," "The Family Stain," "The Straight Road," "The Tortured Heart" and many others. Among the stars whom Mr. Davis has directed are William Farnum, Theda Bara, Valeska Suratt and practically all of the others in the Fox Company.

MARGARET ILLINGTON DEPARTS FOR LASKY STUDIO.

Margaret Illington, announcement of whose engagement as a Lasky star was made recently, is now en route for the Lasky studio at Hollywood, Cal. Immediately upon her arrival at the Lasky plant, Miss Illington will begin work on the adaptation of Basil King's successful novel, "The Inner Shrine," which has been chosen as the vehicle of her first appearance on the screen. While in Hollywood, Miss Illington will occupy the same bungalow which housed Geraldine Farrar when she was engaged at the Lasky studio.

EDGAR LEWIS SIGNS UP MITCHELL LEWIS.

Mitchell Lewis, who recently jumped into the limelight as one of the foremost film actors in this country through his work in Rex Beach's "The Barrier," has left the company of Mme. Nazimova in "'Ception Shoals" to go with Edgar Lewis, who directed "The Barrier," and who is at present at work on a new picture.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

David Horsley Returns to the Coast

Has Signed New Contract With Mutual—Will Increase Production at Local Studio—Sells the Bostock Menagerie.

HIS pockets bulging with signed contracts negotiated during his six weeks' stay in the East, David Horsley has returned to his studios in Los Angeles, prepared to proceed with his production activities on a greater scale than ever before.

While in the East Mr. Hoarsley closed a number of important deals. He arranged for the release of his Cub Comedies and Wilbur features, sold his collection of Bostock animals, marketed his Cub Comedies in all foreign countries, and also completed arrangements for distributing facilities to cover further production activities aside from the Cub and Wilbur companies.

David Horsley.

Mr. Horsley made the following statement to the Moving Picture World upon his arrival in the West:

"Through contracts I signed while in the East, David Horsley productions are again marketed through the exchanges of the Mutual Film Corporation. These productions are the Cub Comedies and the Crane Wilbur features.

"The Cub Comedies are already on the Mutual market, the first release having been made January 4. My contract with the Mutual calls for a new subject in one reel for fifty-two weeks following the release of the first picture.

"The Crane Wilbur features comprise a series of six five-reel subjects starring Mr. Wilbur. The general title of the series is 'The Morals of Men.' We have already completed three of the six pictures, namely, 'The Painted Lie,' 'Love Everlasting' and 'The Single Code.' 'The Eleventh Commandment' and 'The Eye of Envy' are titles of two others. Production of one of these will begin immediately. No release date has been set for the first picture, but that information will be forthcoming shortly."

A Wilbur picture is to be released every four weeks following the first release date until the series is completed.

Mr. Horsley has sold his Bostock animals. Of the one hundred and fifty animals only those which are especially trained for motion picture work have been retained. The remainder go to the United States Circus Corporation, of which Frank P. Spellman is the head.

The world rights to Cub Comedies, except in those territories granted by Mr. Horsley to the Mutual under the terms of his contract with that distributing organization, have been bought by Chas. F. Pope, who has been Mr. Horsley's representative in New York.

While the production of Cub Comedies and Wilbur features will occupy Mr. Horsley's attention for the present, he will in a short time prepare to make other pictures. One of these will be a spectacular production of "Aladdin's Lamp," which will be made in its complex scenes by the aid of Mr. Horsley's double-exposure camera and in which will be featured a young actress whose name is being kept a secret, but whom Mr. Horsley considers a rare "find."

With the Cub Comedy company now working, the Crane Wilbur organization starting next week, and with arrangements going on for additional production, the David Horsley Studios will be an exceedingly active place in a short time.

At the Balboa Studios

Horkheimer Bros. Discover Another Baby Star—Balboa to Build Largest Indoor Studio on the Coast.

FROM the Balboa Studios this week we have the announcement of the discovery of a new baby star.

Recognizing the import of the popular success of the Little Mary Sunshine plays, the Balboa company has diligently searched for other child talent in the hope that another Little Mary Sunshine might be found.

One child can do only so much and the Balboa "Baby Grand" has been carefully guarded and has never been overtaxed, but the demand for the Sunshine pictures had grown insistent and there was only one baby to make them, so it was up to the Horkheimers to find another baby star.

After months of search, a baby was found who looked promising. She was tried and "went over" with a smash. So remarkable was her showing that a trial run of the film, photographing her first efforts, when shown in New York, brought forth an offer of the largest sum of money ever put up for a series of pictures starring a child.

The result was that a contract was made with Balboa to deliver six pictures featuring the new baby star, and work will be started at once under the direction of Henry King, whose success with Little Mary Sunshine won commendation from the entire film world.

Dan F. Whitcomb, the author of the plays "Little Mary Sunshine," "Shadow and Sunshine," "Told at Twilight" and "The Weed and the Rose," all Little Mary Sunshine plays, filmed by Balboa, will write the plays for a new baby star.

All Balboa baby pictures are to be known henceforth as "Little Mary Sunshine" productions, that being the brand-name.

Balboa's new $20,000 sunlight stage is rapidly nearing completion. It will be used exclusively for the production of "The Twisted Thread," the forthcoming Balboa-Pathe serial which will serve to introduce Kathleen Clifford to the screen.

This stage involves several brand-new ideas in studio construction. The floor is of hard wood. It is all wired so that when electricity is needed, it can be plugged in at any point, thus eliminating the use of cables.

On one side are eight offices for the Balboa directors, fully equipped. Opposite stand a series of scene-docks. A new system has been devised for operating the diffusers, by simplifying the overhead rigging. All of this construction work has been done under the personal direction of H. M. Horkheimer, president and general manager of Balboa.

With the completion of the stage, which doubles the sunlight producing capacity, work will begin on the new glass-in studio, which is to be the largest in Southern California, the estimated cost of which is $50,000.

WOMAN'S CITY CLUB DISCUSSES MOTION PICTURES.

To make the city of Los Angeles essentially clean-minded in its demand for motion pictures and to raise the standards and ideals of advertising were the topics of Mrs. R. J. Atchley, chairman of the Motion Picture Committee of the Woman's City Club, at the Public Affairs Day, held recently at Blanchard Hall.

"Every mother in the City Club," said Mrs. Atchley, speaking of the motion pictures, "should co-operate for the enforcement of the law which provides that no minor under 14 years of age shall attend a place of public amusement unless accompanied by an adult responsible for his care."

She pointed out that the people of Los Angeles are spending more than $83,000 weekly on motion pictures, and insisted that the people want a better grade of films than those presented for their view at many of the amusement houses.

"It is a minority that demands the objectional films," she

said, "but this minority is very active, while those of us who desire something better have contented ourselves with turning away and declining to patronize them."

Mrs. Atchley gave the number of picture houses in the city as 106, which makes a seating capacity, she said, of 53,505. More than $83,000 weekly is spent, she said, in attending picture shows in Los Angeles, and of the audiences 93 per cent. is men between the ages of 19 and 38.

City ordinances, said Mrs. Atchley, are violated by all picture houses, and many cases in the juvenile courts are proved according to her inquiries to have had their origin in the semi-darkness of moving picture houses.

She spoke of the danger of fire to numbers of children gathered in a large theater.

Mrs. Atchley blamed the public for its indifference and lack of interest in the matter of raising the standard of pictures. The majority that desires the better type of play should make it clear, she said, to the producers, and this can be done only by co-operation with the theater managers and by creating a demand for clean films, and then standing behind the effort to give them.

Mrs. Atchley particularly mentioned the gross cruelty that is permitted to animals in pictures, and explained that if there is no cruelty to horses and animals, as the film makers declare, there is at least an excellent imitation of it which never fails to impress the audience with horror and disgust.

Finally she recommended familiarity with the city ordinances pertaining to picture houses, an enforcement of those ordinances when their violation is observed, and the steady refusal on the part of women to let their children attend shows which they themselves have not seen.

She advised that all churches and schools make pictures a part of their recreational period, and wishes that plays for young people might be produced in this way.

Author Advocates Special Picture Entertainments for Children

In a lecture before the Ebell Club Thursday afternoon, this week, L. Frank Baum, author of the "Wizard of Oz" and other modern fairy tales, urged the women to undertake to provide proper motion picture entertainment for the children of Los Angeles. Mr. Baum proposed that the women's clubs divide the city into sections and arrange with theater managers, through rental or on sharing terms, to take over their theaters on Saturday forenoons and present, under their own auspices, such pictues as a central committee of club women had approved. The speaker declared that with the backing of the women's clubs these morning entertainments would be not only self-sustaining but profitable, and that the time is now ripe for such a venture.

"The theater managers," said Mr. Baum, "are not generally interested in children's features, as their regular patrons prefer dramatic and more sensational films. The fact that theaters are known to be largely devoted to problem and sex pictures and the lurid drama would render cautious parents suspicious even if the managers announced programs especially for children. Some of them, earnestly desirous of giving the little ones suitable entertainment, have already made the attempt, only to meet with financial disaster. But under the management of the club women a feeling of confidence would prevail and the Saturday morning shows be well patronized. It seems to me this work is as important a philanthropy as any club could undertake, for children love pictures and need amusement as much as do their elders, but unless they have special programs their attendance at the picture theaters is likely to prove injurious."

Business Drops Off When Picture Theaters Close Sundays.

From Orange, California, we learn that the recent closing of motion picture theaters on Sundays has not proved entirely successful. At any rate, the churches of the little city, at least most of them, are determined to nip in the bud the efforts of the Merchants' and Manufacturers' Association to keep the motion picture theaters of the city open on Sundays and holidays. Several of the churches passed strong resolutions condemning the movement and expressing in no uncertain terms their opposition to putting the matter to a vote of the people.

The Merchants' and Manufacturers' Association intends to petition the Trustees and induce them to have the people decide at an election whether or not there shall be Sunday shows in Orange. The business men contend it is impossible to make a good show pay here unless it is allowed to run seven days in the week. Since the showhouses have been closed, merchants have been losing business, which has gone to near-by towns, and the drop has been so great that the business houses have felt it on all sides. The merchants believe the Sunday opening of the theaters to be one of the solutions to better business for Orange and are working to this end. A strong and stubborn fight seems to be on the tapis.

Mrs. Warrenton Starts Children's Photoplays.

Work was started this week at the new studio of the Frieder Film Corporation at Lankershim on Mrs. Lule Warrenton's five-reel photoplay to be entitled "The Birds' Christmas Carol." It is Mrs. Warrenton's adaptation of the story by Kate Douglas Wiggin.

Mrs. Lule Warrenton.

"Mother" Warrenton is now the first and only woman producer with a studio and company all her own. She has gathered together a company of about fifty people, most of whom are children. Mary Louise Cooper, of Chicago, is the star. Mary Louise is five years old.

The big idea "Mother" Warrenton has had ever since she quit directing pictures for Universal is to produce photoplays with children as actors for the most part, the plays to present the comdies and the tragedies and the dramas of child-life, just as they appear to the child mind. She has studied the proposition deeply, and believes that by writing her own scenarios and directing her own scenes, and supervising the entire production, she can produce photoplays that will be intensely interesting to both old and young, and entirely suitable for children.

The first of these Warrenton productions will be finished about the middle of March, and then will have a try out in Los Angeles. Others of a similar character made by Mrs. Warrenton will follow as fast as she can produce them. She will put out nothing over five reels or one hour and fifteen minutes, believing that this is as long as the interest and attention of the young folks can be held by any one play.

J. A. Quinn Rushing Work on His New Theater.

Construction work is being rushed on Broadway's newest photoplay palace, Quinn's Rialto, which is to be erected on the east side of the theatrical highway just south of Eighth street. A large corps of workmen have begun demolishing the store buildings on Broadway, just below Eighth, where the new picture house is to be erected.

J. A. Quinn has been busying himself during the past week with the purchase of seats, lighting features, lobby decorations, and he is planning to secure an organ that will rival all others now in use in picture houses.

In order to obtain a suitable production with which to open his house, Mr. Quinn will comb the market. The great Fox feature, now in the making, a picturization of Charles Dickens' "A Tale of Two Cities," may be the premier production at the Quinn theater. The opening will take place in about ninety days.

A special generating plant will be installed to produce light and heat, and a feature of the theater will be a large rest-room for ladies and children. There will be 900 modern leather upholstered seats, while a giant ventilating plant that will give a complete change of air every three minutes will be installed.

Mr. Quinn paid a visit this week to the Los Angeles offices of the Moving Picture World and spoke very enthusiastically about his new theater project.

Pollard Players Refused Permanent Park Site.

The Pollard Motion Picture Company, which has a studio on the Exposition grounds at San Diego, was given notice, this week, to vacate. A representative of the Merchants' Association appeared before the park board and asked that the company be given a permanent location, but the commissioners decided that commercial enterprises could not legally be given sites in the park. All of the buildings on the Isthmus.

with the exception of the Painted Desert, will be wrecked.

The local branch of the Montessori school also was refused the right to use one of the Exposition buildings for school purposes. It was held that the buildings are not adapted to such work. Moreover, all the buildings on the Prado have been engaged for other purposes.

It was announced that bids for the wrecking of the New Mexico building will be opened today, but Superintendent Morley was instructed not to allow wreckers to start work on the ground until the park commission had given permission.

The park board voted to hold an early meeting with the Exposition directors to decide on numerous matters concerning the Exposition buildings and grounds heretofore uncovered.

DIRECTOR KABIERSKI STARTS WORK ON GREAT PLANT.

From San Diego we learn this week that preparations are being made to start work on the studio buildings for the Empire Feature Film trust of San Diego, at Grossmont.

Henry Kabierski, who will direct the 10-reel features to be made there, is in San Diego getting all details in connection with the production into shape.

The first pictures to be staged will be "The Conquest," "Ten Commandments" and "The Silver Arrow." For months the preliminary work on the features has been carried on at the Los Angeles offices of the Empire Trust, and Mr. Kabierski's staff is well prepared for a successful start.

Tracy E. Shoults, H. B. McKean and S. H. Woodruff, officers of the company, arrived in San Diego Monday this week.

The cast has been selected for the first production, and filming will be started on open-air scenes during the period while the studios are being erected.

Kabierski's last 10-reel film, "The Daughter of the Don," written by Winfield Hogaboom, and played for seven weeks at the Majestic theater in Los Angeles, will be shown in San Diego soon.

ESSANAY TO PRODUCE GREAT PICTURES ON THE COAST.

V. R. Day, special representative of the Essanay Film Company and manager of the Chicago downtown office, arrived in the city Saturday last week. Essanay is to produce a picture on the coast. The old studios of the Culver City Film Company have been temporarily leased and David Hartford, formerly with Ince, will direct the production. Among the players selected for the cast is Frank Borzage, formerly with the American. The Essanay has been preparing for this picture a long time and some of the scenes were filmed here last fall at the Selig Zoo with Senator J. Hamilton Lewis as the leading man. The picturesque Illinois senator was then in Los Angeles on political business. The production will be about eight reels. The scenario was written by Blair Cohan, and the filming will be supervised by Mr. Day, who intends to stay in the city for several weeks.

Los Angeles Film Brevities.

Carl Laemmle, president of the Universal Film Mfg. Co., did not arrive in the city on Friday this week as anticipated, but will probably be here Tuesday, January 30.

* * *

James M. Colwell, the new publicity director of the American Film studios in Santa Barbara, paid a visit to the Los Angeles offices of the Moving Picture World Friday this week. Mr. Colwell stated that he was in the city to meet Gail Kane, the new American star. Miss Kane will start rehearsals on her first picture Monday next week under direction of Rollin S. Sturgeon. President Freuler, of the Mutual Film Corporation, is also expected in Santa Barbara this week. Mr. Colwell would not say, but much speculation is expressed both here and in Santa Barbara whether Mr. Freuler is planning to locate one of the new Empire companies in California and produce Charles Frohman's pictures at the Flying A. Studios in Santa Barbara. President S. S. Hutchinson will arrive to the coast in the first part of February.

* * *

Adele Farrington, who is in real life Mrs. Hobart Bosworth, has returned to the silent stage again and signed a contract with the Morosco Photoplay Co. to appear in George Beban's next big picture.

* * *

Rosalie Ashton and Beatrice Morris, magazine contributors, who have been writing under the pen-name of Ashton Morris, have been engaged by Isadore Bernstein of the Bernstein Film Production Company, to write a series of eight multiple reel feature stories for his organization. Their first story will be issued under the title "Humility." Among the best known stories written by Miss Ashton and Miss Morris are "Brigadier General," "Rounding Off Corners," "The Undertow," "The Trail That Leads Nowhere," and others.

* * *

Monday this week we made a flying trip to Universal City. It was early in the morning and we found everybody on the lot reading the Moving Picture World. Monday morning Director Publicity Jonas said is Moving Picture World's Day and almost everybody can be seen with a copy of the paper.

Moving Picture World Day at Universal City.

In a secluded corner we found a bunch of Universalites reading their freshly arrived copies. Friend Jonas quietly beckoned to a photographer and had them all shot. They are, in our picture, from left to right, Frank Whitson, Eugene Gaudio, Ella Hall, Jack Mulhall, Claire McDowell and W. W. Beaudine.

* * *

Gilbert P. Hamilton, of the Problem Film Co., has decided to build a studio in Los Angeles and has purchased a four-acre location on Sunset Boulevard.

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Harry Ham has transferred his duds from the Christie dressing-room to those of the "Pathe" Lehrman's company in the same studio and hereafter will appear in Lehrman-Fox Film releases.

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Our exotic friend, Nicholas Dunaew, was the recipient of columns of praise from the local dramatic critics upon his reading of the third act of Ibsen's "Ghosts" at a benefit which "Nich" produced at San Gabriel recently for the Russian war sufferers. Dunaew is at present being featured in Director Rex Ingram's Bluebird productions.

* * *

We are informed that H. M. Horkheimer of the Balboa Film Company has signed the following new people for his features: Director Burton George, formerly of the Universal Company; Kathleen Kirkham, who made a great hit by her characterization of Mrs. Taine in the Clune multiple reel feature, "The Eyes of the World." Miss Kirkham will appear exclusively in five-reel productions for the Balboa.

* * *

Frank Mayo, who has done notable work with the Balboa Company, has been placed in the Universal stock company and henceforth will be seen in that company's features.

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A. L. Erlanger is in the city and much speculation is offered whether the famous play producer is contemplating any motion picture enterprises.

* * *

In all probability J. Farrell McDonald, one of the oldest and best known directors in the industry, will have his own feature film company at Huntington Park, California. Negotiations to that effect have been opened between Mr. McDonald and the Huntington Park Chamber of Commerce.

* * *

Vivian Rich, one of the old stars of the American Film Company, and who has recently been seen in Fox and Selig productions, has signed a two-year contract with Julius

Frankenberg of the Redlands Beauty Films, to be featured with Mr. Frankenberg in that company's comedy series.

* * *

The cut following features Frank Lloyd, who has attained great renown with his Fox Film productions featuring Wil-

Frank Lloyd, Harry Weil, Billy Foster and George Richter

liam Farnum. Lloyd is the chap with the intense look holding a perfecto; at his feet is his smiling assistant Harry Weil; in back of Lloyd stands Billy Foster, his camera man, and on the other side of the tripod George Richter, another camera man. When this picture was taken Mr. Lloyd was engaged in filming what we believe will be his greatest achievement, the filmization of Charles Dickens' immortal story, "The Tale of Two Cities," in which William Farnum will be starred.

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Violet Radcliff, a former child actress of the Fine Arts Company, has been engaged by the Fox Film Company to play in the pictures directed by the Franklin brothers.

* * *

J. Barney Sherry and Charlotte Vermont, of Thos. H. Ince's forces at Culver City, were the stars at a recent vaudeville performance for the benefit of the Pasadena Chamber of Commerce, as well as Baby Marie Kiernan of the Fox Studio, who gave a classic dance. The film actors were the recipients of rounds of applause from the appreciative audience. Mr. Ince also provided his friends on the Chamber of Commerce with an unusually fine drama featuring our old friend Bill Hart.

* * *

While strolling along Broadway today, we noticed a very attractive display arranged by our friend Jimmy Anderson, manager of the Clune's Broadway Theater. The attraction drawing the crowds was Mary Pickford in "The Pride of the Clan," and the display featured the tartan plaid quite extensively.

* * *

B. C. Steele, who gained quite a reputation with his management of the Mall theater at Cleveland, Ohio, has been appointed manager of the Symphony Theater of this city. Mr. Steele will have entire charge of the theater while Mr. and Mrs. Du Bois are on their 40-month travel trip. We dropped in there the other afternoon to see the first run of the Bushman-Bayne serial, "The Great Secret," which drew enthusiastic applause from the appreciative audience. We noticed the many improvements that Mr. Steele has made throughout the house, and welcome him as a distinctive asset to the local colony of exhibitors.

* * *

Doctor H. B. Brechweile, the courteous owner and manager of Palace Theater, is now using Paramount features and L-Ko comedies. We consider the Doctor's theater one of the best located in the town, which, coupled with the attractiveness of his house and the excellence of his program, is greatly responsible for his lucrative patronage.

* * *

Our hustling friend, Irving Lesser, of the Golden Gate Film Exchange, has just returned from a trip to San Diego, relative to the run of "Civilization" at the Pickwick theater of that city. Mr. Lesser informs us that following the present run "Civilization" will start on a sixty-day tour of this state.

T. K. Seeger, of the Electric theater at Winslow, has sold his interest to W. J. Daze, Jr., who will be associated with R. G. Dalzell in the management of the theater.

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From San Bernardino comes the announcement that Carl Ray, a theater owner of Los Angeles, has purchased the Auditorium theater at San Bernardino from D. F. Eselin. Mr. Ray will completely renovate the interior of the house and expects to spend ten thousand dollars for that purpose. Both Fox and Metro features will be shown upon the re-opening of the theater. Mr. Ray will maintain headquarters in Los Angeles for his chain of theaters and will employ a local manager for each individual house.

* * *

Herbert S. Lewis, manager of the Hollywood theater, is the latest to take cognizance of the rapidly growing demand for children's entertainment, and will run a specially selected children's program on Saturday afternoons.

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Lankershim City is to have a new motion picture theater under the management of the Mulhalls. The house will show Paramount features exclusively.

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W. H. Cree, the popular Los Angeles branch manager of the General Film Company, boarded a rattler today to attend a meeting of the branch managers of his company in Chicago. Mr. Cree expects to be absent from Los Angeles about ten days.

* * *

B. E. Loper, manager of the local Pathe Exchange, has secured the signature of B. H. Collier of the Superba theater on a contract that calls for the showing at that house of the Pathe "Gold Rooster" features. The first picture to be shown by Manager Collier under the new arrangement will be Gladys Hulette in "Her New York."

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Charles Mahan has arrived in Bisbee, Arizona, to assume the management of the Eagle theater.

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A fire in El Paso, Texas, damaged the Imperial theater of that city to the tune of five hundred dollars. Fortunately nobody was hurt, although the projection machine and several films were partially destroyed.

* * *

L. E. Butler, the former manager of the Coliseum theater of Phoenix, Arizona, has consummated a deal whereby he becomes manager of the Empress theater of that city.

"Enlighten Thy Daughter"

Increasing Attendance Marks the Showing of the Production at the Post Theater, New York.

THE current attraction at the Park theater, Columbus Circle, New York, "Enlighten Thy Daughter," seems to have caught public fancy. A constantly increasing patronage from the opening night, January 28, shows a daily increase (remarkable!), with the advance sale continuing to grow. The Enlightenment Photoplays Corporation, of which Henry J. Brook is the head, is sponsoring the production at the Park.

There has been an unusual amount of attention on the part of the daily press to the engagement of this picture at the Park. Early last week the Birth Control Society issued a request that its members refrain from attending. Later in the week a showing was given the society and it withdrew its objections.

The criticisms of the daily reviewers were generally good. One paper took exception to the fact that the subject was a propaganda picture. Later Ivan Abramson, author and director of the feature, convinced the journal he had made no pretence that "Enlighten Thy Daughter" was a propaganda and admitted that he produced it as an entertainment solely and the fact that various people considered it an excellent propaganda was no fault of his.

The picture opened at the Park to $900 Sunday, January 28. Monday, an especially inclement day, proved an exception, and Tuesday the business took a jump and on Thursday, with five shows, the gross receipts exceeded $1,600.

The engagement at the Park Theater will probably be for a period of eight weeks. Already managers from Boston, Brooklyn, Philadelphia and Chicago have sought the picture for first-class presentation in their cities. Mr. Brock has not committed himself, but will probably begin the selling of the feature on a state rights basis at once.

One of the novel advertising stunts to be sent to exhibitors to aid in their work in behalf of the picture will be a huge sheet containing the indorsement of three hundred clergymen.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Skinner's Dress Suit"

Exhilarating Essanay Comedy Drama Featuring Bryant Washburn Supported by an Excellent Cast.

Reviewed by James S. McQuade.

HENRY IRVING DODGE'S story, which made hundreds of thousands of readers of the Saturday Evening Post purr with pleased satisfaction and indulge in hearty laughter of the most approved type, has been done in moving pictures by Essanay. The result is a success not only in moving picture art, but one that is bound to bring to the faces of exhibitors

Scene from "Skinner's Dress Suit" (Essanay).

who book the subject that particular smile which only healthy box office receipts can create.

It is a pleasing task to review "Skinner's Dress Suit." It has a beneficent atmosphere throughout. When one is not smiling inwardly or laughing outwardly at the situations, his heart is stirred by some tralt of character that shows the best in human nature. The worst never comes to life in these films, yet they reveal only what we feel might have occurred in ordinary, everyday business life.

I believe everyone who sees "Skinner's Dress Suit" will agree with me that the subtitles are right to the point, crisp and catchy, and that Charles J. McQuirk, who made the adaptation, has set a pattern that might well be followed by others who engage in the very important work of writing subtitles.

Director Harry Blaumont has told the story perfectly. I cannot recall a spot where I might have suggested a change. No gaps that might leave the spectator in doubt for a moment are observable. In the matter of settings Mr. Blaumont has exercised his customary painstaking care.

In my opinion Bryant Washburn has done his finest work before the camera in the role of Skinner. Who can forbear to laugh at the changing expression on the cashier's face while on the morning train on his way to the city, as his courage gradually sinks from the point of "demanding" a raise of salary from his employers to "asking," and finally to "suggesting." And when the dreaded interview with the senior member of the firm takes place, and we watch the unconscious tap, tap, tap of the nervous cashier's shoe on the foot of the boss, we feel like exploding when worm-like he wriggles out the words: "I came in to see how you felt about giving me a raise."

Or in that interview afterward with his wife "Honey," as he endearingly calls her, when he has made up his mind to tell her that he has got a raise, and to draw on his small bank account for the extra money that she intends to spend, how brutally one inclines to laughter as he tells the lie seemingly with as great physical pain as if he were swallowing a sword. Then he looks up at a portrait of George Washington on the wall and winks, and strange to say the revered George winks back in commiseration.

Miss Hazel Daly's "Honey" is a very worthy opposite to Mr. Washburn's "Skinner." It is the first opportunity I have had to see this woman in moving pictures, and I venture to state that she will share everywhere in the honors of the picture's star.

Harry Dunkinson is seen to advantage in the strong character part of Willard Jackson, whom Skinner succeeds in bringing back to the firm of McLaughlin & Perkins. The members of the firm are well represented by James C. Carrol and U. K. Houpt, while the parts of Mrs. J. Smith Crawford (a leader in the social set that finally takes Skinner into its exclusive favor), Mrs. Jackson and Mrs. McLaughlin are ably portrayed by Florence Oberle, Frances Raymond and Marion Skinner.

The release will be made February 5, through the K-E-S-E service.

"Each to His Kind"

Lasky-Paramount Picture of Indian Prince and English Flirt —Hayakawa and Aoki Rescue an Unconvincing Plot.

Reviewed by Hanford C. Judson.

THERE is some excellent acting in this Lasky picture, "Each to His Kind," and it is done respectively by Sessue Hayakawa and Tsuru Aoki, two talented Japanese players. The former has the role of an East Indian Prince being educated in England and the latter plays his betrothed left in India. He meets an English flirt and lets her make a fool of him. His English tutor—a rather foolish character, needed by the plot—takes a snapshot at the two talking. This photograph gets to India and is made use of by conspirators. The Eastern girl sees it and the prince's kingdom and love are both put in jeopardy. The story rises to a very good situation.

In every scene played by these two Japanese the story holds and pleases the spectator with its dignity; but this can be truthfully said of few other scenes in the picture.

These two players truly keep the offering's head up before its spectators.

Their work carries the other scenes, notwithstanding the rather unimaginative direction which could permit the tutor to come into the prince's room and make him a bow of respect with his fedora hat on. The English colonels—there are two of them and both are weakly played—uncover before royalty in the house. The director let the Eastern girl talk with her Eastern lover without her veil, yet made her cover when a

Scene from "Each to His Kind" (Paramount).

white man came near. In life, the reverse would more likely happen. It was a false play to intrude the veil at all.

The picture is full of beautiful backgrounds, has many finely acted passages, a few unnecessary scenes and a few that fall flat. The story interests, but should have been shorter. As a whole it is pretty good and will be liked by many.

Director Joseph De Grasse in a few days will commence the picturization of a five-act drama, "The Flashlight," featuring Dorothy Phillips.

"The Red Woman"

Five-Reel World Film Western Melodrama Shows Gail Kane as an Educated Indian Girl.

Reviewed by Edward Weitzel.

THE pictorial aspect of "The Red Woman," a five-reel western photomelodrama released by the World Film Corporation, is of considerable merit. Scenes showing striking exteriors in New Mexico are frequent, and the phases of western life are reproduced with commendable fidelity. The

Scene from "The Red Woman" (World).

story is a fairly good example of its class, but a situation that is intended to be taken seriously is turned into farce by its absolute impossibility, and the play ceases to be impressive from then on.

The situation referred to is where one of the actors poses as the statue of an Indian god and the Chihuahua heroine is supposed to take a club and knock him to bits and place her white lover in the statue's place. This is done to hide the hero from a revengeful Mexican who, later in the drama, stands within two feet of his rival and fails to detect that he is alive.

Maria Temosach, the Indian heroine, has been educated at an eastern college, but returns home to resume the dress and customs of her people. A Mexican cattle thief tries to win her, but she favors a young American who has been sent west by his father to make a man of himself. Maria saves him from being murdered, and the two fall in love. A child is born to the Indian girl, and the American then marries Maria. The picture is not wanting in action, but the incidents do not always dovetail smoothly.

Gail Kane is a handsome Indian maiden, and Morton Dean cannot be blamed for falling in love with her, but her eastern education must have made radical changes in her nature; she has all the characteristics of a white woman when she returns to New Mexico, and exhibits the grace, mental alertness and volubility of the race.

Mahlon Hamilton is a consistent representative of the young American, and Ed. F. Roseman looks and acts the Mexican bandit with equal success. June Elvidge in an adventuress role is a stunning figure in riding breeches and plays the part excellently. Charlotte Earlcott is well cast as the mother of the adventuress.

"Rosie O'Grady

Five-Reel Art Drama with Viola Dana in the Title Role.

Reviewed by Louis Reeves Harrison.

HIGHLY interesting as a character study and for artistry of presentation, "Rosie O'Grady" depends heavily upon the exceptional performance of Viola Dana and her admirable support. With no great amount of opportunity, Miss Dana infuses her role with such decided personality that her interpretation surpasses any work she has hitherto done. She shows a decided improvement over anything she accomplished in the company with which she was long associated, possibly from that clearer conception of what is to be done which comes only through ripened experience as an interpreter of screen stories. She puts life and feeling into a role that is almost colorless by itself in the wornout story of the innocent girl betrayed under promise of marriage. In this effort she is happily seconded by an admirably chosen support and well chosen settings.

To the director goes high praise for the effects accomplished by artistry of light and shade, of emphasis and contrast, and for much that makes the releases of value, and to him must be debited its faults. Naturally romantic, he has attempted realism of a story of the "East Side" of New York, but the characters he presents are not of that locality to-day, nor do little girls go into bar rooms for a can of beer—that is theatrical, not realistic. There are other little errors of minor importance, completely overshadowed by his romantic handling of a supposed realistic drama. Director Collins has not yet found the medium he deserves, but he is showing what he could do with it if he had the chance. He has made a rather commonplace story interesting, sympathetically so, and that is what will serve to make it popular.

"Greed"

Nance O'Neil in the Third Number of "The Seven Deadly Sins" Series, Presented by McClure Pictures.

Reviewed by Edward Weitzel.

THE third number of the McClure "Seven Deadly Sins" series is called "Greed." The picture, however, is in no sense a preachment. A dozen other titles would have suited it as well. The greed exhibited by the characters is but slightly above normal. A successful stock gambling deal on the part of a young woman named Eve and her fiance leads them into unexpected danger, and the young man is convicted of murder and sentenced to death. The main thing about the screen play is the fact that it contains an interesting story; the "man in front" will care a great deal more about the fate of the people in the play than he will for any moral lesson to be derived from the story. The material used is not startlingly original nor of transcendent power, but it is assembled with skill and will furnish a good quality of entertainment for the major portion of any body of spectators—a condition not easily attained and one that calls for the congratulation of everyone concerned. At the risk of being accused of harping on one string, the writer is impelled to once more emphasize the value of real drama to the screen.

The big situation in "Greed" is where a young girl is lured to the apartment of the villain and forced to struggle in defense of her honor. Her lover learns where she has gone and follows her. The villain is killed accidentally, but circumstantial evidence points to the girl's lover as the guilty person.

The part played by Nance O'Neil is that of a stenographer who accepted a large bribe not to betray a crooked stock gambler for whom she worked. She makes good use of the money and at the opening of the play is being received by people of position. The stock gambler turns up and forces her to assist him in his schemes. She desires to lead an honorable life, and is made to pay dearly for yielding to temptation. The role gives Miss O'Neil considerable scope for her wide range of dramatic expression and she has no difficulty in meeting every demand made upon her personal fitness for the character. Shirley Mason and George Le Guere are the pair

Scene from "Greed" (McClure).

of young lovers. Miss Mason is an engaging bit of femininity and knows her dramatic p's and q's. George Le Gucre puts warmth and vigor into the role of the lover, and Harry Northrup, Robert Elliott and Alfred Hickman are able members of the cast. The dirccticn by Theodore Marston, the photography by Charles Gilson and the general production of the entire picture are to be commended.

Louise Huff, Famous Players star, who was last seen on the screen as co-star with Jack Pickford in "Great Expectations," has arrived at the Morosco studio in Los Angeles and will presently begin work as co-star with House Peters under the direction of Edward J. LeSaint.

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Director William Worthington is filming at Universal City "The Clock" in five acts. Franklyn Farnum is featured in this production and he has a strong supporting cast.

Four Kalem One-Reelers

"The Trap," One of the "Grant, Police Reporter" Series; "The Side-Tracked Sleeper," Another of "The Hazards of Helen," and "Ghost Hounds" and "The Model Janitor," a Pair of Ham, Bud, Ethel Teare and Henry Murdoch Farces.

Reviewed by Edward Weitzel.

"The Trap."

THERE are a number of live thrills in "The Trap," the latest episode of the "Grant, Police Reporter," series. The Kalem picture in which George Larkin has the title role tells how the newspaper chap prevented a gang of crooks from disgracing a police officer, the father of the girl he loves. Grant performs some interesting stunts in a dumbwaiter shaft, while on the track of the gang, and winds up by taking a flying leap from a third-story window to a distant telegraph pole. Ollie Kirkby, in the person of the police officer's daughter, gets

Scene from "The Trap" (Kalem).

into a boy's suit of clothes and has a lively set-to with one of the crooks.

Action runs riot throughout the reel, and other members of the cast that do good work are Robert Ellis, Harry Gordon, Bert Tracey and M. Cohen. Robert Ellis directed the picture.

"The Side-Tracked Sleeper."

The human touch in "The Side-tracked Sleeper" is unusually effective. This episode of "The Hazards of Helen" has the customary risk for the operator at Lone Point, but the situation is brought about without the assistance of any of the bad men that so frequently plot to cause a wreck on Helen's road. Careless switching almost wrecks the sleeper in which the wife of the superintendent is resting with her newly born infant. Helen follows a pair of runaway freight cars in an auto, does a flying leap to the side of the rear car and averts the danger. George Routh and G. A. Williams are Helen Gibson's main support. E. W. Matlick wrote the scenario.

"Ghost Hounds."

The high cost of hens' eggs prompt Ham and Bud to rob a hencoop in "Ghost Hounds." The owner of the coop is the sheriff of the county. He captures the pair, tries them himself and sentences them to pass the night in a haunted house. The ghosts are a band of thieves that make the old mansion their headquarters. Ham and Bud are given a large-sized scare. With such material the big fellow and the little 'un, Ethel of the smile (in spite of the teare in her name) and Henry Murdoch, who sits up nights inventing new and facetious facial adornment, register their usual grade of comic entertainment.

"The Model Janitor."

Ham obtains a position as model for a sculptor and poses as an Indian, but Bud spoils the effect of his partner's posture by jabbing him from behind with a sharp stick. The sculptor, his daughter and her young man take a hand in the doings, which are characterized by quick and amusing movements on the part of the interested parties. Ethel Teare and Henry Murdoch are in the picture.

Clara Kimball Young is making rapid headway with her fourth Selznick-Picture production, a film version of Eugene Walter's powerful drama, "The Easiest Way." Albert Capellani, who directed Miss Young in "The Common Law" and "The Foolish Virgin," is also in charge of this picture. The cast includes Joseph Kilgour in the part of Brockton, the role he played in the original Belasco stage presentation of the drama.

"The Wax Model"

Pallas-Paramount Picture With Good Cast, Story Just Sentimental Enough to Be Popular and More Than a Touch of Poetry in Direction.

Reviewed by Hanford C. Judson.

THERE are so many pretty scenes and so much that is nothing but charming in this Pallas-Paramount picture, "The Wax Model," that it is safe to grade it pretty well up on the list. It is entertainment and entertainment only. In the story there is little that is new and the best parts of it have been pictured in many plots and stories. So much the better.

Vivian Martin plays a most engaging little model in London's bohemia. Her mother, an "unfortunate" creature, has finished her part of the child's education by committing suicide and telling her in her last breath that all men are false. The child tries to be a nursegirl, but is too pretty. By necessity she becomes a model, but she doesn't let any of the artists take liberties and becomes known as the city's most charming vixen.

Thomas Holding plays a rich English student, rather prudish. His sister (Helen Eddy) is having a statue made by an artist (George Fisher). This man is married, but is goatish. Julie, the model, has taught him his place, but his society patron, Helen, is fooled. The student feels the stir of spring and takes a walk. He stops to look at some ladies' lingerie in a window (this is unfortunate at this juncture and a false step artistically) and from it he is attracted to a wax figure. The student learns of the model from the proprietor of the shop and has soon made her acquaintance. Meanwhile his sister is falling under the spell of the artist. There are many pretty scenes and the student begins to think that the model is not a "good girl." He is so broken up over this that he makes a second visit to the woman's wear shop and forthwith breaks the plate glass window and then the wax model. The rest, even to the happy ending, is melodrama, artistically presented and surely pleasant to watch. Whether this picture

Scene from "The Wax Model" (Paramount).

will make a strong three-day run or not will depend on the audience. With many an audience it probably will. Barring the unconvincing ultra-sentimentality of the scenes in the woman's wear shop, it is a beautiful picture.

Three Pathe Releases

"Her Life and His," Five-Reel Thanhouser Photoplay Starring Florence La Badie; "The Island God Forgot"; Fifth Number of "Patria," the International Serial with Mrs. Vernon Castle, and the Tenth Instalment of "Pearl of the Army," Featuring Pearl White.

Reviewed by Edward Weitzel.

"Her Life and His."

PHILIP LONERGAN is the author of "Her Life and His," a five-reel photoplay produced by the Thanhouser company. The picture belongs to the propaganda order of screen dramas, the subject being prison reform. Every class of fiction that attempts to make a special plea for the betterment of any of the social evils is bound to sacrifice something of the steady development of its story; also, its intimate human side. "Her Life and His" is no exception to the rule. It starts off in a promising manner and much which follows is the logical outcome of the resolve of Mary Murdock, the heroine, to live down a prison record and to help those who are the victims of a vicious political system. The interest around her private life is sufficiently strong to maintain its position as the main thread of the plot; but perfect drama

cannot be achieved if the mind of the spectator be diverted at frequent intervals by object lessons and short preachments, however much they advance the moral purpose of the play. It is the opinion of the writer that people go to the theater because they want drama, and the nearer a screen play comes to supplying this demand the better it will fulfill its mission. Narrative fiction and works that betray their didactic nature sacrifice a portion of the emotional appeal that is so great a factor in the drama's power to sway and to captivate an audience.

Frederic Sullivan has directed the production of "Her Life and His" with excellent judgment, and Florence La Badie brings real feeling and a well-schooled method to her acting of the part of Mary Murdock. Ethyle Clarke is an admirable contrast to Miss La Badie, as the revengeful Mrs. Nan Travers, and H. E. Herbert, Sam Niblack and Justus D. Barnes play the leading male roles with skill.

"The Island God Forgot."

The fifth installment of "Patria" shows that the heroine, after being thrown from the Fall River boat, floated to an island where the Japs have stored a large amount of glycerine. Patria is taken ashore, but Haku finds this out and attempts to secure her. Donald Parr also discovers where she is and goes to rescue her in an aeroplane. Patria is forced to take to the water again and is seen and picked up by Donald. Haku pursues them in another flying machine, but is brought to earth by a shot from the American and lands on the dynamite storehouse. The picture ends with a terrific explosion. This number of the International serial has been made with the same care as that bestowed on the former releases.

"The Silent Army."

In the tenth number of the Pathe serial "Pearl of the Army" the Government Chemical Building is the scene of another attack during an effort to obtain possession of the wafers by the enemies of the United States. Two aeroplanes figure largely in the action, and while a duel between them is going on in midair Pearl is forced to take to a parachute. The two machines fall to the ground and are wrecked.

"Me an' Me Pal"

Five-Reel Red Feather Production Gives Accurate Picture of Costermongers in Their Own Manner of Life.

Reviewed by Robert C. McElravy.

THIS production, written by Richard Ganthony and produced by Harold Shaw, draws once more upon the entertaining English costermongers for its material. The number is a reminder for former successes of this type, including "My Old Dutch" and "The Heart Of A Child."

An English company appears in this story also, including Hubert Willis as Labby, a vegetable hawker. This character is the owner of an amusing burro, which appears frequently throughout the story and provides much of the humor. Gerald Ames portrays the part of Harry Masterman, a young artist, whose career is closely followed. Edna Flugarth plays Kitty, a young actress, with whom the hero falls in love.

The production is quite strong in general atmosphere and the manner in which it depicts the manners and customs of the costers. The Covent Garden market scenes are particularly pleasing.

The young artist has some very hard struggles in the early days of his profession, but endures them with the fortitude to be expected of a real one. He is forced to look for other work to keep himself afloat. He falls in with Labby, the vegetable hawker, who recognizes him as the young man who already owes him money. In spite of this he gives the young fellow employment, and the story then goes on in an entertaining way to show how the artist finally makes good. The love affair is followed in an enjoyable manner.

"The Courage of Silence"

Vitagraph Blue Ribbon Feature Written by Milton Nobles—Alice Joyce and Harry Morey in the Star Roles.

Reviewed by Edward Weitzel.

SHAKESPEARE'S famous remark on frailty put the stigma on woman alone. "The Courage of Silence," the Vitagraph Blue Ribbon photoplay written by Milton Nobles, makes one of the male sex a member of the frailty class and shows him to be a worse offender than the woman in the case. An American business man, married to a beautiful woman and the father of two fine youngsters goes over to London, and while there meets the wife of the Spanish Ambassador. She is unhappily married and is attracted by the American. In a moment of passion they imagine they have fallen in love with each other. The American returns home, decides he cannot live without the other woman, deserts his family and elopes with the wife of the Spanish gentleman. When she learns the truth about the American's family affairs she leaves him, enters a convent and is the means of bringing Bradley and his family together again. Mercedes had never loved her husband and had been treated cruelly by him. The American hadn't the shadow of an excuse for his misconduct.

So much for the moral aspect of the Milton Noble photoplay! As a piece of craftsmanship it is a credit to its builder. The story unfolds skillfully and is made doubly entertaining by the completeness of the production. The locations include scenes in the United States, London and the South of France. All have been carefully selected and the illusion is complete.

The cast is proficient. Alice Joyce satisfies the eye in the character of the Spanish woman, and although somewhat restrained in her expression of feeling, succeeds in winning sympathy for her belief in her better nature. Harry Morey's personality stands him in good stead as the American. Bradley is a cad at heart, but actor makes one almost forget the fact. Anders Randolf is an imposing figure as the Ambassador, and Robert Gaillard is equal to the requirements of Hammond. Cleo Ayers makes an attractive wife for Bradley. Willie Johnson and Mildred May are clever as his two children. William P. S. Earle directed the picture.

"Princess in the Dark"

Five-Reel Ince Feature With a New Star, Enid Bennett, in the Title Role.

Reviewed by Louis Reeves Harrison.

IN a special showing at the Strand Mr. Ince presented a new star performer in Miss Enid Bennett, an Australian beauty and a recent discovery. Miss Bennett has the physical promise. She is a girl of unspoiled sweetness and natural loveliness, and there are many signs that she has intuitive perceptions of what is required for the interpretation of character. A star is, however, both born and made. It is visible to those called upon to critically examine the work of performers, whether or not known to producers, that star performers are more or less evolved under intelligent training at the studios. Many have gone along for years almost unnoticed, faithful and dependable interpreters of roles assigned to them, taking their share of the minor parts as their particular type and the play requires and have won popular favor by hard and intelligent work. It is a question of time for them to fully grasp the subtleties of screen interpretation.

Almost the first tendency shown in a star-to-be is surplus energy and enthusiasm, but Miss Bennett has been too well handled for that natural tendency to obtrude. Then, it is hardly fair to pass judgment on her capabilities from what can be deduced from a single performance. The role of an imaginative blind girl who idealizes a hunchback as her Prince Charming has been shown before, even in a recent release, where the cripple was cured that all might end happily. The play has been done before, but never more consistently. It is a figurative treatment of human illusion about life. Under the guise of a blind girl is blind youth, idealizing the ugly, imagining beauty and charm, only to be disillusioned when sight is given of the true state of things. The Ince story has preserved most consistently the idea that it deals only with material persons and events. Though designed as an exposition of what is purely spiritual, the analogy is not thrust upon the audience; it is felt rather than seen—the right way to make a motion-picture impression.

"The Man Who Took a Chance"

Franklyn Farnum the Star of a Bluebird Five-Reel Photoplay of Light Texture But Fairly Entertaining Qualities.

Reviewed by Edward Weitzel.

FORTUNATELY for "The Man Who Took a Chance," a five-reel Bluebird photoplay, in which Franklyn Farnum is the central figure, the story need not be taken seriously. It relates the adventures of a young chap who falls in love

Scene from "The Man Who Took a Chance" (Bluebird).

with a girl's photograph, meets the original and is made the subject of a scheme to test his courage. The heroine's mother has a weakness for titles and the hero passes himself off as an English nobleman; hence the girl's reason for testing his fighting blood. Ranch life and glimpses of the better grade of western society are mingled throughout the picture. During

the test the action becomes strenuous, but, for the most part, more attention has been paid to developing bits of quiet humor than to keeping the story moving ahead with any noticeable degree of speed.

William Worthington, the director in charge, has been consistent to the material at hand, and a number of the scenes have much pictorial merit. Many screen patrons will find the picture fairly entertaining.

Franklyn Farnum enters into the spirit of his part as if he enjoyed playing it, and makes the young fellow who wins the heiress an ingenuous mortal who is easily excused for not suspecting that his fight with the cowboys is a put-up job. Agnes Vernon offers sufficient reason for her admirer's infatuation, and Lloyd Whitlock, Countess du Cello, Marc Fenton, Charles Perley and Arthur Hoyt give a good account of their several allotments.

"The End of the Tour"

Five-Reel Screen Story of the Stage Produced by Columbia Pictures Corporation, With Lionel Barrymore at the Head of the Cast—Released by Metro.

Reviewed by Edward Weitzel.

MANY of the scenes in "The End of the Tour," a five-reel screen story of stage life produced by the Columbia Pictures Corporation, are authentic pictures of the joys and sorrows—mostly sorrows—experienced by the members of the small time theatrical companies. Earle Mitchell, the author of the story, and George Baker, the director of the production, have evidently secured their information at first hand. As a

Scene from "The End of the Tour" (Metro).

consequence nearly all the "stage business" is true to life and will amuse that large portion of the general public that looks upon the actor as a being apart, and has an insatiable curiosity concerning him and his private affairs. The usual vicissitudes of a traveling company in hard luck are shown in "The End of the Tour," and a romantic story is woven about the leading man of the organization. He gives his last dollar to help the women of the troupe out of town when the company strands, and stays behind with the property man. The two assist the local fire company to put on a benefit performance, in which the daughter of the leading man of the town takes part. Her father objects strongly, and discovers that the actor whom he does not want to associate with his daughter is his own son.

The studies of stage and rural types are the best feature of the picture, and have been intrusted to a competent cast. Lionel Barrymore plays the leading man of the Chicago Ideals Theater Company with excellent judgment and makes him human and likable. Walter Hiers, Richard Thornton, Maud Hill, Kate Blancke, Mary Taylor and Hugh Jeffery are the other members of the troupe, and Frank Currier, Ethel Dayton, Charles Eldridge, J. Herbert Frank and William Harvey represent the people of the town. The production has been given careful attention.

A Couple of Mutuals

"Easy Street," One of Chaplin's Best, and "Where Love Is," Six-Part Adaptation of William J. Locke's Novel, Featuring Ann Murdock.

Reviewed by Margaret I. MacDonald.

"Easy Street."

IN "Easy Street," Charlie Chaplin's latest and best, if we may venture to obtrude so decided an opinion, an original key has been struck. At any rate, it is Chaplin at his funniest; and nothing much more entertaining, by way of comedy, could be imagined than his adventures with the street bully, when on occasion he has been placed on patrol duty in wild and woolly Easy street, after having changed his profession from tramp to policeman. It is useless to try to describe the antics of the little policeman and the giant bully, whose superior strength made the rubbing of the nose of a lamppost on the ground appear but a mere trifle. And it would be equally useless to try to picture the turn of the tables when the bully, overcome by the gas turned on him by the little policeman as a finale to his post-twisting demonstrations, lies unconscious in the street, and the lawless throngs, now in awe of the policeman instead of the bully, disappear as by magic at the flaunt of his coattail.

With all this excellence of entertaining quality the picture presented a couple of points which would require elimination. One of these occurs in the suggestive handling of an overturned baby's bottle in one of the scenes in the Easy street mission, and the other where the dope fiend makes a too free use of the needle in one of the East street tenements.

"Where Love Is."

Ann Murdock's first appearance for the Mutual Film Corporation brings us a six-part adaptation of William J. Locke's novel "Where Love Is." The theme of the story is a good one and could have been worked into an interesting production with more care on the directing end, as well as in the making of the scenario. Ann Murdock succeeds, despite these drawbacks, in doing some pleasing work. She has been able to meet the camera with a nonchalance not easily acquired. The interpretation of the role of the artist is less pleasing than any; the tendency in this case is to overact. The production's main weakness lies in the fact that side issues have been brought too much into prominence. At times the plot seems somewhat obtuse, and the identity of some of the minor characters is often obscure. And while the picture will be found on the whole entertaining, we have to admit that its arrangement is not altogether professional.

Country Life Stories

Novel and Artistic Series of One and Two Reel Pictures Conceived by Mrs. Paula Blackton, to Be Released by the Vitagraph Company.

Reviewed by Edward Weitzel.

ON FEBRUARY 2, at the Rialto theater, New York, an unusual series of one and two-reel motion pictures was shown by the Vitagraph Company, under the title of "Paula Blackton's Country Life Stories." These pictures were conceived by Mrs. Blackton, and were taken on the Blackton

Scene from "The Little Strategist" (Vitagraph).

estate, "Harbourwood," L. I. The author also appears in the pictures, six in number, which have been given the titles of "The Little Strategist," "Satin and Calico," "The Collie Market," "A Spring Idyl," "The Fairy Godmother" and "The Diary of a Puppy." The two Blackton children and prominent Vitagraph actors, including Charles Richmond, Marc MacDurmott, Charles Kent and Jewel Hunt, also take part in the comedies—not to mention the domestic pets, live stock and household servants of the estate.

The result is a number of highly artistic and charmingly intimate stories of life in the open, that are assured a hearty welcome from men and women that can appreciate real merit. To go further, these pictures have opened up new possibilities for the art of the screen, and possess something of the fascination and fresh viewpoint that have attracted gratified audiences to the theaters devoted to the production of the short plays of Dunsany, Shay and other leading creators of the spoken drama. Not that they are an intellectual feast, but there are flashes of humor, bits of real sentiment and touches of natural beauty running through the five pictures first mentioned, that are uncommonly well expressed. "The Diary of a Puppy" is a study of animal life which could only have been obtained by exercising much tact and patience; it well repays all the time spent on it, and will delight and amuse every spectator.

The acting in the comedies, which were produced under the direction of J. Stuart Blackton, is in keeping with the care given to the pictorial features of the pictures. Mrs. Blackton, by no means a novice at the work, sets a keynote that insures

the qualities in the acting best suited to her grade of photoplays. The efforts of the Blackton children are beyond art. Surrounded by familiar scenes and objects and loved faces, they perform their part with a reality which does not betray the amount of labor necessary to catch and record their moods at the right moment.

The lighting of the outdoor scenes and the aptness of the sub-title are two points of excellence that should not be overlooked. This series of "Country Life Stories" was originally

Scene from "The Diary of a Puppy" (Vitagraph).

intended for private and semi-professional showing. The resolve of the Vitagraph Company to give the series to the general public means a distinct gain for the followers of the screen.

Announce "Is Marriage Sacred" Additions

Essanay Company Names the Five Subjects That Will Extend the Original List.

"Is Marriage Sacred?" Essanay's series of dramatic photoplays dealing with problems of matrimony, as was announced in these columns last week, has been extendeed to seventeen, one of which is being released each week.

"The Pulse of Madness" will be the first of the added photodramas. It is a tensely dramatic offering, hinging on an inconsequential quarrel between a man and his wife which developed into home-destroying proportions.

"The Pallid Dawn," the second, depicts the awakening of a young bride to her terrible mistake of marriage.

"The Wifeless Husband," which follows, shows a man who remains true to his wife, even after she has deserted him.

"Meddling with Marriage" takes up the problem arising from the interference by relatives in a young couple's marital affairs.

"The Tomb of Romance," the last of the additional photodramas, asks the question, "Should a young couple let marriage end their romance?" The answer is "No."

These productions, as has been the case with previous units of the "Is Marriage Sacred?" series, will have a screen time of approximately thirty minutes. They will be released through the General Film Service.

Elaborate Settings in Pickford Film.

Seldom is such a continuous display of luxurious settings and furnishings required as in the case of Mary Pickford's newest Artcraft picture, "A Poor Little Rich Girl," the well known Eleanor Gates subject now being completed under the direction of Maurice Tourneur.

In keeping with the subject, which tells of the extravagant display of wealth, many costly scenes were built for this photoplay, including one of particular lavishness disclosing a beautiful conservatory with its lily pond, fountains, rare birds and immense botanical display. This set alone occupied the entire length of the big stage at the Mary Pickford studio in Fort Lee, most of the costly furnishings then being totally destroyed in an exciting fight scene.

In addition to these unusual sets Director Tourneur and his technical staff have succeeded in greatly enhancing the artistic value of the picture through rare lighting and new effects in the photoplay art, presenting in all a fitting background for the beautiful little star. To anyone familiar with the story it is readily apparent that it contains a wealth of opportunities for novel effects which are only possible through the scope of the motion picture.

New Date for "Royal Pauper."

A change in the date of the release of "The Royal Pauper," a five-reel Edison production in which Francine Larrimore, the Broadway star, appears, has been made. First announced for release through the Kleine-Edison-Selig-Essanay Service on February 12, this picture will not be distributed until a week later, February 19.

No Limit on Kalem's New Series

Popularity Only Will Determine Number of Episodes of "The American Girl" and "A Daughter of Daring."

FOLLOWING close upon the announcement enamating from the Kalem offices that a new two-part series called "The American Girl" and a new single reel series to be known as "A Daughter of Daring" are in the making, comes the news that no limit has been placed upon the number of episodes of either to be produced.

This is in line with Kalem's policy of the past, and means that if its new series of productions meet with the reception accorded "The Girl From 'Frisco," "Stingaree" and "The Hazards of Helen" exhibitors can count upon a continuance of "The American Girl" and "A Daughter of Daring" as long as the public may determine. In other words: the Barometer of Popularity will be consulted from time to time and its readings will be relied upon to determine the number of episodes to be released.

Judging from Kalem's record as a producer of series pictures there will be at least twenty-five episodes of each new series before the two are brought to a close.

Frederick R. Bechdolt, author of the stories for "The American Girl," calls his intital episode "The Black Rider of Tasajara." It tells a dramatic tale of a respected Westerner who finds himself drawn into the life of a highwayman almost subconsciously. His unmasking by the American girl, Madge King, provides an episode of splendid dramatic value.

During the week which has elapsed since it became known to the exhibitors that the Kalem Company would shortly release two new series productions—a two-part and a single-reel series of railroad dramas—the various General Film exchanges have received a large number of inquiries. Many of these inquiries come from theater men who have decided to eliminate costly features and return to a mixed program of short length subjects.

The Kalem organization, it is understood, will furnish several of the General exchanges with additional prints of its new productions so that there will not occur any disappointments when two or more houses set aside the same day of the week as Kalem day.

Complete advance information regarding its releases is now furnished by the Kalem company to the head office of the General, that is a more complete service along publicity lines than has heretofore been in effect. Exhibitors are urged to make use of this service to increase their receipts.

"The Accomplice" (Art Dramas).

Jack Sherrill and Dorothy Bernard are the two stars who are featured in this week's Art Drama, "The Accomplice," which is to be released on February 15. "The Accomplice" was produced by Ralph Dean for the William L. Sherrill Feature Corporation, from the story written by Anthony P. Kelly. It is described as a picturization of the manner in which New York's smart set, or a portion of it at least, spends its time and money. The story is located in the metropolis, and it is said that the author has introduced into his story counterparts of a number of Broadway celebrities.

Jack Sherrill and Dorothy Bernard play the parts of Thomas and Alice Harcourt, a brother and sister. They are the children of a wealthy and influential New Yorker, whose greatest pride in life is his untarnished family name. Alice, having more time and money than she knows what to do with, takes to attending tango teas at the Broadway cafes. She becomes involved in an affair with Antonio, a professional dancer. Tom, too, is a frequentee of the white light district, but falling in love with Miriam Collins, his father's secretary, he reforms.

Upton Sinclair's Work Picturized.

Herbert Blanche, president of the U. S. Amusement Corporation, announces two important acquisitions of that company. The first is the securing of the picture rights to Upton Sinclair's well known novel, "The Adventurer," which was one of the most successful novels of a few years ago. It was first published serially in one of the prominent national magazines, and later put out in book form. Marion Swayne has been engaged especially to portray the central figure of the story. Supporting Miss Swayne in this production will appear Pell Trenton, Kirk Brown, who appeared in the last U. S. Amusement Corporation Art Drama "Whoso Findeth a Wife," and Yoland Doquette. The picture is being produced under the direction of Madame Blanche at the U. S. Amusement Corporation's studios in Fort Lee.

Billy West Signs with New Company.

Billy West has signed a contract with The Caws Comedy Corporation for a period of five years at a salary approximating $25,000 per year. The Billy West comedies will be distributed by The Caws Comedy Corporation on the state rights basis. While there has only been three pictures of Billy West Comedies put on the market thus far, the demand for them has been so great that a special company was formed to promote these pictures exclusively.

The Caws Comedy Corporation is composed of Arthur M. Werner, N. H. Spitzer, Charles Feature Abrams and Samuel Cummins.

These pictures will be released in single reels, two a month. The first release will be put on the market about March 1.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE NET OF INTRIGUE (Kalem), Serial No. 21693.—Episode No. 16 of the "Grant, Police Reporter" series. George Larkin's stunts in this reel consist of a flying leap to the rope ladder hanging from the stern of a steamer, and a later jump from the steamer into the water. Action throughout is fast. The story tells of the reporter's search for Panama Canal plan stolen by Oriental spies. It is in pursuit of these spies that the thrills are registered. A review of this reel was printed in last week's issue, page 870.

THE LUCK THAT JEALOUSY BROUGHT (Selig), Serial No. 21677.—An elementary one-reel Western with Tom Mix in the leading role. The story tells mostly of the love affair of the daughter of a miner, upon whose mining property a corporation has designs. A tool of the mining company makes advances to the girl, which arouses the jealousy of a young miner. He discovers a rich lode of gold on the girl's father's property and immediately tells her about it, thus proving his worth over his rival. In the cast with Tom are Louella Maxam, Sid Jordan and Pat Chrisman.

THE SELIG-TRIBUNE, NO. 9, 1917 (Selig), Serial No. 21681.—Mrs. Ethel Byrne, birth control advocate, arrested, New York; General Funston arrives to review troops, El Paso; Du Pont Powder Company builds homes for employees, Penngrove, N. J.; Six-million-dollar bridge connecting St. Louis with East St. Louis opened; French women make boxes—other views in Paris; Unloading bananas by machine, New Orleans; Vocational training at Carlisle Indian School; International ski jumping contest, Cary, Ill.; Funeral of Col. Thurston, New York; Aviators search for missing airmen, Calexico, Cal.

THE PRIMA DONNA'S SPECIAL (Kalem), Serial No. 21717.—An episode of the "Hazards of Helen" railroad series. Helen Gibson furnishes a thrill when she leaps from a speeding automobile to a fast-traveling train. In this manner she is enabled to avert a collision between the "wild" train and the special. There is a certain amount of heart interest in this reel. The prima donna is none other than the daughter of an old man who has been a hobo for some time. The thrill gets over well.

General Film Company Specials.

THREE WAYS OUT (Essanay), Serial No. 21682-23.—One of the "Black Cat" features. This release is an interesting two-reel drama with several humorously entertaining touches. The story tells of a banker's daughter who wants to marry the son of an old Irishman. The banker has speculated and lost the funds of his bank. He doesn't want his daughter to marry the son of the rich, but "low class" Irishman. He contemplates suicide, but the way out of his difficulties comes when the two young people elope and the old Irishman lends the banker enough to cover the shortage. In the cast are Harry Dunkinson, Gertrude Glover and John Cossar.

THE DOMINION OF FERNANDEZ (Kalem), Serial No. 21686-87.—Action is the keynote of this latest two-reel episode of "The Girl from Frisco" series—episode No. 25. The two reels are crammed with wild riding, gun fighting, fist fighting and other exciting elements. The story tells of a Castilian who rules over a little kingdom of outlaw Mexicans in the California mountain fastnesses. Barbara Brent (Marin Sais) and her retinue once more prove themselves superior fighters. An exciting Western. Reviewed on page 870 of last week's issue.

LOST AND FOUND (Selig), Serial No. 21678-79.—George Fawcett is the leading player in this two-reel drama. He heads a good cast, which ably plays the story of the old sea captain who mixes in his daughter's love affairs. There is some amusement to be found in the film's lighter moments. The girl's choice turns out to be the long-lost son of her father's lawyer-friend. Interest is added to the plot when it develops that the girl's lover has unknowingly killed his own brother in protecting the girl from assault. Included in the cast are Vivian Reed, Charles Le Moyne and Thomas Guinan. Reviewed on page 866 of last week's issue.

THE MAGIC MIRROR (Essanay), Serial No. 21671-2.—Seventh of the "Is Marriage Sacred?" series—a two-reel drama of worth. In this unit of the series we see the girl who makes playthings of men's hearts. She is finally brought to a realization of the fact that she is facing spinsterhood. This comes about through her sister, who marries one of the fickle girl's beaux. The subject has power and gets its lesson over forcefully. In the cast are Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

Bluebird Photoplays, Inc.

THE MAN WHO TOOK A CHANCE (Bluebird), Feb. 19.—The comedy element is the stronger in this five-reel Bluebird picture, the dramatic scenes being the result of a practical joke played on the hero. Franklyn Farnum and Agnes Vernon have the leading roles. The cast and production call for favorable comment. A longer review is printed on another page of this issue.

Creative Film Corp.

THE GIRL WHO DIDN'T THINK, January.—A six-part problem play vizualizing the difficulties of the path of the thoughtless young girl who allows herself to be led away by a fascinating man and promises of fine things to wear. The picture features Jane Gail, who does excellent work, and has been made artistically by W. Haddock. A full review appeared in our issue of Feb. 10.

Greater Vitagraph

THE COURAGE OF SILENCE, Feb. 12.—This five-reel Blue Ribbon Features, written by Milton Nobles, is a well-put-together photoplay and is excellently played by Alice Joyce, Harry Morey and the rest of the cast. The scenes are laid in United States, London and the South of France. The picture is reviewed at length on another page of this issue.

COUNTRY LIFE STORIES, February.—A series of one and two-reel comedies written by Mrs. Paula Blackton, these pictures are of exceptional merit. A longer review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay.

SKINNER'S DRESS SUIT (Essanay), Feb. 5.—A mirthful comedy drama without a dull spot in it. Bryant Washburn in the part of Skinner has done his best work before the camera. The support is strong and includes Hazel Daly, Harry Dunkinson, James C. Carroll, U. K. Houpt, etc. Brilliant subtitles add to the mirth and pleasure of the spectator. Directed by Harry Beaumont. An extended review appears on another page in this issue.

Metro Pictures Corporation

THE END OF THE TOUR (Columbia), Feb. 5.—The ups and downs of the traveling actor are the subject of this five-reel photoplay, in which Lionel Barrymore acts the hero. Humorous characterization is a feature of the picture. A longer review is printed on another page of this issue.

BLACKMAIL (Metro-Drew), Feb. 5.—Once again are the Sidney Drews pitted against each other in a one-reel comedy and their disagreements a source of much amusement to the fellow out in front. The picture has the merit to be expected from this brand of comedies.

Mutual Film Corporation

MUTUAL WEEKLY 109, Jan. 31.—Interesting items of this issue are the launching of the dreadnaught "Mississippi," a view of a large concrete grain elevator at Hegewich, Ill., scenes on the Serbian battleline, Mr. and Mrs. Samuel Gompers celebrating their fiftieth wedding anniversary, and the "Milwaukee" ashore on the Pacific coast trying to save submarine H-3.

JERRY AND HIS PAL (Cub), Feb. 1.—An amusing farce comedy that will please children as well as adults, inasmuch as the pal referred to in the title is a wise young elephant, who obeys Jerry's dictates in an astonishing manner. Much of the story centers about a poor woman, whose husband spends in drink the money that should pay the rent. Jerry and his pal come to the rescue and work reform and reconciliation.

REEL LIFE NO. 40 (Gaumont), Feb. 4.—This issue contains articles on "Making Lace by Machinery," "The Toddle," "New York's latest dance craze"; "Raising fresh water fish" and a short fashion exhibition. These subjects which will be reviewed in the Educational Department of Feb. 24 are all nicely illustrated.

MUTUAL TOURS AROUND THE WORLD, NO. 14 (Gaumont), Feb. 6.—This number leads off with picturesque views taken along the rocky coast of Dalmatia, on the Adriatic sea. Fine views are then shown of the great temples of Luxor, Egypt, ruins of ancient Thebes and statues of Memnon. The landscapes and folk life of Holland make an entertaining closing feature. A good number.

SEE AMERICA FIRST, NO. 74 (Gaumont), Feb. 7.—This number is devoted almost entirely to scenes taken along the coast of Mississippi.

Pass Christian, Gulfport, Beauvoir and Biloxi are the principal cities visited and various industries and spots of interests are pictured. The reel closes with an animated cartoon by Harry Palmer, entitled "Old Roue Visualizes." The number is quite entertaining.

Mutual Film Corporation Specials.

EASY STREET (Chaplin), Jan. 22.—This is one of the best of the Chaplin comedies. It is distinctly and artistically funny, with only two points of objection. The first of these occurs in the mission on Easy street, when the overturning of a baby's bottle is made rather suggestive, and the second is where the dope fiend in one of the tenement scenes on Easy street, makes free use of the needle. Chaplin as the little policeman sent alone to Easy street, and battling with its giant bully is one of the funniest things that the screen has ever presented.

WHERE LOVE IS (Mutual Star Production), Feb. 1.—A six-part production featuring Ann Murdock. The story on which the film is based is taken from the novel of William J. Locke. The picture would have been considerably improved if the main issue of the story had been followed more closely. It has to do with the love story of a young woman of aristocratic family and a poor artist. A full review of the picture will be found elsewhere in this issue.

STICKY FINGERS (Vogue), Feb. 4.—This is a moderately entertaining two-part farce comedy, in which two young men without money steal from the purse of a young woman whom they have never met before. Some rather amusing incidents follow in which the fathers of the young men get mixed up in the affair. The chief objection to this comedy is the fact that bare-faced stealing is made rather too prominent an item in the comedy.

Paramount Pictures Corporation

THE WAX MODEL (Pallas), Feb. 1.—An unusually pretty picture with a marked imaginative atmosphere due to careful direction. It is a pleasing picture, though there are two or three scenes where the illusion of real life goes thin. Vivian Martin has the lead in a role that fits her perfectly. It is a picture that will be liked by most of those who see it. A longer review will be found elsewhere in this issue.

EACH TO HIS KIND (Lasky), Feb. 5.—A picture in which two Japanese players by sheer ability put human dignity and real interest into what is, though intentionally romantic, not powerfully convincing. The story could have been edited down to four reels without losing much. It is a good picture as it stands and is worth seeing. The two leading players are Sessue Hayakawa and Tsuru Aako. For a longer review see elsewhere in this issue.

Pathe Exchange Inc.

LONESOME LUKE, LAWYER (Rolin), Feb. 8.—This one-reel farce is one of the best of the series. The courtroom scene contains an unexpected amount of new business, and speedy action keeps everyone on the run.

FLORENCE ROSE FASHIONS, NO. 19 (Pathe), Feb. 18.—"Play-Day in the South" discloses a lot of fetching costumes for warm weather wear. The young ladies who exhibit the creations understand the art. "Picturesque Algeria" is on the same reel.

PAPER, HOW IT IS MADE (International), Feb. 4.—The process of making paper is shown in all its different branches, from felling the trees to turning out the finished rolls. A "Crazy Cat" cartoon, "Throwing the Bull," is one long laugh.

Pathe Exchange Inc., Specials.

DOUBLE CROSSED (International), Feb. 4.—The fourth episode of the "Patria" serial, starring Mrs. Vernon Castle, ends by the heroine being thrown overboard from a Fall River line boat. A lively fight is another incident of the reel. The picture was reviewed in the issue of February 10, page 867.

HER LIFE AND HIS (Thanhouser), Feb. 18.—Florence La Badie assisted by a good cast, makes this five-reel photoplay interesting. It deals with prison reform. A longer review is printed on another page of this issue.

Triang le Film Corporation

PRIDE (McClure), Feb. 5.—The second of "Seven Deadly Sins" series. This production gives fairly convincing proof that pride is sometimes a sin. It is moderately interesting, and at times borders on melodrama. Reviewed on page 866 of February 10 issue.

GREED (McClure), Feb. 12.—Nance O'Neil, Shirley Mason and George Le Guere head the cast in this number of "The Seven Deadly Sins" series. An acceptable story, a good production and capable acting by the entire cast are features of the picture. It is reviewed at length on another page of this issue.

PRINCESS OF THE DARK (Kay-Bee), Feb 18.—The allegorical story of a blind girl who idealizes a hunchback as her Prince, only to know bitter disillusion when her sight is restored. A consistent presentation with a new star, Miss Enid Bennett, in the title role.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 57 (Universal), Jan. 31.—A diversified and entertaining number, picturing the opening of a new bridge over the Mississippi, wreck of a locomotive, winter sports, a cowboy funeral, and other subjects.

AVARICE (Imp), Feb. 9.—This number, by E. M. Ingleton, features Claire McDowell as an old rag-picker. The name, John Williamson, on a cast-off coat, recalls an early love affair, when she refused "love in a cottage." The number is a sermon against the desire for gold, which leads to poverty and despair. The subject is naturally unsympathetic, but is handled with a fair degree of strength and enforces its point.

A HASTY HAZING (Nestor), Feb. 12.—A college comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts. A freshman at college is being hazed and manages to escape. In his place a young business man, just married, is captured and put through the hazing mill. An old subject, revived. This contains plenty of action and is quite amusing in plot.

UNIVERSAL SCREEN MAGAZINE, NO. 7, Feb. 16.—This issue contains some interesting subjects, among them "Raising Silver Fox," showing scenes on a silver fox farm; "What We Eat," showing the inspection of meat, grapes and oranges by the New York Board of Health; the stabilization of a bicycle, and an animated clay cartoon.

Universal Film Mfg. Co. Specials

ME AND M' PAL (Red Feather), Feb. 5.—A five-reel offering produced in England by Harold Shaw from a story by Richard Ganthony. Costermonger types prevail in this character production, which is strong in atmosphere. The Convent Garden market scenes are particularly pleasing. The plot itself concerns a young man studying art, his actress sweetheart and a vegetable hawker and his burro. Humor and heart interest are well developed in this offering, a successful one of the type. Hubert Willis, Gerald Ames and Edna Flugarth are in the cast, not to mention the burro. This replaces the Red Feather known as "The Scarlet Crystal."

THE TERROR (Red Feather), Feb. 12.—This five-reel offering, written and directed by Raymond Wells and Fred Myton, features Jack Mulhall, Grace MacLean, Jean Hersholt, Virginia Lee, Hugh Hoffman and Gertrude Messenger. It is a story of the slums and abounds in characters from low life. The atmosphere is fairly good, but there is no very compelling plot, giving a mechanical turn to the situations. Gun-fighting occurs in several scenes, the hero being known as "The Terror." Jack Mulhall has done some excellent work recently in comedy, but hardly looks the part. This production as a whole is one of about average interest.

THE PURPLE MASK, NO. 8 (Special Universal), Feb. 12.—Patsy, in possession of the jewels stolen from Phillips, to be returned to the woman he ruined, is pursued by Detective Kelly. She smuggles the pearls through the custom house in a candy box. The next scenes occur in Patsy's new home, which has a disappearing fireplace and other mysterious equipment. The number is slower in action than previous episodes, but sustains the interest.

THE INDIAN'S LAMENT (Gold Seal), Feb. 13.—This three-reel number, by Noble Johnson, makes a lively return to the Indian story. The scenes are laid in a picturesque mountain region and the action includes hard riding and much gun fighting. The plot is reminiscent of former productions of the type, but the work of the actors is so spirited that it gets over nicely. Marie Walcamp, L. C. Shumway and Leo Hill make a strong trio in the leads.

THE LOSING WINNER (Victor), Feb. 15.—A two-reel subject, by H. C. Warnack, featuring Carter De Haven, Flora De Haven, M. K. Wilson, Eileen Sedgwick and Jessie Arnold. The plot concerns a young man who wins at gambling and then loses. Two of his feminine admirers go back on him, but the third, a poor stenographer, remains true. The treatment of this is a mixture of humor and drama, which rather weakens the production as a whole. The gambling scenes, as shown, were realistic but too long and will probably be cut down considerably. As a one-reel subject this would be stronger.

THE FOURTH WITNESS (Laemmle), Feb. 16.—A two-reel drama, by Harvey Gates, featuring Chas. Mailles, Louise Lovely, Lee Hill and others. The plot centers about the supposed murder of an irascible invalid, whose wife loves the young family doctor. The investigation of the death proves interesting and is well-constructed, but the close is rather weak. This is not exceptional, but is above the average in spots.

JOHN OSBORNE'S TRIUMPH (Bison), Feb. 17.—A two-reel number by Burton Wilson, featuring Murdock MacQuarrie, Arthur Moon, Edna Payne and Albert MacQuarrie. Merrill, the villain, corners Osborne in the stock market and crushes him. He then tries to gain the hand of Osborne's daughter, by buying in a note. Osborne pays off the latter by mortgaging his land. He becomes completely paralyzed and Merrill tries to make out that the note has not been paid. A bolt of lightning restores Osborne's power of speech. There is some old plot material in this, but it tells a good story. The scenic effects are particularly good in places.

World Pictures.

THE RED WOMAN (World), Feb. 12.—There are some picturesque western scenes in this five-reel photoplay, Gale Kane taking the principal character. The story deals with an Indian girl who is educated in the East, and then returns to the customs and dress of her people. The picture is given a lengthy review on another page of this issue.

LOS ANGELES SHOWN IN GAUMONT RELEASE.

Los Angeles, Cal., is to be pictured in Gaumont's "See America First" No. 75, released Feb. 14. Among other California cities recently pictured in this series are Pasadena and San Diego. There was also a picture of a trip up Mount Lowe.

Manufacturers' Advance Notes

Thanhouser's March Releases

Two Delightful Novelties in "Her Beloved Enemy" and "Pots-and-Pans Peggie," Gold Rooster Plays.

FOR March the Thanhouser Film Corporation has two attractive releases in "Her Beloved Enemy," starring Doris Grey and Wayne Arey, and "Pots-and-Pans Peggie," with the world famous little Gladys Hulette featured. The issuance will be through Pathe exchanges.

"Her Beloved Enemy" is a light story of romance and a

Scene from "Her Beloved Enemy" (Thanhouser).

substantial story of mystery. To add to its interest is the novelty of offering Doris Grey and Wayne Arey as stars for the first time. Miss Grey will be remembered as the young woman chosen as the most beautiful in New England, who won a place because of this distinction in the Thanhouser studios, and developed into such competency that after a year of bits she was considered able enough for starring in features. Mr. Arey has been a leading man in Thanhouser productions for a long time.

"Her Beloved Enemy" was written by Lloyd Lonergan and directed by Ernest Warde. Supporting Miss Grey and Mr. Arey are Joseph Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings. The cameraman was William Zollinger.

The story opens with the introduction of Miss Grey as a pretty boarding school heiress whose mother is dead and father has been "away on important business" from her childhood. She occasionally receives loving letters from him, dispatched from different parts of the world. Finally, after her finishing, her father appears and conducts her to her mansion home. One day while out motoring her father observes a man in another car and recognizes him as his bitter enemy whom he would like to kill. The father dies a short time later without disclosing the reason for his hatred. The girl had not had a good look at this enemy but discovers that a man she met at a girl friend's house—and whom she had grown to worship with all the fervor of her impressionable heart—is her father's mysterious foe.

The remainder of the drama is exceedingly moving as the girl follows the man through a tensely exciting episode wherein she learns his real identity. It is a sadder and wiser girl who tries to have her lover arrested—and a radiant one who finally accepts him.

"Pots-and-Pans Peggie" is written by the authoress of Miss Hulette's famous series of screen successes, Agnes C. Johnston. Miss Hulette has more opportunities for acting as Peggie than in any other of the "lovely girl" roles, and it has been her acting as well as her prettiness and "million dollar smile" that has won her her place in the estimation of theatergoers. She is a 17-year old ingenue with 14 years of acting experience.

The direction of "Pots-and-Pans Peggie" is notable. Eugene Moore was responsible. George Webber was photographer.

Peggie, in an employment agency, is sent out to a certain home badly in need of a competent housekeeper. Despite her size she flies into the reorganization of the household, and has her place in order in marvelously short time. She conducts certain reforms in the male members of the household, and finally is pressed into service as a dinner guest, where she distinguishes herself with a bang. The children in "Pots-and-Pans Peggie" are delightful, especially little Helen Badgley, and her baby brother Gerald, whose conduct under camera fire was spoken of so favorably in reviews of "'Her' New York."

In "Pots-and-Pans Peggie," William Parke, Jr., plays opposite Miss Hulette again. In the very strong company are Wayne Arey, Kathryn Adams, George Marlo, Helen Badgley, Gerald Badgley, Clorine Seymour, Grace Henderson, Arthur Bauer, Ernest Howard, and Lord McCaskill.

"Her Beloved Enemy" is to be released March 4, "Pots-and-Pans Peggie" on March 18.

"TOURS AROUND THE WORLD" (Gaumont).

The Gaumont Company will give some idea of the territory coveted by Italy and promised that country by the Allies in case of final success, Dalmatia. The pictures will show the rock coast of that land to the east of the Adriatic sea. They will be a section of "Tours Around the World" No. 14, released Feb. 6.

BUTTERFIELD IN STATE RIGHT FIELD.

It developed this week that the state rights' purchaser of "Civilization" for Michigan, as announced with some mystery a few days ago, is the new State Film Company, of which W. S. Butterfield is president. The State Film Company opens its career auspiciously, having secured in addition to "Civilization," the state rights to the six-reel feature, "The Libertine," starring John Mason and Alma Hanlon, and directed by Julius Steger. Another acquisition is the five-reeler, "The Mormon Maid," a dramatization of life in early Utah, starring Mae Murray and Hobart Bosworth.

The offices and sales organization of the State Film Company in Detroit are now completed and W. S. Butterfield left for New York on February 5 to review new releases which are contemplated for purchase.

BOX OFFICE VALUE IN "WHERE LOVE IS."

"Where Love Is," six part Ann Murdock feature, released by the Mutual Film Corporation, the week of February 5, presents a special opportunity to the exhibitor for advertising to his feminine patronage. Miss Murdock, quite incidental to the

Scene from "Where Love Is" (Mutual).

dramatic factors in the piece, conducts a rare display of gowns—a regular motion picture fashion show runs through the picture. The gowns are the latest and costliest of the garb studios of New York and Paris.

"Where Love Is" presents Miss Murdock in the role and attire of the debutante, the young society miss, the horsewoman, the bride-to-be and the bride—to remark nothing at all about flocks of evening clothes, morning clothes, afternoon clothes, traveling suits, etc. "Where Love Is" is good copy for the house program and advertising.

Mutual Offers "Damaged Goods"

New Edition of Bennett's Famous Play and Other Good Releases on the Program for Feb. 12.

A NEW edition of "Damaged Goods," one of the most successful dramas with a moral ever produced for the screen, will be released on the Mutual schedule for February 12. Richard Bennett, who is responsible for both the stage and screen production, has personally supervised the revision of this picture. The new issue is in seven reels. A new introduction has been made and the entire production has been carefully re-edited to make the second edition perfect. The film version of this stage success has proven one of the biggest drawing cards of the screen and the business-getting qualities of the second edition will be further enhanced by the welcome which greeted its first appearance.

Appearing with Mr. Bennett are Adrienne Morrison, playing the role of the girl of the streets; Maude Milton as "Mrs. Dupont," the mother of "George Dupont" (Richard Bennett); Olive Templeton as "Henrietta Locke," George's fiancee and wife. "Mrs. James Forsythe," the first siren to enter George's life, is played by Josephine Ditt. Jacqueline Moore appears in the role of a little seamstress. Florence Short plays "The Nurse"; John Steppling, "Senator Locke"; Louis Bennison, "the Doctor"; William Bertram, a "Quack Doctor"; and George Ferguson, the "Quack's Assistant."

The eighth chapter of the Mutual series, "Perils of Our Girl Reporters," will be released this week under the title "Birds of Prey." Helen Greene and Earl Metcalfe have the principal roles and are assisted by Edith Sinclaire, and Arthur W. Matthews.

In this story Helen Greene, as Claire Bristow, the girl reporter, in search of a story answers an advertisement as companion to Mrs. Durkee, an eccentric and very wealthy widow. In this position Claire unearths the plot of two foreign crooks, posing as friends of Mrs. Durkee, to get possession of her almost priceless jewels. The foreigners very quickly learn of the widow's great love for champagne and make the most of this discovery to carry out their schemes.

Claire Bristow gets her "story" and also, with the assistance of her lover, a detective, regains the jewels for Mrs. Durkee and causes the arrest of the plotters.

The fifth of the "Adventures of Shorty Hamilton" series, "Shorty Turns Wild Man," will be released on February 12. In this story Shorty, in another attempt to assist Anita Keller in her Secret Service work, makes up as a wild man and attempts to frighten thieves away from a radium mine. Shorty had no intention of continuing to be a wild man, however, but news of the terrible man loose among the hills is carried to the managers of a circus and they start out to capture the unusual specimen. Shorty has lost his voice and cannot explain that he really is a very meek and mild person, so he is carried off, placed in a strong cage and exhibited as one of the most interesting sights of the side show. Even Anita, who is looking at the freaks, does not recognize him and come to the rescue, but Shorty is finally liberated by his horse Beauty kicking the cage to pieces.

David Horsley presents George Ovey in a Cub Comedy on February 15 under the title "Jerry's Big Mystery." Supporting Mr. Ovey appear George George, Claire Alexander, Goldie Colwell, Jefferson Osbourne, M. J. McCarthy, Arthur Munns, Ray Lincoln and Tom Riley.

In "Jerry's Big Mystery" the trouble all starts because Jerry has not paid his rent and the landlord throws him out so forcibly that he lands in the apartment across the way in the lap of a most bewitching woman.

On February 18, Vogue Films contributes "Lured and Cured," in which Lillian Hamilton and Paddy McGuire create the principal laughs. The story revolves around a country girl, dazzled by the tales of wealth, lured to the city by the "Gentleman," who is head of a gang of badger gamesters. Her rural lover starts to her rescue in true Don Quixote style, his charger being a rebellious donkey that causes him no end of trouble ere he finds the girl of his heart. The play is of the Vogue "slap stick with a reason" type.

Mutual Tours Around the World, ready February 12, takes the travelers to three countries. First Mount St. Michel, in France, is visited, the Lake Iseo, Italy, and then a jump is made to Africa, where views of Morocco of yesterday and today are shown.

Mutual Weekly No. 111, with its many items of interest, will be released on February 14. On this day also appears "See America First," which this week shows views in and around Los Angeles, Cal. The usual Kartoon Komic completes the reel.

Reel Life, issued February 18, is made up of five subjects, "Oysters on the Mississippi Coast," "Properties of the Water," "Making an Individual Dress Form," "Trained Man Hunters," and "The Dance of the Rainbow."

"CIVILIZATION IN PORTO RICO.

"Civilization," the Thomas H. Ince spectacle, had its first Porto Rico presentation last week. It was offered simultaneously at the two principal theaters of San Juan, the capacity of which equals thousands, and yet so great was the interest in the spectacle that crowds were unable to obtain admission. The presentation was made by the Metal Film Corporation, a local organization handling the picture in Porto Rico.

Paramount Announces Coming Releases

Productions Cover Months of March, April and May—Twenty-seven in All.

TWENTY-SEVEN productions, those to be released in March, April and May, were announced by Paramount Pictures Corporation last week. The list comprises another array of dramatic attractions of high caliber in which more than twenty of the most popular of the stars in Paramount Pictures will appear. The productions are well balanced as to stellar and production strength and represent the highest collective standard ever included in a Paramount three month period.

During these three months Pauline Frederick will make three appearances, while Marguerite Clark will make two appearances. Other players featured are Mme. Petrova, Mae Murray, Marie Doro, George Beban, Blanche Sweet, Jack Pickford, Kathlyn Williams, Wallace Reid, Myrtle Stedman, Vivian Martin, House Peters, Margaret Illington, Fannie Ward, Lou-Tellegen, Mary Fuller, Sessue Hayakawa, Theodore Roberts and others.

In the list of stars for this period there appear the names of three of Paramount's latest additions. in Mme. Petrova, Margaret Illington and Mary Fuller. Mme. Petrova will make her debut in "The Mysterious Miss Terry" on May 7.

Margaret Illington will make her first apperance on April 2 in "The Inner Shrine" by Basil Kink, dramatized by Channing Pollock, which was one of the most successful books and plays of its day.

Mary Fuller, one of the best known stars on the motion picture screen, will appear in support of Lou-Tellegen in the production of "The Long Trail" in April, the production to be directed at the Famous Players studio by Howell Hansel.

The list to be presented during the three month period begins with "Those Without Sin," and ends with "The Love That Lives." Among other subjects are "Sapho," in which Pauline Frederick will appear; "The Dummy," the wonderful dramatic success in which Jack Pickford will be starred; "The Inner Shrine," "The Valentine Girl," "The Conflict," and others of like importance.

Preceding the March productions Paramount will release during February "The Wax Model," in which Vivian Martin is starred; "Each to His Kind," with Sessue Hayakawa in the leading role; "Her Own People," with Lenore Ulrich; "The Black Wolf," with Lou-Tellegen; "The American Consul," with Theodore Roberts; "The Fortunes of Fifi," with Marguerite Clark; "On Record," with Mae Murray. and "The Winning of Sally Temple," with Fannie Ward in the leading part.

Adolf Zukor, President of the Famous Players-Lasky Corporation, in commenting upon the new schedule of releases, called particular attention to the introduction of two new important stars on the program. "So much has been said and written concerning open booking and the possibilities of special productions as against the program," he said, "that I wish particularly to emphasize the fact that two of the greatest names on stage and screen have been added to the Paramount Program in Madame Petrova and Margaret Illington.

"The one has scored great personal triumphs on the stage and on the screen, and the other, having won her wey to the very top among her contemporaries of the stage, is being introduced to the photoplay public for the first time. The significance of the addition of these two distinguished names to the Paramount roster is twofold. In the first place, it means the strengthening of the intrinsic value of the program and in the second place, it proves absolutely that the efforts of our organization are directed toward the building up of that program to a point even further than its present strength."

PAULINE FREDERICK TO STAR AS "SAPHO."

Pauline Frederick is to be starred by the Famous Players in an adaptation of Daudet's great story, "Sapho," one of the most picturesque characters in fiction. In making the photoplay adaptation of the story of "Sapho," Hugh Ford, who directed the production for the Famous Players, has studiously avoided the darkest side of the tale and has lightened the treatment of the entire picture from start to finish, taking great care to introduce a great deal of humor into the story, so that it is not in any sense oppressive in its effect. Among those who are playing important roles in support of Miss Frederick in this photoplay are Frank Losee, as Caoudal; John Sanpolis, as Dejoie; Pedro de Cordoba, as Flamant, and Thomas Meighan, as Gaussin.

HIRSH SELLS "SOUL OF A CHILD" FOR SOUTH.

Nathan Hirsh, president of the Pioneer, closed with the Golden Eagle Film Company of Waco, Texas, whereby that concern will become exclusive distributors of "The Soul of a Child" for Texas, Louisiana, Oklahoma and Arkansas. The states of North and South Carolina, Georgia, Mississippi, Tennessee, Florida and Alabama have been acquired by the Queen Feature Service, of Birmingham, Alabama.

The Pioneer is at present concluding the filming of another picture featuring Em Gorman, and in this the eminent child tragedienne has the greatest acting role of her career.

Many Activities of Metro

Several Companies Working at Jacksonville and New York on New Production.

B. A. ROLFE, president of Rolfe Photoplays, Inc., made a flying trip from Jacksonville, Fla., to New York the other day to consult with Richard A. Rowland, president of Metro Pictures Corporation, and Maxwell Karger, general manager of the Rolfe and Columbia studios. Various important details were arranged regarding the activities of the producing companies of Rolfe Photoplays, Inc., and Columbia Pictures Corporation.

Mr. Rolfe went South to superintend affairs at Metro's winter studios at Jacksonville. Ethel Barrymore's seven-act special release, "The Voice of Her People," a picturization by June Mathis of Edward Sheldon's play, "Egypt," in which Margaret Anglin starred on the speaking stage, is practically completed. John W. Noble is the director of this production. As soon as she is through with her work in this great feature, Miss Barrymore will go to Palm Beach, Fla., for a vacation. "The Voice of Her People" is the first of three great productions completed by Miss Barrymore within a short time, the other two being "The White Raven" and "The Awakening of Helena Ritchie."

Director Noble will remain in Jacksonville, where he will begin work on a new feature photoplay with Mabel Taliaferro as star, a five-part dramatic screen play by Harry Chandlee called "A Magdalen of the Hills." Miss Taliaferro, who has been resting in northern New York, will leave in a few days for the South, with her supporting company. Several members of Miss Barrymore's company will be retained in the Southern studios to take part in Miss Taliaferro's next picture, the cast of which is now being chosen by Mr. Rolfe and Mr. Noble.

Viola Dana, with her director, John H. Collins, and her company, including Robert Walker, Augustus Phillips, Albert J. Kelly, assistant director; John Arnold, cameraman; Harold Winstrom, assistant cameraman, and William A. Johns, property master, have left for Jacksonville, to make the exteriors of Miss Dana's forthcoming East Indian play, "The Purchase Price," which is a picturization of Paul Trent's novel, "A Wife by Purchase." All of Miss Dana's pictures following "The Purchase Price" will be filmed in Jacksonville, the star and her company probably remaining at the winter studios until Spring. There will be a romance by Edgar Franklin called "Lady Barnacle," which will be released simultaneously in the All Story Weekly, and on the Metro program. John H. Collins will direct this feature as well as "The Purchase Price."

Emmy Wehlen and her suporting company, under the direction of George D. Baker, will leave for Metro's winter studios in a few days. Miss Wehlen's next picture, which will be filmed at Jacksonville, will be called "The Duchess of Doubt." It is an unusually attractive five-part feature by John H. Clymer.

Daniel Bertona, head property man of the Rolfe and Columbia studios, will take to Jacksonville the buildings of the entire East Indian village for Miss Dana's picture, "The Purchase Price," and these will be set up in the winter studios. Edward Shulter, technical director, had completed the buildings and some interiors had been taken before the company's departure, but as all the scenes had not been taken, it was ncessary to arrange the settings of the entire village for packing and taking them South for the company's use.

The departure for Jacksonville of so many of the Metro companies leaves space in the Rolfe studios for Mme. Petrova's company, which was recently "burned out" at the fire of The Popular Plays and Players studios. All the belongings and paraphernalia of the Popular Plays and Players company have been brought to the Rolfe studios, and Mme. Petrova and her company have returned from Jacksonville, Fla., to make interiors, having finished in the South the exteriors of "The Soul of a Magdalen," "To the Death," and "The Waiting Soul." Returning with Mme. Petrova are Robert North, general manager of Popular Plays and Players; Burton L. King, director; Edward James, assistant director; Mahlon Hamilton, Wyndham Standing, Violet Reed, Wilfred de Shields, Mrs. L. Ford, George W. Hill, cameraman; Philip Whalen, assistant cameraman, and James Hussey, master of properties.

The presence of so large a Metro colony in Jacksonville has greatly interested the residents of the city, who have outdone themselves in entertaining the visitors. Ethel Barrymore and B. A. Rolfe were recently the guests of honor at a dinner of fourteen covers given by Mr. and Mrs. Mason, owners of the Mason Hotel, Jacksonville, where a number of the company are living during their stay in Metro's winter studios.

BURTON HOLMES TO GO TO ORIENT.

At the end of his lecture tour of the East Burton Holmes will leave on a six months' trip to the Orient and Australia, where he will take a new series of pictures, to be released next fall and winter. His trip last summer through Canada are the subjects of his present Paramount releases. These great scenic pictures carry the inimitable and personal touch of Mr. Holmes.

McCLURE'S "SEVENTH SIN" A MYSTERY.

"The Seventh Sin," last of the Seven Deadly Sins, McClure series, contains a mystery. McClure Pictures has announced no details of this last feature and only admits some of the more important features of the climax to the series of seven five-reel photoplays.

George Le Guere is billed as the star of "The Seventh Sin," but Mr. Le Guere is not the only star therein. Ann Murdock,

Scene from "The Seventh Sin" (McClure).

Holbrook Blinn, Shirley Mason, Nance O'Neill, H. B. Warner and Charlotte Walker complete the astonishing cast.

The theme of "The Seventh Sin" is being kept a secret. It is described as being "the biggest sin of all—the sin that incites all other sins." It is expected that exhibitors will find a strong box office value in the mystery element in the final photoplay, as well as in the all-star cast.

McClure Pictures is holding its biggest "punch" for the finish. Shirley Mason has conquered the other six sins, one by one, and her battle with them is strengthened for the final contest. A novel method is used in presenting "The Seventh Sin" and the mystery is withheld until almost the last turn of the fifth reel.

JUSTICE COHALAN UPHOLDS IVAN CONTENTION.

Justice Cohalan of the Supreme Court has handed down a decision in the case of the B. S. Moss Motion Picture Corporation against Ivan Film Productions in which the justice dismisses the contentions of the Moss concern and upholds the Ivan Film Corporation.

The litigation arose out of the alleged similarity in titles of the Moss play "The Girl Who Doesn't Know" and the Ivan photoplay "The Girl Who Did Not Care." The Moss company contended that the Ivan corporation was seeking to trade upon the advertising of the B. S. Moss Motion Picture Corporation, and sought an injunction to restrain the Ivan Film Productions from producing and exhibiting its photoplay "The Girl Who Did Not Care." This motion was vigorously opposed by the Ivan Film Corporation through its attorney, Simon H. Kugel, Esq., and after hearing arguments and reading the briefs submitted by both sides, Justice Cohalan handed down an opinion denying the action of the Moss corporation on the ground that the Ivan play was totally dissimilar and for the reason that the Ivan Film Corporation had in no wise simulated the Moss picture.

LENORE ULRICH IN A WAR-WHOOPLESS INDIAN DRAMA.

In the early days of motion pictures no Indian drama was officially considered complete until the plains had been strewn with dead redskins and cowboys, who invariably got together and discussed their respective deaths at lunch. A new note in Indian stories has been struck in the Pallas picture "Her Own People," in which Lenore Ulrich is the star. This photoplay is scheduled for release on the Paramount program on February 8.

The peaceful side of Indian life, with its sports and games, is depicted in this story, and never a warwhoop re-echoes on the screen, so to speak, to mar the beauty of the scene. The story is, in fact, a contrast between our so-called civilized life and the habits of the red man, in which the former suffers by comparison. Among those who appear in support of Miss Ulrich in "Her Own People" are Colin Chase, Howard Davies, Joy Lewis and William Winter Jefferson.

A Red Feather Tops Universal

An Underworld Story Entitled "The Terror"—Strong List of Comedies and Subjects of Interest on Program of February 12.

BALANCE in production story and acting marks the Universal program for the week of February 12. This week's releases attain an unusually high standard and every release fits in its proper niche in the program assuring interesting pictures to the public. Topping the program is the Red Feather five-act feature "The Terror," a novel and exciting photoplay of the underworld. The story was written and produced by Raymond Wells, from the scenario of Fred Myton. The leading role is played by Jack Mulhall. His interpretation of the young gunman whose finer qualities are brought out by the love of a Salvation Army lassie is by far the best bit of acting of his career and is a superb characterization. In the cast supporting Mr. Mulhall are Malcolm Blevins, Noble Johnson, Jean Hersholt, Virginia Lee, Grace McLean and Hugh Hoffman. "The Terror" will be released Monday, February 12.

The comedy element of the program is as usual staunchly upheld by the Nestor, L-Ko and Joker brands. "A Hasty Hazing," the Nestor of February 12 featuring the popular trio Eddie Lyons, Lee Moran and Edith Roberts shows the manner in which a bridegroom gets all the hazing rightly due a freshman. It was produced by Louis Chaudet from a scenario by Bess Meredyth. "The End of a Perfect Day," a two-reel L-Ko, released on Wednesday, February 14, starts the two popular players, Hank Mann and Gertrude Selby in a picture in which laughs and thrills of the customary L-Ko brand predominate. Another L-Ko, "Brave Little Waldo" featuring Fatty Voss, the hundred-weight favorite of comedy comes on Friday, February 16. The Joker aggregation headed by Gale Henry and William Franey appear in another uproarious picture entitled "Mules Mates" released on Saturday, February 17. This offers something decidedly novel in the way of comedy owing to the presence of Fred Woodward in the cast. Mr. Woodward is the famous animal impersonator and is seen in the garb of a donkey in "Mule Mates." The animal persists in chasing Franey home to Bar and back again. Jack Cunningham wrote the scenario.

The Gold Seal of Tuesday, February 13, entitled "The Indian's Lament" lends three reels of heart interest drama to the week's program. Marie Walcamp, the popular star of the serial "Liberty" and many other Universal releases, is featured with Lee Hill. The one reel Victor picture released the same day, "The Girl of the Hour," is a strong dramatic subject starring two renowned artists Herbert Brennon and Vivian Prescott.

"The Girl Reporter's Scoop," a two-reel Imp drama of newspaper life isued on Wednesday, February 14 has Irene Hunt and Roy Stewart as principals. The story tells of the clever manner in which the girl reporter fathoms a mystery for her paper. Miss Hunt has long been a favorite in such roles and her reappearance in a typical sob-sister part will doubtless be awaited with great interest. Roy Stewart has the opopsite role.

Carter De Haven and Flora Parker De Haven appear in "The Losing Winner," a two-reel Victor of Thursday, February 15. This is a comedy-drama of many delightful complications in which the De Havens appear to excellent advantage. "The Half Breed's Confession," a Big U western drama, is the companion picture for the same day.

"The Fourth Witness," released Friday, February 16, as a two-reel Laemmle is a novel dramatic picture with a touch of mystery. It is replete with engrossing situations from first to last and its denouement carries a big surprise. Louise Lovely and Lee Hill are the featured players, the former giving one of the telling characterizations of a difficult part for which she is famous. The interesting Universal Screen Magazine comes on the same day. This is the seventh issue of it and contains many novelties and innovations never before shown on the screen.

"Of special interest to all exhibitors is the release of the three-reel picture "Robinson Crusoe," based on the well-known work of Daniel DeFoe. Robert Leonard and Margarita Fischer are starred. Mr. Leonard who produced the picture has caught the atmosphere of the printed work admirably well. All the high lights are faithfully reproduced with a remarkable degree of illusion. "Robinson Crusoe" is in three reels and will be released as a Special Feature the week of February 12. Special advertising, including a variety of paper and window card advertisements have been prepared for this subject.

The Bison of February 17, is a two-reel melodrama entitled "John Osborn's Triumph." This is a story of Wall Street and the story presents a big financial battle of the most thrilling sort. Murdock MacQuarrie and a strong cast of Universal favorites appear.

"Broken Hearted," a one-reel Laemmle released Feb. 17 starring William Shay and a "Mr. Fuller Pep" cartoon "Mr. Fuller Pep—He Does Some Quick Moving," which is split with a Dr. Dorsey educational released under the Powers brand on Sunday, Feb. 18, add variety to the program.

The eighth episode of "The Purple Mask," "The Secret Adventure" is the remaining picture of the week. Francis Ford and Grace Cunard continue their precarious adventures in this and every scene of it teems with action.

"THE SMITE OF CONSCIECE" (Mutual).

A woman fights for her self-respect. A man undergoes untold agonies of conscience, believing he has convicted an innocent man to the gallows in trying to shield the women he loves. These are the two dramatic situations upon which are built the story of "The Smite of Conscience," seventh of the Mutual stories "The Perils of Our Girl Reporters."

Helen Greene portrays one of the most convincing roles in which she has been seen for some time in the character of Helen Girard, who seeks employment on a big city newspaper in order to be away from home and escape the insults of her drunkard husband and his ribald friends. Earl Metcalfe, as Exton Manley, a New York lawyer, demonstrates his versatility first as the thoughtful friend trying to make life more pleasant for Helen Girard by his fostering care. W. H. Turner, as Girard, the drunken husband, a queer millionaire insanely jealous of his pretty wife, is one of the finest things this capable actor has done for some time.

SOUTHERN RIGHTS FOR "CIVILIZATION" SOLD.

J. Parker Reed, Jr., general manager of the Harper Film Corporation, announces that the All Star Features Company, Jacksonville, Florida, has acquired the state rights of the Thomas H. Ince spectacle "Civilization." This is one of the biggest deals consummated by Mr. Reed in the state righting of the picture. The territory disposed of includes the states of Kentucky, Virginia, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida. The price paid for the state rights constitutes a record in the commercial history of "Civilization."

Messrs. Randolph and Davis, who are at the head of the All Star Features Company, came to New York to personally close the deal. The offices of the All Star Features Company are in the Realty Building, Jacksonville, Florida.

BARRYMORE BEGINS WORK ON NEW METRO.

Lionel Barrymore's new five-part comedy drama, which will follow "The End of the Tour," has been placed in production at the Metro-Columbia studios. This feature screen play is being directed by Harry Davenport, a new member of Metro's directing staff, and will be released on the Metro program. He will be assisted by P. Thad. Volkmann. June Mathis, who has adapted many Metro subjects for the screen, is the author of both the original story and the scenario of Mr. Barrymore's present picture, which is as yet unnamed.

Evelyn Brent plays opposite Mr. Barrymore. H. S. Northrup, one of the most celebrated "villains" of stage and screen, will have the male part next in importance to that of the star.

"A STRANGE ADVENTURE" (Selig).

William N. Selig announces a meritorious short length subject for forthcoming release in General Film Service. The production is entitled "A Strange Adventure," and was written and directed by Marshall Neilan. An all-star cast of unusual drawing power, including Jack Pickford, Bessie Eyton and Harry Lonsdale is featured. The Selig company asserts it is doubtful whether such an attractive cast was ever before presented in a production other than three or more reels in length. It is also the first occasion in which Jack Pickford and Bessie Eyton have played opposite leads, and both do full justice to their opportunities.

The plot is a delightful one, having to do with a princess of

Scene from "A Strange Adventure" (Selig).

a mythical kingdom traveling incognito in the United States. When Mr. Van Horn (Jack Pickford) sees the beautiful maiden he is immediately attacked by "loveitus." The action then carries the two through a succession of exciting episodes. Bessie Eyton is known as the lady amateur swimmer of California. In several of the scenes of "A Strange Adventure" she displays her skill as a swimmer.

The photography, lighting effects and scenes in "A Strange Adventure" are also said to be excellent.

Paramount Program

Lou-Tellegen in "The Black Wolf" and Theodore Roberts in "The American Consul," Features for the Week of February 12th.

TWO of Paramount's most popular male stars, Lou-Tellegen and Theodore Roberts, in two Lasky productions, "The Black Wolf" and "The American Consul," respectively, will be the main features on the Paramount program for the week of February 12. "The Black Wolf" is undoubtedly the best production that Lou-Tellegen has ever made.

The stirring tale of "The Black Wolf," which is laid in sunny Spain, is the greatest romance in which this romantic actor has ever appeared. This production marks the actor's last appearance on the screen this season, as he will return to the stage for several months during the remainder of the theatrical season. During the course of the production the star, who is one of the most expert swordsmen in the country, has an opportunity of giving an exhibition of his skill. In this Paramount picture Mr. Tellegen is seen in a character entirely different from anything in which he has heretofore appeared and in a role to which he is exactly suited.

For his leading woman in this photodrama Mr. Tellegen has Nell Shipman, the clever photodramatic star, who is well known to the lovers of the photoplay. Others in the cast are James Neill, Paul Weigel and H. J. Herbert. The production was made for the Lasky company under the direction of Frank Reicher and abounds in lavish settings, beautiful exteriors and splendid photography.

It is not to be doubted that Theodore Roberts has appeared in more characters than any other screen artist. He has given probably the most wonderful characterization of unusual characters, and in his latest Lasky photoplay, "The American Consul," he is given an opportunity of displaying his inimitable characteristics, and proves in an even more conclusive manner than ever before that his characteristics are without equal on the screen.

Surrounding the program for this week, there will be three single-reel features, the fifty-third edition of the Paramount Pictographs, the magazine-on-the-screen; the fifty-fourth of the series of "Little Trips Around the World," personally conducted for Paramount by Burton Holmes, and a Klever Komedy, in which Victor Moore is starred.

In the fifty-third edition of the Paramount Pictographs there are three very interesting magazine subjects, together with a Bray cartoon, and this week marks the beginning of the production of the magazine-on-the-screen by the Bray studios.

The introductory subject, entitled "Skating a la Mode," shows how in the last few years ice skating has attained such popularity that as a social diversion it is a close rival to the modern dance. In making these pictures such celebrated artists as Norval Baptie, Mlle. Hala de Kosloff, Mr. Paul Wilson, Miss Freda Whitaker, formerly of Drury Lane, London, and others assisted in giving the most complete exhibition of fancy and modern skating ever attempted on the screen. Another interesting subject dealt with is that of "Marking the Mariner's Way," in which there is pictured how the United States Lighthouse Service keeps an ever-watchful eye on 5,000 miles of coastline, while under the title of "Training the Man-Hunting Bloodhounds" there is visualized a method of training bloodhounds to trail criminals.

"Colonel Heeza Liar," in one of his most unusual stories, makes his first appearance in this edition of the Pictographs, and by reason of which adds a wonderful amount of variety to this split reel.

"Beautiful Banff" and its Hot Springs, which are located in the center of the Canadian Rockies, is the place in which Burton Holmes takes his fellow journeyers in this, the fifty-fourth of the series of weekly trips which he has been conducting for the past year for Paramount. These pictures lead you to points from which may be seen sights which are only rivaled by the Alps, the Himalayas and the Andes, and show that here at Banff twenty Switzerlands are literally rolled into one. This beautiful picture is conceded to be one of the best that Burton Holmes has ever assembled, and which has been the subject of his leading lecture for his 1917 season in the ten largest cities in the United States.

Victor Moore will be starred in an exceptionally clever comedy for this week.

Special publicity and advertising aids, together with special lithographic paper, has been arranged for all the productions for this week and will be distributed by the exhibitor's aids departments to all Paramount exchanges.

SUBMARINE DESTROYED IN "PEARL OF THE ARMY."

The spectacular destruction of the Foreign Alliance is shown in the twelfth episode of Pathe's military mystery serial, "Pearl of the Army," in which Pearl White is scoring a big success, and which is announced for release the week of February 17.

This chapter shows the emissaries of the Foreign Alliance in a submarine pursued by a United States cutter. A shell from the United States boat shatters the conning tower and the water rushes in, catching them all.

There are big thrills and a delightful love interest, with Pearl White's beauty and charm a dominant box office factor.

Censors Praise "One of Many"

First of Arthur James' Metro Offerings Will Be Released Lincoln's Birthday.

METRO announces the release date of "One of Many," the feature screen play which is the initial offering of Arthur James, head of Metro's scenario, publicity and advertising departments, on February 12 (Lincoln's Birthday). An unusually enthusiastic report has been received from the National Board of Censorship, members of which reviewed the film recently at a private showing.

It was due to the strong moral lesson taught in "One of Many" that Arthur James chose the picture to mark his debut as a producer of feature films. William Christy Cabanne, now directing Francis X. Bushman and Beverly Bayne in Metro's fifteen chapter serial, "The Great Secret," is both author and director of "One of Many." Frances Nelson is the star. In the role of Shirley Bryson she has one of the greatest opportunities of her career.

Niles Welch plays opposite Miss Nelson in "One of Many." He is well known to Metro patrons through his work in "Emmy of Stork's Nest" and other Metro wonderplays. Harold Entwhistle is seen in the exacting role of the older Templeton, the wealthy roue. Others in the well balanced cast are Adella Barker, Mary Mersch, Richard Dix, Caroline Harris and Walter Worden.

GAUMONT RELEASES FOR WEEK OF FEB. 18.

The Gaumont Company opens the week of February 18 with its ever-entertaining "Reel Life." This issue, No. 42, is worthy of praise for the diversity as well as the interest of the subjects it contains. There are comprehensive pictures of "Oysters on the Mississippi Coast." The "Properties of Water" is an amazing revelation to those unacquainted with its power and possibilities. On the same reel are "Making an Individual Dress Form," "Training Man-Hunters" (bloodhounds), and "Dance of the Rainbow," an esthetic, open-air dance.

The second release of the week is "Tours Around the World," No. 16, reaching the screen February 20. It provides pictures of the Scottish Highlands, Heidelberg, Germany; Monte Carlo, Monaco and the neighboring watering place, Mentone, France. The pictures from Scotland are of the northeastern part of the Highlands, in County Cromarty.

February 21 Gaumont will release its split-reel, "See America First," and the Gaumont Kartoon Komic. The scenic, No. 76, is Vicksburg, Miss., and the Military Cemetery there. The humorous contribution from the pen of Harry Palmer is "Polly's Day at Home," revealing chapters in the life of a mischievous parrot.

On the same day the Mutual Weekly is issued from the Gaumont laboratories.

"ASHES ON THE HEARTHSTONE" (Essanay).

This is one of the most tensely dramatic units of the "Is Marriage Sacred?" series yet produced. A young wife, succumbing to the lure of a rich youth of evil intentions, deserts her husband and baby. Upon her terrible disillusionment she returns to find her husband mourning her infant's death. No stronger lesson in woman's disloyalty to her husband has ever been screened. The drama is enacted by Essanay's stock company, including Marguerite Clayton, Edward Arnold, Lillian Drew, Thomas Commerford and Sydney Ainsworth. Elaborate stage settings and excellent photography characterize this, as well as all productions of this series. The screen time is approximately thirty minutes. "Ashes on the Hearthstone" will be released through the General Film Service February 17.

Scene from "Ashes on the Hearthstone" (Essanay).

Fox February Releases

Offers Four Big Features with Four Big Stars and Good Supporting Casts.

FOUR of the very biggest stars in the notable galaxy under William Fox's management will appear in the group of photoplays which Fox Film Corporation offers for the first three weeks in February. Those who have the stellar roles in the announced quartet of releases are the incomparable Theda Bara, in a magnificent photoplay of international scope; Stuart Holmes, in a part never before associated with the famous villain; Valeska Suratt, in a role which calls for the most gorgeous raiment on which the camera's lens has been trained, and June Caprice, in a delightful story of hill life.

This is the order of the four films:

February 5, Valeska Suratt, in "The New York Peacock"; February 12, Stuart Holmes, in "The Scarlet Letter"; February 19, Theda Bara, in "The Tiger Woman," and June Caprice, in "A Child of the Wild."

Miss Suratt's picture has many startling effects in scenic settings. Harry Hilliard is chief in support of the sirenic star. Others in the company are Eric Mayne, Alice Gale, Claire Whitney, W. W. Black, John Mackin and Frank Goldsmith. Mary Murillo is the author of the scenario and Kenean Buel the director.

"The Scarlet Letter," which will be presented by Fox Films on February 12, gives Stuart Holmes an opportunity to do the most vivid piece of acting of his long career. Mary Martin is seen as Hester Prynne and Kittens Reichert as Pearl. Carl Harbaugh made the picturization of Hawthorne's novel, and he is now preparing a new starring vehicle for Mr. Holmes.

Miss Bara's characterization of the Princess Petrovitch in "The Tiger Woman," her second super de luxe photoplay, outdoes even the sensational role the fascinating vampire had in "A Fool There Was." J. Gordon Edwards, master director, filmed the 'script, which was written by Adrian Johnson from the story by James W. Adams, a young University of Pennsylvania student. The principals include E. F. Roseman, Louis Dean, Emil De Varny, John Webb Dillion, Glen White, Mary Martin, Herbert Heyes and Kittens Reichert. Florence Martin, George Clarke, Kate Blanke and Edward Holt are also in the feature.

"A Child of the Wild," which is released simultaneously with "The Tiger Woman," tells the story of a girl of the mountain who will not go to school—until the right schoolmaster happens along, and he does, in the person of Frank Morgan.

Many of the exteriors for this subject were taken in the Lookout Mountain district around Chattanooga, Tenn.

VICTOR MOORE IN "KLEVER KOMEDIES."

Victor Moore's "Klever Komedy," released February 12, is called "He Got There After All," and was written by Carolyn Wells. This story gives Moore an opportunity of displaying everything that made him so popular in the Lasky pictures. It starts off with the birthday party of Vic's sweetheart, who is celebrating her twenty-first. She receives a letter at the party that in order to inherit her uncle's estate she must marry before midnight of her twenty-first birthday. Vic has been

Scene from "He Got There After All" (Paramount).

begging her to marry him, and this sudden change of affairs brings the answer to Vic much quicker than he anticipated; so Vic, in order to lose no time, announces to the party that they will be married at 10 o'clock that night. He immediately starts out to get the license and prepare for the happy event. The manner in which obstacles are placed in Vic's way by his rival, to prevent his reaching the wedding on time, are worked out in splendid fashion. The birthday garden party lends nice atmosphere to the comedy by showing a pretty garden scene with a bevy of pretty girls. Besides this a tennis scene gives the touch of youth and life and helps to round out a real classy comedy.

Moore, who is noted for his slow style comedy, now and then adds just a little touch of pathos which always guarantees a nice, clean little story. Probably no screen artist today has the knack that Moore possesses of being able to make you laugh and cry at the same time. His comedies are as hilarious as the best made, with as many laughs and more in them, yet he can in a second do a little thing that makes you feel so sorry for him you don't know what to do; but you do, for you turn right around at his next movement and laugh your head off at him.

The comedies are now being directed by Harry Jackson, who has long been associated with comedy on the screen as well as on the legitimate stage. Mr. Moore is ably assisted in this picture by Emma Littlefield (Mrs. Moore), D. L. Don, Harry Semels, Mary Kernan and Carl Fleming.

TRIANGLE RELEASES OF FEBRUARY 25.

Dorothy Gish and William Desmond are the stars of the Triangle feature releases for February 25. Miss Gish will appear in a Fine Arts comedy drama entitled "Stagestruck," written by Roy Somerville and directed by Edward Morrisey. William Desmond will have a vehicle well suited to his personality in "The Last of the Ingrams," an Ince-Kay Bee production, written by John Lynch and directed by Walter Edwards, under the supervision of Thomas H. Ince.

Scene from "Stagestruck" (Triangle).

In "Stagestruck" Dorothy Gish is given unusual opportunities for displaying her versatility in acting satirical comedy roles. She plays the part of an orphan in a small town, where she lives with a crusty old uncle and aunt. Her soul yearns for an artistic career and she answers an advertisement in a newspaper to study drama by taking lessons in a school for acting. How she indirectly causes the expose of the school swindlers, exposes the bigotry of a narrow-minded, shallow society woman, and incidentally makes a man out of the loose, shiftless son of this society woman, is well brought out in the play. Frank Bennett plays the leading masculine role opposite Miss Gish. The other principals in the cast include Kate Toncray, Jennie Lee, Spottiswoode Aitken and Fred Warren.

William Desmond plays the title role in "The Last of the Ingrams," an appealing story of two tempest-tossed souls who fought their battles and triumphed over hearts as hard as the rock-bound coast of their native New England. It concerns the regeneration of a young ne'er-do-well, through his meeting with the village Magdalene, and of his conquest of the narrow-minded bigots who strove to drive the two from their altar of sacrifice.

ARTCRAFT ISSUES PHOTOGRAPH FRAMES.

The Artcraft Pictures Corporation has just issued to its exhibitors and exchanges unusually attractive photograph frames for lobby display. A large space is left for the exhibitor at the top of the frame in which can be inserted the name of the theater and other matter of local interest. Three styles of frames have been prepared, accommodating eight 8x10, six 8x10, and two 22x28 photos. They have been gotten up in a most artistic manner and are of the double folding variety.

"THE CODE OF THE KLONDYKE" (Universal).

Universal Director Lyn Reynolds will begin filming in a few days a five-act Alaskan drama, "The Code of the Klondike," featuring Myrtle Gonzalez and George Hernandez. Reynolds wrote the story.

Bluebirds Ready for Spring Flight

Violet Mersereau in "The Boy Girl" Announced for March 6—Ella Hall and Myrtle Gonzalez for Same Month.

ALTHOUGH dates for March Bluebirds have been definitely set in only one instance (Violet Mersereau, in "The Boy Girl," March 6), there is plenty of material ready for release. Fixing the schedule and applying permanent titles remain to be accomplished before the exact line-up can be announced. But there are plenty of good subjects awaiting release, as will be observed in the perusal of the following paragraphs.

Two of the March attractions will introduce Ella Hall and Myrtle Gonzalez in their accustomed appearances as Bluebird stars. "Polly Redhead," being shown at the Rialto, will return Ella Hall to the program after an absence of two months. The tentative date is March 19, but this may be changed. Jack Conway produced "Polly Redhead" from E. J. Clawson's scenario, based on Edgar Jepson's "Pollyooly" stories.

March 12 will bring another Lynn F. Reynolds picture to the Bluebird card. Its temporary title is "The Cruise of the Alden Besse," and Myrtle Gonzales is starred with Val Paul and George Hernandez featured. This is another feature booked for the Rialto.

Subsequent releases will be chosen from productions made by Jack Conway, Rupert Julian, Lois Weber, Lynn F. Reynolds, Rex Ingram, William Worthington, Fred A. Kelsey, Joseph De Grasse, Bruce McRae and Charles Swickard—their works all produced and ready to be scheduled. There are more than a dozen five-reelers in the lot, and exhibitors of Bluebirds are promised a series of attractive offerings for many weeks to come.

Mary MacLaren figures in two releases made by different directors. One is "Whispering Smith," prepared by Bruce McRae, and the other one was directed by Charles Swickard, who will introduce the heroine of "Shoes" and many other favorite Bluebirds, in "The Plow Woman," a feature adapted from a story by Eleanor Gates.

Rex Ingram has completed "Flowers of Doom," a play done in Chinese settings, and "Humanity," a melodrama of sociological timber. In preparing "Flowers of Doom" the advice of R. H. Gubbins, of Universal City's executive staff, was available to supply correctness of scenes and atmosphere. Mr. Gubbins lived for eight years in China. Wedgewood Nowell, Nicholas Dunaew and Gypsy Hart will have prominent roles in "Flowers of Doom."

Franklyn Farnum and Agnes Vernon, stars of the Bluebird for February 19 ("The Man Who Took a Chance"), have been directed by William Worthington, in "The Clock," the scenario having been written, by Maie B. Havey, from Aaron Hoffman's story. Rupert Julian has directed "The Gift Girl," in which he will be co-star with Louise Lovely. Jack Conway has finished "Pawned," a play in which Ella Hall will star, and "The Code of the Klondyke" will be another Lynn F. Reynolds contribution to Bluebirds.

Ben Wilson and Mignon Anderson will be featured in the next Lois Weber production, with Maud George, Priscilla Dean, Bertram Grassby, Harry Carter, Hayward Mack and Earl Page having prominent roles. This will be an allegorical subject, entitled "Even As You and I."

GERTRUDE ATHERTON'S NOVEL, "MRS. BALFAME," PICTURED.

Frank Powell has finished the production of "Mrs. Balfame," Gertrude Atherton's noted novel—the first of that writer's works to be transferred to the screen. "Mrs. Balfame," in which Nance O'Neil plays the central character, is the first of the series of Nance O'Neil feature pictures now being produced by the Frank Powell Producing Corporation, to be distributed through Mutual.

In the picturization of the Atherton novel Miss O'Neil is said to have an admirable vehicle for her initial appearance as a Powell-Mutual star. As Mrs. Balfame, opportunity is hers in abundance for the portrayal of that dynamic emotionalism of which, in the American theater, there is no more gifted exponent.

Miss O'Neil is supported by an excellent cast. There are Robert Elliott, who appears opposite Miss O'Neil as Dwight Rush; Alfred Hickman, who has excellent opportunities in the role of Broderick, the newspaper man; Agnes Eyre, who is the Alys Crumley; Anna Raines, who is the Dr. Anna Steuer, and Frank Belcher, as the bibulous Mr. Balfame.

DENVER AND SPOKANE SHOWINGS OF "PATRIA."

Two more society showings of "Patria" were held during the week of January 21, one in Denver and the other in Spokane. In Denver prominent military men attended the showing in the Brown Palace Hotel. The pictures were greeted with applause and the occasion was a great patriotic demonstration, the audience rising and cheering as the orchestra played "The Star-Spangled Banner."

The Spokane showing was held in the Davenport Hotel. More than twelve hundred people were present, and it was found necessary to hold two showings.

"The people simply went wild over the first episode," reports F. C. Quimby, manager of Pathe's Seattle branch, who arranged the showing.

METRO FILM CUTTERS DON OVERALLS.

When William Christie Cabanne, who is directing the Metro serial, "The Great Secret," strolled into the film-cutting room at the Quality studios the other day he halted abruptly, rubbed his eyes and whistled in surprise. Four young women employed there were wearing overalls.

"We've decided to wear 'em every day after this," declared Miss Bessie Stitch, one of the overall workers. "The women working in the munitions factories in Europe are doing it, so why shouldn't we?"

Metro Overall Girls.
Left to Right: Bessie Stitch, Clara May Quinn, Dorothy Kierstadt and Marie Doherty.

"You must agree with us that this is the only common-sense costume for a woman to wear when she's working with chemicals and what-not," said another.

MUTUAL STARS IN BIG STORIES.

A list of literary masterpieces has been secured as screen vehicles for Nance O'Neil and Marjorie Rambeau in the series of pictures they are making at the Powell-Mutual studios. To the literature of the screen will be added the classics of such writers as Ibsen, Charles Dickens, Gertrude Atherton, Algernon Boyesen and Frederick Arnold Kummer.

"Mrs. Balfame," the first vehicle chosen for Nance O'Neil, is an adaptation of the novel of the same name by Gertrude Atherton. "Hedda Gabler," on which Miss O'Neil is now working, is a picturization of the Ibsen play. "Bleak House," the third of Miss O'Neil's productions, comes from the pen of Charles Dickens.

"The Greater Woman," chosen for Miss Rambeau's first appearance on the screen, is a picturization of Algernon Boyesen's play, which was presented extensively on the stage in Europe. "Motherhood," the second production on which Miss Rambeau is now working, is a film version of the play by Frederick Arnold Kummer, author and playwright. "The Debt" will be the third offering featuring Miss Rambeau. "The Second Wife" is an original story by Caroline I. Hibbard, which was written especially for Miss Rambeau. Another of Ibsen's plays will be given to the public in "The Doll's House," in which Miss Rambeau will portray the character of Nora.

COHAN TAKES JACKSONVILLE BY STORM.

George M. Cohan has taken Jacksonville, Fla., by storm. Since his arrival there in connection with the production of his initial Artcraft photoplay, "Broadway Jones," he has become one of the important topics of the day. Many invitations and messages of welcome from prominent organizations and persons, including the Mayor, the Chamber of Commerce and the Jacksonville Tourists' Association, have been tendered to the popular George M., and cabaret orchestras and singers are featuring Cohan music and songs each night during his stay in the city. American flags are floating from every staff on the hotel where he is stopping

Large crowds are attracted to the "location" which has been secured for "Broadway Jones," and in some of these scenes over 500 people are being used, depicting factory strike views, etc. Hotels, stores and the railroad station have consented to have their signs changed so that "Jonesville," the town in the story, appears prominently on all signs.

EAST VS. WEST, THEME OF HAYAKAWA STORY.

One of the most striking productions in which Sessue Hayakawa has yet been starred by the Jesse L. Lasky Feature Play Company is "Each to His Kind," in which the well-known Japanese actor plays the role of an Indian prince. When Kipling said "East is east and west is west, and never the twain shall meet," he spoke with the knowledge of many years spent in India, during which he imbibed the spirit of the Hindoo and the Brahmin. "Each to His Kind" is a development of that racial antipathy along a most startlingly dramatic line.

"Trooper 44"

A Six-Reel Dramatic Production in Which the Pennsylvania State Police Are Featured.

DIXON BOARDMAN, president of the E. I. S. Motion Picture Corporation, announces that "Trooper 44," the new six-reel feature, in which for the first time in the history of the screen the famed "Black Hussars," the Pennsylvania State Mounted Police, figure prominently, is now practically complete. Following the return of the "Trooper 44" company from the Pennsylvania mining regions, Mr. Boardman and Roy Gahris, who directed the picture under Mr. Boardman's personal supervision, have been busy day and night cutting and assembling.

During the past week Major John C. Groome, superintendent and founder of the state police, through whose courteous co-operation the troopers were allowed to appear in the most thrilling scenes of the feature, visited New York and, as the guest of Mr. Boardman, witnessed several of the scenes in which his dashing troops appear run off upon the screen. He expressed himself as greatly gratified with the results, and declared that he had never before realized the wonders of the motion-picture camera. Major Groome will in all probability be a guest of honor at the premiere private showing of the picture, which will take place shortly, and to which the most prominent men of the country will be invited.

The plot of "Trooper 44" deals with the adventures of Trooper Jack of the Mounted in breaking up a gang of outlaws. He falls in love with the daughter of one of the desperadoes and exciting events follow thick and fast, culminating in the girl's arrest by Jack. The scenes show the famous troopers in all sorts of dashing evolutions and thrilling attacks. George Soule Spencer plays Trooper 44. June Day is Ruth Moreland, the girl he loves. Others in the long cast are Roy Gahris, Walter Lewis, W. W. Black, Roy Sheldon and last, but not least, Captain Adams, the famous commander of Troop A of the "Black Hussars," who has made more than two hundred daring arrests and has stamped out anarchy and lawlessness all through the wild regions where the Mounted range. The scenes enlist the services of practically the state police force and are packed with thrilling adventure.

"THE PRICE SHE PAID" (Selznick).

"The Price She Paid," which will be the next Clara Kimball Young production for Selznick-Pictures, is a call to women to achieve independence. Miss Young plays the part of Mildred Gower, a young woman whose early life in luxury has seemingly made it impossible for her to exist without leaning upon some man. She marries for money, and is so humiliated that she leaves her husband. She borrows money from another man, in an attempt to fit herself for an operatic career, but again meets with disillusionment. What she did not understand is at length forced upon her attention by a third man, who shows her that her need is not money, but strength of character. She hesitates to adopt the Spartan rules which he lays down for her guidance, but at length is convinced

Scene from "The Price She Paid" (C. K. Y.).

that life will mean nothing to her until she stops coddling herself.

In the story of Mildred Gower Miss Young finds one of her most engaging and delightfully human roles. This character is no tinsel heroine, but a girl who is actuated by impulses and desires common to her sisters in every stratum of society and in every part of the world. While her career is in the making, however, there is a fascinating love story, three men of contrasted characters being enamored of the girl. Charles Giblyn is directing.

Vaudeville Bookings Will Help Industry

So Suggests General Manager Berst of Pathe in Talking of Success of "Patria."

THE showing of "Patria," the International serial, by leading vaudeville houses in seventy-five of the important cities of the country will be, in the opinion of a number of prominent exhibitors, a direct benefit to the motion picture industry. First and most important, it is pointed out that a new class of patronage will be created for pictures from the ranks of those who in the past have supported only the vaudeville and the legitimate theater. Reports from all parts of the country show that increasing crowds are viewing each episode of "Patria" in the big first-run houses. This, according to J. A. Berst, vice-president and general manager of Pathe exchange, demonstrates there is no audience in the country too "high class" for the right kind of picture.

"Patria" is being extensively advertised through billboards and newspapers by the Keith, Proctor and Orpheum circuits, each episode being announced as one of the feature "acts." This, it is pointed out, will establish the serial in the minds of the public as a high-class production.

Many vaudeville managers in the past refused to show pictures, with the possible exception of the news reels, because they thought there would be little or no interest in the screen productions.

"This might have been true a few years ago," stated Mr. Berst, "but it certainly is not true today. The success of 'Patria' in the greatest vaudeville houses demonstrates this."

All of the vaudeville publications have devoted large space to the fact that a motion picture serial has been made a part of the bill of high-class vaudeville. The vaudeville performers in particular are disturbed and are concerned as to what this move portends. Prominent managers, as well as some of the vaudeville publications, have stated that the booking of "Patria" will have an important bearing on the present agitation for closer relations between vaudeville actors and managers.

LEA-BEL COMPANY SECURES WORLD RIGHTS TO "MODERN MOTHER GOOSE."

State rights have been announced for sale on the five-reel production, "Modern Mother Goose," by the Lea-Bel Company

Scene from "Modern Mother Goose."

of Chicago. The states of Illinois, Indiana, Wisconsin and Michigan will be reserved, but all other territory can be purchased, as has been announced in an advertisement of the company appearing on another page in this paper.

"Modern Mother Goose" is based on the famous fairy tale of that name, and was produced in Chicago by the Fort Dearborn Photoplays, Inc., which concern specializes in the production of children's stories. The subject is indorsed by the Illinois Parents and Teachers' Association and the Illinois Congress of Mothers. It is interesting alike to young and old. The Mother Goose rhymes are brought to life on the screen, nicely interwoven with a short modern story.

J. M. Leaverton, president of the Lea-Bel Company, states that it is his intention in the future to secure pictures along educational and religious lines. A. E. Derr, D.D., Ph.D., who has been in this field of moving picture work for the past eight years, will have charge of that department for the company.

Harlequin Comedies Coming Soon

To Be Made by Famous Stars Pictures Corporation—Company Also to Produce Features.

THE slogan that has been adopted by the Famous Star Pictures Corporation for their forthcoming productions of two-reel comedies is "Harlequin—the Comedies with the Counterplots!" Harlequin comedies are guaranteed by the "powers that be" to be real human laughter inspirers. By the "powers that be" reference is made to Hynson, Derr & Co., a New York banking firm, the financial representatives of the Famous Stars Pictures Corporation.

"You can take our indorsement of the Famous Stars Pictures Corporation for all it may mean—financially and otherwise," said Mr. Derr.

"Of course, the firm is primarily interested in the financial success of its clients. To be successful in any line of endeavor, whether it be that of the manufacture of films, clothing or automobiles, one must take the kind of product that will give complete satisfaction—first to the middleman, then to the consumer or the public. It is for that reason we have such unlimited faith in the men who comprise this new film company. They have set out to make the very best comedies that time and money can produce. Famous stars who are real actors, famous authors who can really write, and famous directors who can really produce results will combine to make screamingly funny comedies—the kind of comedies that will build good will and come-back patronage for the exhibitor."

Harlequin comedies will not depend upon slapsticks and vulgarity. Their comedies, several of which are ready for making, are the works of expert writers of comedy, who based their plots upon plausibly funny situations.

Aside from the Harlequin comedies, the Famous Stars Pictures Corporation intends to produce a number of super features.

CHARLES A. TAYLOR WRITES PATHE STORY.

Charles A. Taylor, well-known dramatist, author and producer of "The King of the Opium Ring," "Queen of the Highway," "From Rags to Riches," "The Female Detective," "Queen of the Jungle" and many other prominent dramatic successes, is responsible for the excellent screen interpretation of Eyodor Dostoevsky's "Crime and Punishment," which has been picturized by the Arrow Film Corporation for distribution on the Pathe program. Mr. Taylor used four separate translations of this famous Russian novel in the preparation of this Pathe Gold Rooster play. "Crime and Punishment" is a strong offering and features Derwent Hall Caine, son of Hall Caine. The picture will be released February 25.

WINTER SPORTS IN PICTOGRAPHS.

In a forthcoming release of the Paramount-Bray Pictographs there is shown to what extent the sport of snowshoeing and skiing has grown in America, and the subject is handled in such a manner that it is both instructive and amusing. Besides demonstrating the way to use both snowshoes and skis, the proper way to attach them, how to turn about on a pair of skis, and several other little tricks, there also are shown many interesting contests in ski-jumping and snowshoe-racing by novice and professional.

PARAMOUNT SHOWS ASTRONOMER'S WORKSHOP.

In a forthcoming edition of the Paramount-Bray Pictographs a series of pictures of an unusual caliber, taken at Wesleyan University's great observatory, will be shown. In this subject is demonstrated the giant telescope and the ease with which it is handled. The mechanism is so constructed that one man can with ease swing this instrument in any direction and to any desired angle, and as he does so by pressing a button he can cause the entire floor of the observatory to rise or fall.

ADVERTISING MATTER ON "DEEMSTER" READY.

A special and complete line of paper and advertising matter has been prepared for the Arrow Film Corporation's state rights picture, "The Deemster," featuring Derwent Hall Caine, son of the author, Hall Caine. Two styles of twenty sheets, two styles of six sheets, three styles of three sheets and three styles of one sheet have been prepared for this attraction by famous artists. In addition to this, spcial press sheets, lobby displays and other material have also been prepared.

EDUCATORS SEE "OLIVER TWIST."

An exceptional amount of interest was created in Lasky's "Oliver Twist" by Charles F. Oldt, of Easton, Pa., when he issued special invitations to all the educators in the community, inviting them to the performance of the picture. The idea was instrumental in getting all of the teachers and other people to talk about the high quality of the photoplay taken from the Dickens classic and for the rest of the week breaking his house records.

WINTER SPORTS FIGURE IN MUTUAL WEEKLY NEWS.

Despite wars and rumors of wars the people of the north still have their winter sports, their carnivals and races. Being a faithful transcript of the world's news, the Mutual Weekly carries in its issue No. 110 pictures of two of the leading events of the week north of the snow line. These are the great Red River Derby for dog sleds from Winnipeg, Canada, to St. Paul, Minn., and the gorgeous winter carnival held at St. Paul under the direction of Louis W. Hill.

The aquatic section of the news reel shows the double launching of two large steel merchant vessels at Oakland, Cal., and the visit of the first submarine that ever entered the harbor at Havana, Cuba. These were American vessels, convoyed by a mother ship.

From Washington, D. C., come pictures of the New York suffragists who are picketing the White House in an effort to secure Federal recognition of votes for women.

The fashion section this week shows "What the Men Are Wearing," authoritative pictures of Fifth avenue styles.

MISS BERRI TO MAKE MORE PICTURES.

Miss Maud Lillian Berri, the comic opera star and prima donna, who has retired from the stage and is now producing pictures, is being congratulated on her first production, "Glory," which was recently released by the Unity Sales Corporation.

Miss Berri will confine her efforts to clean, wholesome stories. She states her belief it is only a question of a few months before the exhibitor will openly revolt at all productions that are not of this class. Miss Berri is confident she can make subjects which will be a credit to the motion picture business.

JIU-JITSU IN MAGAZINE-ON-THE-SCREEN.

In a forthcoming release of the Paramount-Bray Pictographs there will be contained an unusual series of pictures on tho science of jiu-jitsu.

How to break a strong hold, how to ward off an attack, how to ward off an unexpected attack from the rear, how to disarm the gunman and a very exciting exhibition of the manner in which the jiu-jitsu expert would handle a trained boxer are all demonstrated.

NOVEL SETTING FOR WARWICK PICTURE.

An extraordinary setting was erected last week in the Selznick studios by Director Leonce Perret for Robert Warwick's second Selznick picture production, adapted from the novel "The Court of St. Simon," by E. Phillips Oppenheim.

The scene occupies the entire floor of the glass-roofed studio and represents a street in the Montmartre section of Paris, with a full panorama of the city in the background. The houses in the foreground are replicas of the haunts of the night prowlers of Paris, known as "Apaches." Montmartre is on an elevation, which enables the spectator to look down upon

Scene from "The Court of St. Simon" (Warwick).

the embankments of the river Seine and across to the vast expanse of the city.

This being his first American production, Director Perret is ambitious to make it a sensation. The story of "The Court of St. Simon" is unique. It embodies an original theme. The locale of the story is partly in France and partly in America. A feature of the story is that it necessitates the employment of two leading women in the support of Robert Warwick—Anna Little and Olive Tell.

QUACKY DOODLES HOOKS UP WITH PARAMOUNT.

Patrons of Paramount theaters have a brand new laugh in store for them when they see the Paramount-Bray-Pictographs to be released February 17. On that release will for the first time be shown a group of little characters which have heretofore furnished unending amusement to hundreds of thousands of children and parents from between the covers of books and as life-like toys. This is the Quacky Doodles family, made up of Quacky Doodles, Danny Doodles and the little Doodles.

The "Quacky Doodles" Family.

Johnny B. Gruelle, who attained international fame some few years ago when he won the thousand dollar prize offered by the New York Herald for the best comic, is the creator of these funny little creatures, and he has been engaged by the Bray Studios, Inc., to animate them for Paramount patrons. They will therefore appear at regular intervals, together with Col. Heeza Liar and Bobby Bumps and his famous dog, Fido.

Easily the characters that strike the average person as being funniest are birds and animals humanized. In the pages of comic weeklies and supplements and the Sunday supplements of newspapers we laugh heartiest at the antics and expressions of such humanized animals, and so the Quacky Doodles family have gained their tremendous popularity among children of all ages because they are so truly comical and do such excruciatingly funny things.

"THE SAINTLY SINNER" (Bluebird).

Ruth Stonehouse returns to the Bluebird program February 26 in "The Saintly Sinner," a sensational melodrama, scenarioized by Eugene B. Lewis from L. H. Hutton's story of the same title. Raymond B. Wells directed the play and has introduced a number of exciting episodes that furnish a round of sensation.

Frederick Montague, Raymond Whittaker, Jack Mulhall,

Scene from "The Saintly Sinner" (Bluebird).

Dorothy Drake and Ailda Hayman will play the principal supporting roles. "The Saintly Sinner" has been introduced to the Bluebird program to provide variety. In this feature the producers turn to good old melodrama, bringing it up to date by modern methods of presentation, while retaining the "grip" and sensation that so many "fans" desire in their photo entertainment.

ARTIST LIFE SHOWN IN "THE GREATER WOMAN."

A glimpse into the bohemian life of the artists of the Latin Quarter of Paris is given in "The Greater Woman," the first of the Marjorie Rambeau pictures to be distributed through Mutual. The scenes are taken in the rendezvous of the artists, a little cafe with sawdust-covered floor and battered walls decorated by the hands of the habitues. Here the members of the colony gather each night for good fellowship and merrymaking.

The walls of the room are profusely decorated with sketches of all kinds. In one corner is a clever cartoon of one of the well-known members of the profession. Directly under it appears an impressionistic drawing in colored crayons of the sweetheart of the dance hall. In another place appears a little profile sketch of one of their feminine contingent. Here an artist has contributed his idea of the cook expressed by means of his brush, and next to it a hungry man has drawn a picture of the waiter advancing with two trays heavily loaded.

Into this cafe with its light-hearted merrymakers comes Auriole Praed (Marjorie Rambeau) and her party to see the sights of Paris. Very laughable are their efforts to make the waiter understand their order, given in their Americanized French, and their ineffectual attempts to discover how to secure the wine from the castor supporting the bottles above the table. It is in this bohemian atmosphere that Auriole meets the artist Otto Bettany, who later becomes her husband.

"THE WHIP" FOR STATE RIGHTS.

Inquiries from states rights buyers are coming in for the rights to "The Whip," the big melodrama Director Maurice Tourneur has adapted after months of work. Only those on the inside know that as far back as January, 1916, "The Whip" was purchased. The play originally was produced at the Drury Lane theater, London, and packed the auditorium for the greater part of two years. Brought to this country by William A. Brady, it was in all the large cities.

Replete with suspense of the tense, irresistible thrill, Di-

Scene from "The Whip" (State Rights).

ector Tourneur in "The Whip" is said to have bunched a reat number of successive and harmonized realisms. One of these effects is a head-on collision of two railroad trains, with their subsequent submersion. The taking of the scene took Director Tourneur and his organization to many sections of the country. Four hundred and twenty-eight scenes are included in the picture entirely, the units requiring eight reels.

Interested buyers can get further information by applying to the Paragon Films, Inc., 924 Longacre Building, New York

Snitz Edwards, the veteran comedian and character player, will be seen in a principal part in the Clara Kimball Young forthcoming Selznick picture production, "The Price She Paid," adapted from the novel of the same name by the late David Graham Phillips. The cast also includes Alan Hale, one of the best known screen players in America. The picture was directed by Charles Giblyn, formerly of the Triangle forces, and is ready for release.

The Pennsylvania board of censors finally has passed Henry B. Walthall's Essanay superfeature, "The Trunat Soul," after holding up its presentation in the Quaker state for two weeks. The Ohio board previously had reconsidered its objections to the film and passed it in that state. This action opens the door to this picture, which Walthall says is his greatest throughout the country. At the headquarters of the Kleine-Edison-Selig-Essanay service, which is handling its release, the report was that the big feature is doing a record-breaking business wherever it is being shown.

Harry Carey is being featured in a two-act drama, "Their Holdup," many of the scenes being taken in the mountains near Los Angeles. Carey is supported by a number of the Universal cowboys.

* * *

The Universal Joker Comedy company, under the direction of William W. Beaudine, is filming "A Perfect Day," featuring Gale Henry and William Franey. The antics of a mule create considerable fun in many scenes.

* * *

Al E. Christie has begun producing "Sauce for the Goose," the first of the Epes Winthrop Sargent series of comedies. Betty Compson, Ethel Lynn, Neal Burns, Eddie Barry and Stella Adams are awaiting the inspiration of the sun.

Picture Theaters Projected

FRESNO, CAL.—The seating capacity of the Kinema theater is being increased.

LINCOLN, CAL.—F. Naso has purchased the Photo theater and renamed it the Lincoln.

WILEY, COLO.—J. J. Sarah has leased the opera house and converted it into a moving picture theater.

LAFAYETTE, IND.—James L. Sheet, who recently purchased the Orpheum theater, is making extensive improvements to the building.

RICHMOND, IND.—The brick structure located at 8 and 12 North 8th street, is being converted into a moving picture theater. The alterations will cost about $6,000.

BELLE PLAINE, IA.—The American theater has been purchased by Clarence Fredericks, a moving picture man of Sioux Falls, S. D. The house was formerly known as the Nemo.

CEDAR FALLS, IA.—C. C. Vivian, of Prairie Du Chien, Wis., has purchased the Cedar Falls Opera House from W. S. Howard, of Des Moines, Ia. The house is located on Main street.

DETROIT, MICH.—F. Porath, 305 Free Press building, has plans by J. S. Claus, 632 Campbell avenue, for a two-story moving picture theater and store building, 60 by 125 feet, to cost $15,000.

HAMTRAMCK, MICH.—Joseph J. Gwizdowski, 901 Russel street, Detroit, is preparing plans for a theater and store building, two-story, 66 by 100 feet, to cost $40,000.

BEMIDJI, MINN.—The Nymore theater has been leased by Joseph Bwins, who will operate it in the future.

ELMORE, MINN.—R. L. Matthews has leased the Lyric and Princess theaters.

MINNEOTA, MINN.—F. H. Whitmore, who conducted a moving picture house here, has disposed of his interest to Cornelius Kleck.

SAUK RAPIDS, MINN.—Walter B. McGraw, of Hutchinson, Minn., has purchased a moving picture theater here.

McCOMB, MISS.—W. O. Rutledge, manager of the Economical Drug Store, will erect a moving picture theater with seating capacity of 600.

MISSOULA, MONT.—The Bijou theater has been purchased by the Missoula Amusement Company. C. J. Hogens will remain in charge.

BEATRICE, NEB.—Charles Miller has purchased the Jewel theater. The seating capacity will be increased by the construction of a gallery, providing for 150 additional chairs.

EAST ORANGE, N. J.—The Regent theater on Main street is now being operated by the Crawford Theatre Company of Newark.

DERRY, PA.—Work is progressing rapidly on a new moving picture theater for G. B. Meyers & Son. It will have seating capacity of 550, and cost approximately $10,000.

SHAMOKIN, PA.—Chamberlaine Amusement Company has plans by W. H. Lee, Dime Bank building, for rebuilding a two-story moving picture theater, 37 by 160 feet.

HAMPTON, VA.—W. W. Scott, 232 Armstead avenue, will erect a brick moving picture theater; tar and gravel roof, cement floors, steam heat, electric lighting, seating capacity 1,500. Plans by C. T. Holtzclaw.

PRINCETON, W. VA.—C. P. Hochenberry will erect a $10,000 moving picture theater, with seating capacity of 1,000.

DAVENPORT, WASH.—Wayne Fields has purchased the interest of O. F. Vroman in the Casino theater.

SEATTLE, WASH.—The Moore theater, located at the corner of Second and Virginia streets, is being operated by the Washington Hotel & Improvement Co.

EAST TROY, WIS.—L. Churchill has completed the Grand Motion Picture theater.

PRAIRIE DU CHIEN, WIS.—W. M. Smrican, who has conducted the Metropolitan theater for many years, has disposed of his interest to John Pampa, owner of the building, who will operate it in the future. Mr. Smrcina has moved to St. Louis, where he has accepted a position as manager of a moving picture house.

RHINELANDER, WIS.—Horman Zander has leased the Cozy theater.

CLANTON, ALA.—P. C. Smith, proprietor of the Dixie theater here, is building a new moving picture theater. He has closed the Dixie.

GLENDIVE, MONT.—Owen Wyman has taken over the management of the Lyric theater. The house will be opened to the public shortly.

HELENA, MONT.—Montana Opera House Company have plans by T. A. Marlow for a theater building, to cost about $100,000.

JERSEY CITY, N. J.—A moving picture theater is to be erected by Mrs. Ottilie Wetter at the corner of Wilkinson and Jackson avenues, costing about $35,000.

JERSEY CITY, N. J.—L. F. Blumenthal, of National theater, Bleecker street and Central avenue, plans to erect a theater on Central avenue, to cost about $60,000.

NEWARK, N. J.—A number of improvements have been made to the Clinton theater at 436 Clinton avenue.

PERTH AMBOY, N. J.—J. R. Crouse, 495 State street, has the contract to erect a moving picture theater for the Smith Street Realty Company, to cost about $36,000.

NEW YORK, N. Y.—Steiner, Wesiner & Schwartz, 235 East Fourteenth street, have plans by Lawrence J. Weiher, 271 West 125th street, for a two-story moving picture theater, 60x90 feet, to cost $40,000.

NEW YORK, N. Y.—It is reported that H. Miller, 214 West Forty-second street, plans to erect a theater building at 124-30 West Forty-third street, to cost about $1,000,000.

DEERING, N. D.—A moving picture theater will be opened here by Henry Koch.

CANTON, O.—F. W. McGowan plans to erect a five or six-story moving picture theater and store building on Market avenue, south, to cost about $15,000.

CLEVELAND, O.—Walther Engineering & Construction Company, American Trust building, have the contract to build a moving picture lobby and arcade for the Mall building Company, 306 Superior avenue, to cost $16,000.

DAYTON, O.—M. Gates, of Indianapolis, and associates, incorporated with $250,000 capital stock, plan to erect a theater building on Main street.

HAMILTON, O.—The Jewell Photoplay Company plans to erect a modern moving picture theater, with seating capacity of 1,000.

PORTLAND, ORE.—The T. & D. theater, located at the corner of Broadway and Stark street, has been leased by Edwin F. James and renamed the Broadway.

BOWMANSTOWN, PA.—Charles Kendrick, of Philadelphia, has purchased the Thomas Snyder property on Second street for $7,000, and will convert it into a moving picture theater.

CHAMBERSBURG, PA.—The Star theater has been acquired by Charles Webber.

JERSEY SHORE, PA.—The Victoria theater, owned by Dr. D. E. Bickel, has been remodeled.

SHARON, PA.—The Alpha theater has been taken over by Samuel Lurie.

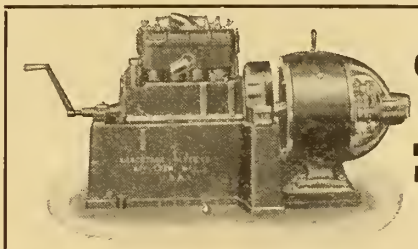
CANYON, TEX.—Extensive improvements have been made to the Olympic theater.

WALLA WALLA WASH.—The American is the name of a new moving picture house to be erected for T. R. Eastman in East Main street. The structure will cost about $30,000. It is estimated that the furnishings alone will cost approximately $10,000.

NEWPORT NEWS, VA.—L. M. Day has taken over the Onyx theater.

GRANTSBURG, WIS.—Theodore Ely has purchased a half interest in the Bijou theater from V. J. Gilley.

WAUPACA, WIS.—A. Sherr has purchased the Lyric theater from N. D. Ross.



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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Portland, Me., Theaters Raise Admissions

Two Moving Picture Houses Announce an Increase in Price of Seats—Had Been Ten, Will Be Fifteen Cents—Plenty of Five-Cent Houses.

John P. Flanagan, 147 Park View Avenue, Bangor, Maine.

PORTLAND, Me.—Two Portland moving picture houses have announced an increase in admission from 10 to 15 cents and give as a reason impossibility to continue these amusement enterprises at the long prevailing prices. The demand of the public for more and more expensive pictures has increased the fixed charges or overhead of the business so that they feel compelled to have an increase in their prices. Other Portland houses have not made any announcements.

In Bangor, three houses charge only five cents admission, the Nickel, Palace and Graphic. The Park charges 10 cents. Admission to the Bijou, pictures and vaudeville, varies from 10 to 35 cents.

Mutual Closes Bangor Branch.

Bangor, Me.—The Mutual Co. has discontinued its Bangor branch and will hereafter distribute its films from Boston. The Mutual branch has been in charge of Reginald Borroto, a popular and energetic film manager who has made a host of friends. The Mutual is said to have been the first company to establish a film exchange in the state of Maine, in Waterville, later at Portland.

Borroto to Become Benedict.

Bangor, Me.—Congratulations are being extended to Reginald Borroto, retiring Bangor manager of the Mutual, on his engagement to Miss Abbie Constantine of Bangor. Marriage intentions have been filed with the Bangor city clerk and Mr. Borroto will soon figure in a wedding scene. News weekly men this way!

Waterville to Have $50,000 Picture House.

Waterville, Me.—It is reported that ex-Governor William T. Haines has decided to build a $50,000 moving picture house for Alfred Black near Main street, Waterville. Mr. Black manages houses at Biddeford, Westbrook and Rockland. Work will begin in the spring, it is said.

Cold Weather and Prosperity.

Bangor, Me.—Manager Charles M. Stern of the Bangor Universal exchange has just returned from a trip through central Maine, where in conversation with a great many exhibitors he gathered the impression that business is satisfactory and most of the picture men have nothing to kick at. The extreme cold of the month of January has made exhibitors' coal bills high, but it has also driven people into the moving picture theaters and managers are happy on that account.

Caribou, Me.—Though the temperature has been as low as 30 under zero in Caribou this winter, the moving picture theaters are prospering, thank you. Manager Powers of the Caribou Opera house has recently contracted for full Universal service six days in the week.

Presque Isle Strand Changes Hands.

Presque Isle, Me.—The Strand theater has been acquired by manager Ferguson and will henceforth be known as The Photoplay. Universal service will be used.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

B. Depkin, Jr., Booking for Strand.

BALTIMORE, Md.—According to the latest reports, the Strand theater, 404-6 North Howard street, has again changed managers and Bernard Depkin, Jr., who has successfully managed the beautiful Parkway playhouse since it was opened, has now been booking the pictures for the Strand since January 29. Mr. Depkin is still acting as manager for the Parkway.

Arrests by Censors.

Baltimore, Md.—The developments which were awaited last week by this writer in regard to the censorial activities in the police line have come to a head and decisions have been rendered. Two of the most prominent exhibitors were caught in the dragnet. Guy L. Wonders, manager of the Wilson theater, was arrested, but when his case was tried, it is reported, he was dismissed. Thomas D. Goldberg, manager of the Goldberg and Gordon theaters, was also hauled up on a charge of exhibiting a picture without the seal of the Maryland Board and was fined $5 and costs before Justice Shaw in the Southwestern police station.

New Film Service.

Baltimore, Md.—The American film service, 151 North Gay street, is now under way with Arthur D. Gans, a live wire film man, as its manager. In a recent trip to Philadelphia and New York Mr. Gans contracted for the agency for the Coles and Stern machines. Among the features being handled by this company are a three part Buffalo Bill production and Charles Chaplin in "The Musketeers of the Slums."

Organ for New Theater.

Baltimore, Md.—Through arrangements and transactions made by Lewis A. DeHoff, manager of the New theater, 210 West Lexington street, a great improvement is to be made in this beautiful little playhouse in the form of a large, three manual Moller organ, the cost of which is estimated at about $10,000.

Fire in Annapolis Theater.

Annapolis, Md.—On Wednesday night, January 24, a fire broke out in the Colonial theater in this city. This house is owned by Strange Brothers and is located in the business section of the city. there was no panic in the audience, for as soon as the smoke began to appear in the theater from the stage the people arose and began to leave in an orderly manner, while those in the gallery left by fire escapes. The fire, which was in a corner above the stage, was finally extinguished.

D. A. R. Benefit at Parkway.

Baltimore, Md.—Through the courtesy of Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, a benefit was given during all of last week for the patriotic work being done by the local Chapter of the D. A. R. in Maryland. Matinee benefits were held every afternoon and part of the proceeds obtained through the sale of tickets by the chapter members and Mrs. J. F. Sippel, regent of the Baltimore Chapter, went for the funds being raised.

F. H. Durkee Speaks of Theater at Hamilton.

Hamilton, Md.—"We are making out very well with our theater in Hamilton," stated Frank H. Durkee, one of Baltimore's most prominent film men, when questioned on the matter the other day. "That house was opened on December 25, and since then it has been very well patronized. Charles Eyer has been placed in charge as house manager and he attends to everything but the booking of the pictures. The seating capacity is about 250 and on Saturdey, January 27, we had an exceptionally big run on one of the Mary Pickford features. You see, Hamilton is five miles out from Baltimore and is a very small suburb, but we arrange our time of showing to suit the community and open at 6.30 P. M. on every day excepting Saturdays."

Manager DeHoff Won't Lend Screen to Cranks.

Baltimore, Md.—Owing to the picture "The Threads of Fate" being exhibited at the New theater, 210 West Lexington street, last week, a delegation of the logal antivivisectionists visited this house on Monday, January 29, to ask manager DeHoff to run a set of slides which would show their side of the question, as the picture dealt in part with vivisection. Mr DeHoff could not see them. He received a letter from Mrs. Minnie Maddern Fiske, president of the national body, urging him to meet the local delegation. On Wednesday several packages containing 400 calandars and a dozen slides were received from Miss Bessie Gray, secretary of the local body. Mr. DeHoff, however, decided that he could not inflict the slides that were sent on his audiences as he knew that they came for amusement and not for a sermon.

A. B. Price and "The Great Secret."

Baltimore, Md.—A. B. Price, manager of the Rialto theater, North avenue at Linden, is always looking for "other worlds to conquer" in the advertising line. He worked up three postals. The first said in handwriting, "Who kidnapped Beverly Clarke and why?"; the second, "The Secret '7' stole Beverly Clarke—why?"; and the third stated that "The Great Secret" featuring Bushman and Bayne would be shown at the Rialto on Wednesday, January 24, and the card would admit the bearer free.

Earle E. Reese to Manage Hy Art Company.

Washington, D. C.—George R. Mayo, who has been secretary and general manager of the Hy Art Master Plays company, and his two sons, G. Morrow Mayo, assistant manager, and John R. Mayo, have severed their connections with that company and have been succeeded by Earle E. Reese and E. R. Haas.

G. R. Mayo Resigns.

Mr. Mayo withdraws from the company. When interviewed by the Washington correspondent of the MOVING PICTURE WORLD as to his plans for the future, Mr. Mayo simply said, "I have resigned as manager and my two sons leave the company with me. We do not, at present, know exactly what we are going to do, but it is very possible that we will continue in the moving picture game. It would seem a great pity that the big asset that the boys have worked up in North and South Carolina and in West Virginia by their personal friendship with the exhibitors of these states should be lost by our retiring from the motion picture field, but unless the price of features comes down I think we shall have to find something in another line not quite so speculative." Mr. Mayo and the boys are rated as among the most popular motion picture men in this territory. The former has taken a very active part in the activities of the Washington Exchange Managers' Association, serving on several of its committees, doing excellent work. It would indeed be a loss to the business generally if their retirement is permanent.

Earle E. Reese and E. R. Haas Favorably Known.

Earle E. Reese, like the Mayos, is very well known by reason of his long connection with the motion picture business in this territory. He has traveled extensively for a number of the large companies and was a partner in the business operated under the name of the Exhibitors' Cooperative Booking association in this city. Mr. Haas is a former newspaper man who entered the moving picture busines as a traveling representative of the World Film, later joining the Selznick company. These are young men who are doing very well for themselves in the picure business.

The annual meeting of the stockholders of the Armat moving picture company, according to an announcement of President Thomas Armat, will be held at the office of the company, 42 Hutchins building, at 11:00 a. m., Thursday, February 8, 1917. At this meeting there will be held an election of directors who are to serve during the ensuing year.

District of Columbia Vault Fees Are Due

Tax of One-Half of One Per Cent. on Assessed Value of Space Under Sidewalks Used as Vaults, Must Now Be Paid.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A number of exhibitors of the city are in receipt of tax bills from the office of the assessor of the District of Columbia, covering the rental of sidewalk vaults. Section 7 of the appropriation bill for the District of Columbia of September 1, 1916, provides: "That hereafter the Commissioners of the District of Columbia are authorized and directed to assess and collect rent from all users of space occupied under the sidewalks and streets in the District of Columbia, which said space is occupied or used in connection with the business of said users."

The amount of rental to be charged and collected in each case is to be based on the area of the vault space multiplied by the assessed value per square foot of adjoining land, multiplied by one-half of one per cent.; the minimum rental in any case to be $5 per year. Rentals are to be paid in advance on July 1 of each year, but for the first year the rental is payable from and including September 1, 1916, the date of the passage of the appropriation bill in question, to and including June 30, 1917. The rental for this year must be paid within thirty days after the presentation of the bill.

Prices of Stamped Envelopes Go Up.

The Post Office Department has increased its prices on all sizes of stamped envelopes. The first raise became effective February 1. New prices on other classes will go into effect as soon as the stock is received. The increased cost of paper and the use of better material is held to be responsible for the raise, which will average about 43 cents per 1,000 envelopes.

A new departure will be the supply of post offices throughout the country at an early date with stamped "window" envelopes. These have heretofore been unavailable. The Department has put on sale this class of envelopes as a means of enabling commercial concerns to do away with addressing as well as stamping.

Youthful Hoodlums in Theaters a Problem.

Washington, D. C.—Washington exhibitors are having considerable trouble with boys who look upon it as a joke to create unbearable odors in the various motion picture theaters. It is a violation of the police laws of the city to cause a disturbance such as this, but it is a very difficult matter to apprehend the offenders. Whenever a complaint comes to the police an effort is made to catch the guilty person or persons, and at one of the residential houses a boy was caught redhanded in possession of a bottle of hydrogen disulphid. He had been allowing drops of this very odorous liquid to fall upon the floor in various parts of the theater, and immediately afterward it was noticeable that the audience thinned out.

The continuance of this practice would give to the theater a reputation that would be hard to overcome. The public generally would not be aware of the cause of the odors, but would lay it to improper ventilation, unhealthy location, or something else of a like nature. The exhibitors will carry their complaint to the district commissioners with a plea for greater protection against boys who are vandals of the meanest type.

Griffith Entertained in Washington.

Washington, D. C.—David W. Griffith, the noted film producer, was the guest of honor and orator of the entertainment given by the Arts Club, 2017 Eye street, northwest, last week. He gave a very interesting talk and declared that the future of motion pictures means a triumph for art.

"No such entertainment and no such combination of art and education," he said, "have been given to humanity as will be given in the future by the movies."

The censor and the lawmaker who interfere with film productions came in for his denunciation. He also had a fling at a type of horseplay comedians who figure in motion pictures.

"We are the most enslaved people," he said, "because we make laws against ourselves. We try to make people good by laws, but we don't. They simply jump over the fences we build.

"Throughout the ages you will find the same old story of one group trying to impose its ideals of thought and conduct on another," said Mr. Griffith. "Milton fought for the freedom of speech and press three centuries ago. The movies are going through the same struggle now. We need your help to save us from the arbitrary, dictatorial censorship."

Metro Gets Picture of Dewey Funeral.

Washington, D. C.—The local branch of the Metro service made a record recently in getting out within six hours after the conclusion of Admiral Dewey's funeral, a reel enabling the patrons of motion picture houses to see the entire ceremonies. The last picture was taken a little after three o'clock in the afternoon, and at the conclusion of the first show, patrons of Loew's Columbia theater witnessed the pictures on the screen. Two camera men had been employed to take the pictures. Two reels were made, the second one being sent to New York for exhibition the following day. The pictures were very good, and the demand on Manager Day, of the exchange, was very heavy.

Personal Notes.

Rudolph Berger, manager of the Washington office of the K-E-S-E, who has been spending a number of his days in his old home at Ovaca, Pa., has gone to Chicago to attend the conference of the branch managers of the company by which he is employed.

Union Wages Go Up.

Clarksburg, W. Va.—The moving picture theater proprietors of Clarksburg, W. Va., have granted the demands of the union and announce an increase of 15 per cent in the wages of operators. Other theaters granted an increase of 25 per cent in the wages of stage employes.

Expensive to Censors in West Virginia

State Is Supplied from Pennsylvania, Ohio and From Washington, D. C.—This Will Probably Double and Even Triple the Cost.

Washington, D. C.—The West Virginia censorship law, if adopted, will play havoc with the motion picture business, according to exchange men of Washington. Flatly, it will mean the payment of double, if not triple, censorship fees on each film subject going to the state because of the geographic position of the cities and towns of West Virginia.

West Virginia is divided into three parts in order that the theaters and exchanges alike may secure the best transportation facilities obtainable. Thus, some of the cities are served from Ohio, some from Pennsylvania, while still others secure their supplies of films from the city of Washington, D. C. There is censorship in Ohio, Pennsylvania and Maryland, and the same subject, although represented by separate films in each case, is, therefore, subjected to the payment of censorship fees in each state. If the West Virginia law is enacted it will mean the doubling of these fees or a readjustment of the territory, taking away that part of the state served by Washington and giving it to the other distributing centers or vice versa. That is the way the exchangemen look at it from this end, and in each instance the exchange manager has announced that he would rather lose that share of the territory that has been allowed him than monkey with censorship's idiosyncrasies, to say nothing of additional censorship fees.

The brunt of the whole proposition will have to be borne by the West Virginia exhibitors for they will be subjected to all sorts of delay brought about by this readjustment. It stands to reason that if all the cities and towns in the state could be served from the one exchange the companies would not seek to give each of three exchanges a small slice of the business, but the railroad communications are not such as will permit of the former, and the latter condition arises.

New State Rights Company Opens Offices

New Jersey Company, Civilization Film Corporation Begins Business in the Strand Theater Building, Newark, N. J.

By Jacob J. Kalter, 25 Bradford, Place, Newark, N. J.

NEWARK, N. J.—The Civilization Film Corporation, of which Frank G. Hall, of Hoboken, is president, has just closed a deal by which the first floor of the Strand theater building, 118 Market street, will be utilized as offices for the concern. The new company has been formed to buy state rights on extraordinary features and book them throughout New Jersey. Already the concern has secured the New Jersey state rights for such productions as "Joan the Woman," "War's Women," "Civilization," and negotiations are pending for the purchase of several of the larger features now being produced.

Mr. Hall has been fortunate in securing as the manager of his new enterprise Lynn S. Card, one of the most popular exchange managers in Newark. Mr. Card, while manager of the local Mutual office, won the confidence and good will of every Jersey exhibitors with whom he had any business relations.

As assistant manager, Mr. Card has Louis D. Lyon, who acted in a similar capacity for him at the local Mutual office. Mr. Lyon started in the moving picture business as an exhibitor in Lodi, N. J., where he managed the Star theater. He then came to Newark, where he joined the staff of Pathe. With such a team as Card and Lyon, things may be expected to hum at the Civilization office.

E. I. Church, who comes from the Twenty-third street branch of the General Film, fills the position of cashier at the local office.

E. C. Hall, formerly at the City theater, Roseville section of Newark, has assumed charge of the poster department.

Miss Anna R. Pollak, who was office assistant and stenographer at the Mutual, assumes like duties at the new offices of Mr. Card.

Proctor Erects Huge Sign.

Newark, N. J.—F. F. Proctor obtained last week a permit for the erection of a steel sign to cost $500. The sign will be placed on the Palace theater, 116 Market street.

Reorganization at Local Mutual.

Newark, N. J.—With the resignation of Lynn S. Card, C. J. Fitch comes to Newark as manager. Mr. Fitch is a film man of experience, and although this is his first connection with Mutual, his position of manager of the local exchange is evidence of the esteem in which he is held. Mr. Fitch started with the Texas office of the General, from which he drifted to the old Eclectic (Pathe), working out of their New York office. He next was with the International as assistant manager of the New York office. Although a newcomer in the city, Mr. Fitch is personally acquainted with a large percentage of the Jersey exhibitors. Since his coming the local exchange has been turned into a buying branch and will have a supply of film on hand.

C. J. Fitch.

Floyd H. Vogt has been added to the staff as roadman covering the outlying territory. Mr. Vogt was formerly with the World at both the Cincinnati and New York offices. He has done well in the short time that he has been here.

Succeeding Miss Anna R. Pollak is Miss M. Sullivan, who last week assumed the duties of office assistant and stenographer.

Arcade Theater to Go.

Newark, N. J.—The Arcade building has been sold. It will be torn down this spring as soon as the present leases expire. This means that the Arcade theater will be a thing of the past.

Monticello Doing Well.

Jersey City, N. J.—The Monticello theater, Monticello and Harrison avenues, has had one of the best years of its existence during 1916. The lessees of the house are Edward Burns and Harry de G. Robinson, while John F. Haberstroh is the musical director. S. M. Aughinbaugh is the house manager, and G. H. Doremus is in charge of the projection.

New Film Producing Company.

Newark, N. J.—The Erudite Film Manufacturing Company was organized here last week for the purpose of producing industrial, scenic and educational film. The new concern is a branch of the Advertising Film Company, and the offices of both are located in the Ordway building, 207 Market street. The officers of the recently formed company are Harry B. Papier, president; William D. Finkelstein, vice-president; Harold L. Miller, secretary and treasurer.

"The Crisis" at Camden.

Camden, N. J.—The Grand theater, Broadway and Mickle streets, which has been undergoing considerable alterations and renovations, will have its formal opening February 5 when the attraction will be "The Crisis." The house has been completely overhauled and the seating capacity increased to 1250. The manager of the house is Abe Greenberg.

Temple, at Kearny, to Open.

Kearny, N. J.—The new Temple theater, at Kearny and Bergen streets, will open Saturday, January 27, with Olga Petrova in the "Black Butterfly" as the initial attraction. The new house is owned by Maiser & Singer, 306 Market street, Newark. The house manager is Martin Singer.

Clark Handling Art Dramas.

Newark, N. J.—The Modern Feature Photoplays, Inc., which handles Art Dramas in this territory, is under the management of Robert S. Clark. Mr. Clark was formerly manager of the B. S. Moss local office in the Proctor theater building. Mr. Clark is also sole agent for northern New Jersey of the "Mutt and Jeff," "Hans and Fritz" cartoon comedies.

Suit Over Metro in Maritime Provinces

Specialty Import and Standard Film Discussion Deprives Local Theaters of Metro Films for a While—Matter to Be Settled.

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—The Maritime Provinces are now without Metro productions as the result of an injunction secured by the Specialty Import Limited against the Standard Film Service Limited, former agents for Metro in this territory. Jules H. Wolfe, manager of the local exchange of the Standard Film, is not releasing any Metro subjects here, with the exception of the Metro Drew comedies, which are booked in St. John, Halifax, Sydney, Truro and New Glasgow. R. G. March, resident manager for the Specialty company, has not so far been able to secure any of the Metro releases, which are going out from the Montreal office, but it is said that the difficulties will be adjusted within a week or two, and that the Specialty people will be the sole distributers for Metro. They have secured the lithographing material for Metro releases, and are waiting only for shipment of the goods before beginning a campaign to recover some of the business that went to other exchanges while the Standard people were unable to supply their regular patrons.

Mr. Wolfe is now handling the Metro Drew comedies, and has closed contracts with the Imperial theater, St. John, the Casino, Halifax, the Roseland, New Glasgow, and the Gayety theater, Fredericton, for first runs for the five-reel Henry W. Savage production, "Robinson Crusoe," which is to be seen here shortly. He is also arranging for the Triumph Film corporation's production, "Would You Forgive?" featuring Holbrook Blinn and Clara Whipple, and the seven-part drama, "The Masque of Life." The war feature, "Alsace," with Mme. Rejane as the star is also to come into the territory. The legal entanglements of the Standard and Specialty people directed from the Montreal offices upset not a few programs in the provinces, but normal conditions have returned.

Summer Resort Theater Closes.

St. Andrews, N. B.—Owing to the big falling off in business due largely, it is believed, to war conditions and the fact that an inactive winter is generally the rule at a summer resort, E. R. Chase has been obliged to close his Bijou theater for the remainder of the season. St. Andrews, as the site of the big C. P. R. hotel, Algonquin, is a thriving and busy center six months of the year, but is scarcely able to support a picture house in the dead of winter.

Wolfville, N. S.—W. M. Black, proprietor of the opera house, is among the Nova Scotian exhibitors who have recently signed up for the new Paramount program.

Liverpool Opera House Opens.

Liverpool, N. S.—Bartling and Mulhall, who overbid J. J. McGarrigle of St. John for the Liverpool opera house for business last week with the special Fox feature, "The Battle of Hearts." Liverpool is a sea-faring town, and the Fox nautical production proved a big drawing card. The new members of the industry got possession of practically a new building, and were not obliged to make any repairs or alterations. They installed a new machine, and are soon to add another to their equipment.

C. N. Powers Buys Gem Theater.

Yarmouth, N. S.—C. N. Powers, formerly of Fredericton, and who has been running the Green Lantern theater in Middleton in addition to other houses in Bear River and Weymouth, has bought the Gem theater in this city and will open here early in February in competition with the People's theater, owned and managed by K. Kelty.

Frank Mack Stops Over.

St. John, N. B.—Frank Mack, booking agent for the Strand theater, Halifax, and an associate partner of J. M. Franklin, the new lessee of the St. John opera house, was a recent visitor in the city while en route to New York to arrange several stellar attractions for the opening program of the local house, which closed for repairs and renovations last week, and will open under new management the middle of February.

Improving the Lyric at St. John.

St. John, N. B.—F. G. Spencer has announced that the Lyric theater will close for several days in February while extensive repairs and renovations are rushed ahead. The seating capacity will be increased from something around 600 to more than 750. A new lighting system will be installed, and general repairs will be made in the body of the theater. It is also to be painted throughout, and new scenery added to the stage equipment. The house will be closed only while work is progressing in the orchestra and balcony. Other improvements can be made without interfering with business.

Local Business Feels Winter Slackness.

St. John, N. B.—R. Allan Christie, of the local Canadian Universal office, was among the motion picture men present at the opening of N. W. Mason's new Roseland theater in New Glasgow. Mr. Christie was present as the representative of the Universal Company, which service Mr. Mason is using in his new house. While in the vicinity he called on W. J. King, proprietor of Alexandra Hall, Lunenberg, N. S., on C. Walfield, at Bridgewater, and S. N. Bartling, at Liverpool. Mr. Christie reports that Nova Scotian exhibitors are experiencing a slight falling off in business since the holidays.

St. John, N. B.—Bert Silberstein, of the local office of the Famous Players, has just returned from a two weeks' trip through Nova Scotia and along the North Shore. He found business to be only fair in the smaller centers. It is evident, he said, that a lull has followed the big holiday rush, which was the heaviest in years.

Maritime Business and Personal Notes.

St. John, N. B.—J. M. Franklin, manager of the Strand theater, Halifax, and lessee of the St. John opera house, which is now closed for repairs, was a recent visitor in the city, directing some of the work on the auditorium. It is expected that the opera house will resume business within two weeks or ten days, as the work is being rushed for an early opening, but no date has been definitely set for a reopening.

St. John, N. B.—Harry Price, representative for the Monarch and Artcraft in Canada, with headquarters in Toronto, has returned to the head office after a thorough canvass of this territory. He said that business appeared to be flourishing, and that houses in Halifax, Truro, New Glasgow and Sydney have signed contracts for the Monarch and Artcraft features.

St. John, N. B.—Frank Spearon, formerly shipper with the local office of the Standard, has joined the office staff of the Famous Players as assistant to Joe Lieberman, who is assistant manager.

St. John, N. B.—Walter H. Golding, manager of the Imperial theater and president of the Maritime Provinces Motion Picture Exhibitors' League, was a recent business visitor in Montreal, visiting the B. F. Keith theater located there.

Pictou, N. B.—Solomon Soffe, owner and manager of the new Palace theater, has just returned from a business trip to St. John, where he looked over some of the serials now being offered by the exchanges. Mr. Soffe has been in the business but a very short time, yet he is thoroughly convinced that serials are among the best business-getters, and his policy is to keep a good one constantly before his patrons.

St. John, N. B.—R. G. March, resident manager for the Specialty Film, has just returned from a trip to Montreal, where he conferred with L. E. Quimet, general manager for the Canadian offices. Mr. March states that his company at Montreal has taken over the St. Denis theater, the largest in Canada, with a seating capacity of 3,000.

St. John, N. B.—Carl Crawford, St. John manager for Fox, has just returned from Montreal, after making arrangements for a greater number of films to come into this territory.

Davis Will Rebuild the Grand

Definite Plans Are Not Made Public Except That a Finer Structure Will Rise in the Place of the Burned Grand Opera House—Lyric Was Also Consumed—Fire Caused Block That Kept Other Theaters Closed Three Days.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—The great fire which destroyed half of the central business and amusement block of the city on the morning of January 27, with a loss of over $2,000,000, swept away Pittsburgh's theatrical landmark, one of the oldest and most notable houses in the country, the Grand opera house. Along with the Grand went the Lyric theater, which occupied part of the opera house building. Both were owned and operated by the Harry Davis Amusement Company as moving picture theaters of the highest type. The second heaviest loss by the fire was sustained by the Davis interests, on the Grand opera house building the loss being $300,000, and on the Lyric theater, $15,000. Both were covered by insurance.

During more than half a century of its existance the Grand and its predecessors on the same site, staged the greatest ligitimate productions, later stock, then vaudeville and lastly big feature pictures. Pittsburgh's theatrical history is practically contemporary with the history of the Grand opera house.

Following the fire Mr. Davis, who is head of the Harry Davis amusement company and other Davis enterprises, issued the following statement after a consultation with his associates: "On the ruins of the Grand opera house will rise a finer structure. The walls will be razed at once, and, of course, a new building will be erected just as quickly as our plans can be drawn and the work of reconstruction can be got under way. It is too early yet to discuss the plans in even a cursory way, for with the problem of clearing away the debris uppermost we have not even remotely discussed the details of such improvements as the requirements and our enterprise may dictate when we are able calmly to go into smaller things. At present we are occupied with the infinitely more important problem of taking care of our large clientele and conserving their comforts and interests during the rebuilding process. We shall get to the details with promptness, however, and what we do will be worthy of Pittsburgh and her important present and still more important future.

Cameraphone and Columbia Closed for Four Days.

Pittsburgh, Pa.—Due to the closing of part of Fifth avenue, from Wood to Smithfield street, for three or four days following the fire, the Cameraphone and the Columbia theater, both leading picture houses, were compelled to suspend operations. The Olympic and Minerva theaters, although in the same block, were outside the danger zone and were unaffected.

Frank Lauer Buys Rex.

Barnesboro, Pa.—The attractive Rex theater, Barnesboro, Pa., has been purchased by Frank Lauer, a well-known local business man from the firm of Griest and Clark. Mr. Lauer is making plans for extensively remodeling the Rex during the early Spring. John Wolff, of Ebensboro, is associated with Mr. Lauer at present, and will look after the bookings. The Rex uses Universal service, serials and Red Feather features.

Frankie Mann Gets Hearty Reception.

Pittsburgh, Pa.—Frankie Mann, star of the Ivan production, "The Sex Lure," has been accorded a splendid welcome during the past week at the various theaters in Pittsburgh and surrounding territory, having appeared in person at the Olympic theater, Fifth Avenue, the East End Cameraphone theater and other leading houses. Everywhere Miss Mann and her pleasing talks were received with great display of appreciation. The entertainment for Miss Mann while in the city included a brilliant reception and concert at the Conservatory Studios, McCane block. Miss Mann gave a brief talk on studio life and made a decidedly favorable impression by her beauty and pleasing personality.

National Book "Jockey of Death."

Pittsburgh, Pa.—The National film booking service, 804 Penn avenue, Pittsburgh, the new company handling films on the groupe basis, has just concluded arrangements whereby the firm will have exclusive booking privileges on the International adventure series, "The Jockey of Death," during February, and it is going strongly. The National is also handling with much success 300 feet of film showing the big fire in Pittsburgh, having secured the exclusive rights on the subject outside of Allegheny County.

R. C. Roshon Representing Quality.

Johnstown, Pa.—The Quality film company, 404 Ferry street, Pittsburgh, has appointed R. C. Roshon, of the Roshon photoplay service, Johnstown, Pa., as agent for the Quality's line of features in the central part of the state. The Roshon exchange will also handle the "Yellow Menace" serial.

Harry A. Lande, manager of the Quality Film Company, returned from New York recently, where he closed negotiations whereby the company will release a big feature a month, the first of which will be the Mutual production, "Glory," featuring Kolb and Dill.

Pitt Theater's Big Program.

Pittsburgh, Pa.—Managing Director William Moore Patch, of the Pitt theater, Penn avenue and Seventh street, Pittsburgh, announces that at the conclusion of the run of D. W. Griffith's "Intolerance," which opened about the middle of December and will be concluded either the second or third week in February, a number of strong film attractions will be presented. The first will be William N. Selig's "The Crisis," which will be shown three or four weeks. Following this Mr. Patch has arranged for "The Barrier," and has under consideration two other subjects, "Twenty Thousand Leagues Under the Sea," the great Universal production, and "Joan the Woman," the big Lasky feature.

New Lyric Theater Sold.

Altoona, Pa.—The handsome new Lyric theater, Altoona, Pa., has been sold by W. H. Orr to a prominent Altoona business man, I. Slutzker. The Lyric has a seating capacity of 600, and has been in operation since last May, doing a thriving business.

A program of high-class feature productions will be continued by the new owner.

Picture Theater Starts Vaudeville.

Charleroi, Pa.—The Palace theater, Charleroi, Pa., which was recently remodeled and the seating capacity increased to 800, has changed its policy somewhat. A program of vaudeville is now being put on in addition to Universal pictures, and Manager R. L. Bernhardt reports that business is very good.

Theodore Mikalowsky Visits.

Theodore Mikalowsky, prominent exhibitor and owner of the Rex theater, Masontown, Pa., was a recent visitor in Pittsburgh, and while here contracted for the Universal Red Feather features "The Purple Mask" serial at the Independent exchange.

Arrested for Showing "Purity"

Cleveland Exhibitor Shows Film Passed by Censor and Is Arrested—Mayor Had Given Him Warning Not to Show Any Picture With Nude—Fact That State Board Has Passed Film Complicates Matter.

From M. A. Malaney, 616 Columbia Building, Cleveland, O.

CLEVELAND, Ohio.—Mayor Harry L. Davis of Cleveland is evidently determined to carry out his ban on the nude in pictures.

He has caused the arrest of Harry Du Rocher, manager of the Gordon Square Theater, where "Purity" was scheduled to run the week of January 22.

"Purity" was shown two weeks, first run, at the Strand theater. The mayor took his stand during this showing, but did not interfere with the run of the film in that house, explaining that since it had started he would allow the engagement to be finished. But he sent policemen all over town to notify managers not to book any more films showing nude women.

The owners of "Purity," the Masterpiece Film Attractions company, claim that the Gordon Square booking was made before the ban was issued. So the Gordon Square manager started to run the picture. Officers on hand did not interfere at once with the exhibition. In the meantime the parties concerned asked for an injunction to restrain police from interfering with the production. This was at first denied by Judge Gott, but the next day granted. That was Thursday, and that night the police seized the print of film, the injunction as issued, stating that the police could not interfere with the theater's run "other than in the arrest of the manager or confiscation of a duplicate film."

Saturday a warrant was issued for the arrest of Du Rocher, charging him with showing an immoral picture. The warrant further said that "Purity" was "immoral, impure and indecent, tending to corrupt the morals of the city."

Passed by the State Censors.

This unusual situation in a city which is supposed to be protected by the state censors act tends to prove the oft repeated assertion of exhibitors that state censorship is only a bluff and that every city in Ohio has the power, by an old law, regulating photographs, to go over the censors' head.

The exhibitors claim censorship is not needed, because this law is sufficient to give the police the power to stop the showing of indecent pictures.

It is probable that there will be a long fight made by the film owners and Du Rocher and that some very interesting things concerning censorship, of which the public is ignorant, will be brought to light. The Masterpiece Film Attractions company have a certificate issued by the Ohio censors passing the film, and they believe they have certain rights gained thereby, for which they will fight.

I. M. Sacheroff Crushed to Death.

Cleveland.—While running to catch a car, I. M. Sacheroff, an exhibitor, slipped upon the icy pavement on Euclid avenue in East Cleveland, fell under the car and was crushed to death.

Mr. Sacheroff was 28 years old, and was manager of the Lucier theater, in Lakewood, a suburb. He was a relative of S. J. and Sam Deutsch, owners of the Sun theater.

Strand Theater Sold.

Fostoria, Ohio.—The Strand theater has been sold by A. H. Yonker to Harry Earl.

Fire in Booth; No Panic

Alliance, Ohio.—An automatic arrangement in the booth of the Ohio theater, in Alliance, prevented a panic when fire broke out in the booth last Saturday night. The patrons filed out quietly and there was no trouble. Four reels were burned and the loss is given at $600.

Corona Theater Will Be Remodeled.

Cleveland, Ohio.—The Corona theater, in downtown Cleveland, which was damaged by fire a few weeks ago, is being remodeled and will be reopened the first week in February.

Cincinnati News Letter

By Kenneth C. Crain, 307 1st Nat. Bank Bldg., Cincinnati, O.

"Patria" Makes Good Beginning.

CINCINNATI, O.—The widely-heralded International serial, "Patria," released through Pathe exchanges has begun its Cincinnati career, starting at Keith's theater, with subsequent runs at numerous local and nearby houses. The story of the serial is also appearing in the Cincinnati Commercial Tribune, and the popularity of the author, Louis Joseph Vance, is certain to mean that the installments will be eagerly read, with consequent benefit to the exhibitors of the film. The missionary work done on behalf of the serial is perhaps the best that has been seen, extending from largely-attended special advance exhibitions, one of which was held in Cincinnati, to attention by leading magazines; and the attendance at the houses showing the serial has been correspondingly good.

"The Salamander" Draws Well.

Cincinnati, O.—The drawing value of well-made pictures based on successful books or plays was demonstrated in the first run of Owen Johnson's novel, "The Salamander," at the Colonial, the interest which the story attracted when running in serial form in a popular magazine being accurately reflected in the hit made by the photoplay at the Fifth Street house

Splendid Week's Business for "War Brides."

Dayton, O.—The management of the Auditorium theater report a splendid week's business for "War Brides," the film dramatization of Mme. Nazimova's sensational one-act play, featuring the star herself in her original role. The Auditorium booked the production for the entire week of January 14, at advanced prices, and during the entire period of the run full houses prevailed.

Another Colored Man Sues.

Youngstown, O.—The refusal of the Strand moving-picture theater, one of the finest houses in Youngstown, to sell a ticket to a colored man, it is alleged by the latter in a suit filed, is worth $5,000 in damages. The gentleman of color, thus hurt in his feelings, says that he attempted to buy a ticket to the Strand's show, but was refused by reason of his race and color. Several cases of this nature have arisen in Ohio lately, but no recovery is reported in any of them as yet, as the right of an exhibitor to restrict the clientele of his house to any reasonable extent is pretty well recognized.

Canton-Massillon W. C. T. U. Finds Sunday Shows.

Canton, O.—The Canton-Massillon federation of the W. C. T. U. has taken on a large job, according to recent reports. It has resolved, after discussing the matter, to accomplish the closing of moving picture houses on Sunday. Nothing radical in the way of immediate action is contemplated, however, it is understood, quiet work among the public being first on the program. It is a remarkable fact that while it has been judicially determined that moving-picture houses are theaters within the terms of an old Ohio statute forbidding theatrical performances on Sunday, public sentiment is so strongly in favor of unobjectionable amusements on Sunday, theatrical and otherwise, that the old law remains a dead letter.

Piqua's Bijou Puts in Asbestos Curtain.

Piqua, O.—P. F. Sarver, owner of the Bijou theater, which is used for dramatic and vaudeville performances as well as for moving pictures, has installed an asbestos drop curtain, in accordance with the requirements of the state. While the house was closed to make this change, other improvements, including some freshening of the decorations, new scenery and so forth, were made and the Bijou is much brighter in consequence.

Grand at Hamilton Improves Projection.

Hamilton, O.—The management of the Grand theater gave convincing demonstration recently of its desire to give patrons the best that is to be had in pictures by employing Sam Needham, the well-known projection expert, to bring their projecting up to perfection. Mr. Needham spent ten days on the job, installing a Minusa screen, and new lenses and carbons in the projecting machines, the result being pictures whose steadiness and clearness could not be improved upon. The new screen was used for the first time in the showing of the great Ince production, "Civilization," with Max Hollender, the special Ince operator, on the job.

New Theater Corporation at Marion.

Marion, O.—The Marion Grand Theater Co. has been incorporated by local interests, with a capital stock of $25,000 to operate a modern moving-picture house. W. D. Clark, J. D. Guthery, N. F. Tilton, F. A. Stengel and Charles L. Justice are interested.

Kentucky News Letter

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

"Alice in Wonderland" Makes a Big Hit.

LOUISVILLE, Ky.—"Alice in Wonderland," one of the special children's pictures recently shown at the Strand theater, made such a big hit that the management received so many inquires for a re-showing of the picture that it was brought back and shown again on Saturday, February 3. This is said to be a real children's picture, and one of the best for special children's picture shows that has ever been exhibited in the city.

Big Organ for the Mary Anderson.

Louisville, Ky.—Shortly after taking over the Strand theater, the Keith interests removed the large Wurlitzer instrument from the Mary Anderson to the Strand, and are preparing to install a larger and better instrument in the Mary Anderson. Manager Lee Goldberg has just returned from a trip to Dayton, O., where he inspected a large Wurlitzer instrument which has just been installed in the new Keith picture theater in that city.

May Change Child Labor Law.

Louisville, Ky.—It developed in a trial in the Juvenile Court last week that parents and guardians have been guilty of evading the state child labor law through making false statements as to date of birth. Under the existing law any employer who hires a child of less than sixteen years of age, in any capacity, is held liable, and may be haled into court at any moment, while the parent or guardian is not responsible under the law. Plans are now

under way for amending the law at the next session of the legislature. Exhibitors in the future will be very careful in hiring any juvenile performers, as Commissioner Cohen has made the provisions of the law very plain.

Sunday Church Services in Paducah Theater.

Paducah, Ky.—The Paducah Ministerial Association has accepted the invitation of Manager Rodney Davis, of the Kozy theater, to use the house for church services on Sunday afternoons or nights, and has made arrangements to hold a series of union services. As Sunday shows are not permitted in the city Mr. Davis will undoubtedly get the good will of a lot of residents through his action. This is the first time in the history of the city that a theater has been used for such purposes.

James N. Fisher Weds.

Versailles, Ky.—James N. Fisher, proprietor of the Lyric theater, and Miss Alma Lancaster, were recently married at Fort Thomas, Ky., and following a short honeymoon returned to the city. The bride's father, M. P. Lancaster, is one of the leading merchants of Versailles, and is president of the Commercial club.

Theater Notes of Interest.

Louisville, Ky.—Due to bad weather and lack of attendence the Shawnee theater, on West Broadway, was closed for a few days during the snow period, but is back in operation again.

Louisville, Ky.—Following a short run with vaudeville the Hippodrome theater has returned to regular picture programs, finding that most of its patrons preferred pictures.

Louisville, Ky.—"The Crisis" made such a big hit at the Mary Anderson theater, at fifty cents and twenty-five upstairs, that before the close of the first week the management announced that the picure would run a second week at the same price.

Louisville, Ky.—After being dark for a day or two the Gayety theater is again in operation under the management of Hanly C. Ragan, receiver, appointed by Judge Samuel B. Kirkby to take charge of the affairs of the Adger Amusement Co., which is financially embarrassed.

Louisville, Ky.—The management of the Rex theater is figuring on a higher class of pictures, and to make admission prices five and ten cents instead of five cents. If this plan is carried out the choice seats in the house will be reserved at ten cents.

Louisville, Ky.—The Casino theater was fortunate enough to book an old picture entitled "The Life of Buffalo Bill," which was shown for four days at ten cents, shortly following the death of the great plainsman. While the picture was not a new print, it was one that had never before been shown in this district, and went big.

Louisville, Ky.—J. C. Connor, feature representative of the Indianapolis office of the Mutual Film Corporation, and Bill Engelman, manager of the same office, were recently in Louisville.

Louisville, Ky.—William Ratz, of Indianapolis, representing George Kleine and K-E-S-E productions, recently completed a trip through Kentucky extending to the Southern or Tennessee line, reporting excellent bookings. The Kentucky territory which was formerly handled exclusively out of the Cincinnati office has been split up, according to Mr. Ratz, who is now covering a considerable portion of the state.

Louisville, Ky.—Simon Switow, nephew of M. Switow, of the Switow Amusement Co., who was formerly connected with that company, and also manager of the Crystal and Cozy theaters, is planning to go to Arkansas to embark in the moving picture exhibiting business.

Irvine, Ky.—Clyde Gaines expects to break ground before long on a new theater to replace the building recently burned. He reports that the new structure will be fireproof throughout, and considerably larger than the old one.

Colonial Theater at South Bend, Ind., Burns

One of the Finest Theaters in Northern Indiana is Completely Destroyed by Fire—Incendiarism Suspected.

From the Indiana Trade News Service. 861 State Life Bldg., Indianapolis, Ind.

SOUTH BEND, Ind.—The Colonial theater, 127-129 North Michigan street, one of the prettiest photoplay houses in this section, was destroyed last week by fire, the origin of which has not been determined. The loss is estimated at $40,000, with practically no insurance.

The fire is supposed to have started in the basement of the building, a three-story structure, shortly after midnight, but it was not discovered until nearly 2 o'clock in the morning. The fire had gained considerable headway when the firemen arrived and it was not until three hours later that the flames were under control.

The building was owned by Haines Egbert, of Goshen, and the lease on it was held by G. R. Summers, proprietor of the Colonial theater and the Beyer Floral company, which used the second floor. The third floor was occupied by the club rooms of the South Bend lodge of Eagles.

Frank G. Chapman, manager of the motion picture house, believes that the fire was the work of an incendiary. He said he would not think it was of incendiary origin if the fire had not started in the basement, despite the fact "that this is the third blaze the theater has had in a like number of years."

Only a few months ago Mr. Chapman took charge of the theater, had it remodeled and refurnished and made into one of the coziest, most attractive photoplay houses in South Bend. The seats in the place were all replaced with models of the latest type and so arranged that there were only five seats to a section. Wide aisles and numerous exits were converted, making the theater one of the safest and best ventilated ground floor amusement places in the city.

The lobby and main entrance were beautified with an electric fountain, flowers and shrubs, easy divans, comfortable chairs and resting parlors, with toilet conveniences, were open at all times for the convenience of the women patrons. Handsome framed pictures of the screen stars, oil paintings and artistically grouped photos enhanced the lobby and resting rooms.

A mammoth Seaberg pipe organ and mechanical player which was installed in the theater recently was destroyed in the fire. The organ cost $6,000 and was the only article on which insurance was carried. A number of canaries which delighted patrons of the house as they passed through the lobby into the theater proper, perished.

Potis K. Anton Will Manage the Royal.

Newcastle, Ind.—Potis K. Anton, has arrived here from Mansfield, O., to take up his duties as manager of the Royal theater, owned by J. T. Kaler, who recently purchased the Alacazar theater. Mr. Kaler will devote the greater part of his time to the management of the latter house, which is now known as the Kaler. Mr. Anton has had several years' experience in the motion picture business and is a gentleman of pleasing personality.

Changes in Theaters.

Warsaw, Ind.—B. E. Miller, of Decatur, has purchased the Colonial theater here from J. V. Wingartner and will take possession at once. Mr. and Mrs. Miller have moved to this city and will occupy the flat above the theater.

Swayzee, Ind.—Bert Axline has sold his photoplay house, "The Joy," to Elmer Wright, a local busines man. Mr. Wright took possession last week and announced that he would continue the theater along the lines adopted by the former management. Mr. Axline has returned to his former home at Nobesville.

Circle's Manager a Photoplaywrite.

Indianapolis, Ind.—"Truthful Tulliver," the Ince production featuring William S. Hart, which was shown at the Circle theater last week held more than a passing interest for Indianapolis film lovers, because the scenario for the photoplay was written by S. Barrett McCormick, manager of the Circle. Before Mr. McCormick came to Indianapolis he was a member of Ince's personal staff in California, where, among other plays that have since been produced, he wrote the vehicle for Hart in the picture "The Disciple." "Truthful Tulliver" drew crowded houses during its presentation in this city.

Warsaw's Royal Grand Opens.

Warsaw, Ind.—The Royal Grand Theater, Warsaw's new photo play house was opened last week to capacity houses. New decorations and fixtures and two new motograph picture machines have made a real up-to-date amusement place out of the old Grand. The new theater is under the management of Miss Katharine Deaton.

Evansville, Ind.—The Novelty Theatorium will be closed all week beginning Monday while workmen engage in making extensive improvements on the interior. When the building is opened again a week later there will be a new balcony and the entire interior will be fireproofed with steel. In addition there will be new features in the service, better pictures and a line of popular vaudeville.

Muncie Judge Moves for Sunday Closing

Prospects for Open Sabbath Shows in Muncie, Ind., Are Not Bright—All Kinds of Mercantile Houses Are Affected.

MUNCIE, IND.—Muncie is to be a closed town in the future, at least as far as Sundays are concerned, if the instructions and recommendations made recently to the county grand jury by Judge William A. Thompson, of the Delaware circuit court are carried out.

Judge Thompson, who was elected in the November election on a good government league ticket, was the special prosecuting attorney in the recent so-called city graft cases in Muncie.

He has now advised the grand jury to make crusades against all the motion picture houses, tobacco and confectionery stores and all lines of merchantile houses opening on Sundays and holidays. The method advised by the court was indictments and prosecutions thereof.

Men connected with the motion picture industry say they believe the recommendations will not be strictly followed.

Columbia City's Lyric Now a Beauty.

Columbia City.—The Lyric theate which was recently purchased by Pavey & Reagan from Franklin H. Clevenger, is now in shape for the formal opening which will be held early in February. The place has been remodeled and redecorated and is now one of the prettiest motion picture houses in the city. The new owners say their policy will be to give clean pictures for clean-minded people. The bill at the Lyric will be changed daily and the features will be drawn from the Paramount, Mutual, Blue Bird and Kleine exchanges.

Week Runs at Toronto's Regent

Manager Roberts Finds That It Takes Two Days to Properly Advertise a Good Feature—Says He Can Get Just Enough First Class Films to Keep His House in Week Run Attractions—Mouth Advertising the Best.

By W. M. Gladdish, 1263 Gerrard St., East Toronto, Canada.

TORONTO, Ont.—Manager Roland Roberts of the new Regent theater has decided to run both feature attractions and short subjects by the week, starting at an early date. He believes that the weekly bill will fill the bill to a nicety. When the house (one of the largest here) was opened last August the attractions were changed three times each week. It was not long before a two-a-week schedule was adopted and now a once-a-week change. He figures that he can get just enough big pictures to maintain an ultra-high standard on this basis with the ground-floor price running at twenty-five cents.

Mr. Roberts declares that when he has presented an exceptionally good feature for only three days it was only on the third day that the box-office showed big business. In other words, it took two days for word to be passed around about the excellence of the picture. With a good feature running all week, Roberts believes that he will reap the benefit of mouth-advertising, the value of which cannot be placed too high, in his estimation. It is also his belief that if a good attraction is worth three days it is worth a whole week. By running a picture six days a manager indicates his personal faith in a feature.

Manager Roberts anticipates that a weekly schedule will give him an opportunity to see every feature before he books it and to arrange the very best orchestral effects for a booked attraction. He will also book the best comedies and news reels to accompany the features throughout the week.

One of the coming attractions for the Regent will be the first run of a new war picture, "The Canadian Army in Action and the Advance of the Tanks." This is a Government film, three prints of which are handled in Canada by Jule and J. J. Allen. These prints will be released simultaneously in Toronto, Montreal and Ottawa on Monday, February 12. The Regent will, of course, show this picture for a week.

New Theater in the Province.

Toronto.—D. R. McKinnon, late of the Sudbury Opera House, has decided to go into business for himself. He is scouting around Northern Ontario for an opening and will build a theater on a site to be selected.

Toronto.—The Patricia theater, the latest picture house of London, Ontario, is due to open in February. It has a seating capacity of one thousand and it is a brand new structure.

Toronto.—The first of the players to be signed by Canadian National Features, Limited, the new Canadian producing company, with studio at Trenton, Ontario, has arrived in Toronto. She is Sadie Weston. Actual production is to be started by this company on February 15, it has been announced.

Toronto.—The Princess theater, the splendid new theater in Sault Ste. Marie, has been opened by its manager, Mr. Gibson. This theater has a seating capacity of 900 and the cost of construction was $60,000.

Ontario Will Not Change Licenses This Year

In 1918 There Probably Will Be a Readjustment of License Rates to Fit Different Seating Capacities—May Soon Change Ticket Tax Method.

TORONTO, Ont.—Toronto government officials deny that any step is to be taken to provide for the exaction of a tax on the receipts of moving picture theaters of the province. They admit, however, that there is under consideration a rearrangement of the provincial license system so that annual fees will be collected according to the size of the theaters. At present all Toronto theaters, large and small, pay a license fee of $150; theaters in towns of 15,000 or under pay an annual fee of $100, while theaters in centers of 3,000 population or less contribute $75. The adjustment of the fee system, as proposed, would be according to the seating capacity of a theatre and not according to the size of the city or town in which it is located.

Robert Newman, inspector of motion picture theaters in Ontario declares, however, that nothing will be done this year, according to present plans, but that the provincial fee system, starting with 1918, may be altered. In other words, the picture houses may be left alone for a year.

There are indications that tickets for the war tax, collected from patrons of places of amusement, will be abolished within a few months. After this step is taken the people will be called upon to pay the tax without the use of tickets and the sworn statements of theater managers will be accepted as proof of the payment of the special levy.

Pathe to Show No Hearst Films in Canada

Ban Was at First Put on All of the Specialty Import Films on Account of the Objectionable Partner—Agreement Reached.

TORONTO, Ont.—For more than one week the Ontario Board of Censors refused to examine any Pathe picture submitted to it by the Specialty Film Import, Limited, Pathe distributers in Canada, as a result of the announcement of the amalgamation of the Pathe interests in the United States with the International. The ban was raised, however, after L. E. Ouimet, general manager of the Specialty company, had taken strenuous efforts to show that Pathe releases in the Dominion would not be influenced in any way by the amalgamation and that no attempt would be made to place any release of the other maker on the Canadian market through Pathe channels, the said party being not in favor with the Canadian Government.

Ontario Business Notes.

Toronto, Ontario.—Regal Films, Limited, distributers in Canada of World and Educational releases, have arranged to handle Victor Moore comedies.

Toronto.—Manager Bernstein of Loew's Yonge Street theater, Toronto, has booked L-KO comedies for regular release in his theater.

Philadelphia News Letter

From F. V. Armato, 144 No. Salford St., West Philadelphia, Pa.

PHILADELPHIA, Pa.—First run photoplays introduced during week of Feb. 4 will include at the Stanley, Irene Fenwick and Owen Moore in "A Girl Like That," for the first half of the week, and Vivian Martin in "The Wax Model" for the remainder. Douglas Fairbanks in "The Americano" will be presented all week at the Arcadia, having been adjudged of sufficient drawing power at a private showing. At the Victoria, Ethel Barrymore in "The White Raven" will divide honors with Viola Dana in "Threads of Fate." At the Regent, Anita Stewart in "The Glory of Yolanda" will be the principal offering. Kitty Gordon in "Vera the Medium" will be presented at the Strand together with Anita Stewart in "The Glory of Yolanda." Mary Pickford in "The Pride of the Clan" is booked at the Belmont for a solid week, and at the Great Northern for three days. Gladys Brockwell in "One Touch of Sin" is listed for one week at the Broadway.

B. Amsterdam Buys Exchange.

Philadelphia, Pa.—Masterpiece Film Attractions exchange, at 1325 Vine street, has been bought by B. Amsterdam, whose activities here both in the exchange and exhibiting line are well known. L. Netter and Sol Lesser were joint principals in the sale, and it is reported that the transaction includes the following features: "Purity," "The Spoilers" (new edition); "Cabiria," "Neptune's Daughter" and others. Several new masterpictures are expected shortly to be added to the releases.

Pennsylvania State Rights Not Sold.

Philadelphia, Pa.—It was announced some weeks ago that a local firm (The Stanley Company) had secured the Pennsylvania rights of D. W. Griffith's masterpiece, "Intolerance." This report appears to have been erroneous, as the local newspapers have since been notified by Mr. Griffith that the rights have not been disposed of, and that the production will not be seen in any other theater in Philadelphia this season except the Chestnut Street opera house, and will never be seen in any theater below the Chestnut Street opera house's standard.

Serials in Philadelphia.

Philadelphia, Pa.—The new serials are meeting with good success in this territory. Mrs. Vernon Castle in "Patria," in addition to being shown at B. F. Keith's big time vaudeville theater, has been booked by Pathe at the Arcadia, where it will be shown all week. Francis X. Bushman in "The Great Secret" has been secured by the management of the Strand. "The Purple Mask," "Grant, the Police Reporter," "Hazards of Helen," "The Crimson Stain Mystery" and "The Lass of the Lumberlands" are the most popular continued photoplays of the hour, and all seem to be doing well.

The Imperial Puts in an Organ.

Philadelphia, Pa.—Recognizing the importance of good music for the proper interpretation of films the management of the Imperial theater, at Sixtieth and Market streets, is preparing to instal in the house a Kimball organ of the latest type. The instrument which will be the last word in organ construction will alternate with the orchestra in supplying musical programs.

Lancaster Theaters to Clean Up.

Lancaster, Pa.—An appeal to all the exhibitors of this place has been made by a letter signed by the officers of many civic improvement associations and by some of the prominent exhibitors themselves. It voices a desire for cleaner and better pictures, and appeals to civic pride.

Buffalo News Letter

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Pathe's New Manager Organizing Office.

BUFFALO, N. Y.—The Buffalo branch of the Pathe is now comfortably established in its new headquarters at 269 Main street. J. W. Fuller, who was recently appointed local manager, and his

staff have been working night and day to put the place in first-class order and success has crowned their efforts. The shipping, poster and inspection departments and film vault are centralized on one floor. This arrangement facilitates the efficient handling and shipment of both posters and films. There is a spacious office at the front, and back of the office is a reception room for exhibitors. A projection room may be built later. The exchange is well lighted and has a satisfactory elevator service. The vault has a 6,000-reel capacity and has plenty of daylight.

"Our films are turned out in good condition," said Mr. Fuller, "and according to the reports we receive from the exhibitors, do not have to be inspected before going into the machines."

Manager Fuller's staff includes: N. I. Filkins, Buffalo representative; S. Taubman, southern tier representative; H. L. Taylor, Rochester representative; H. S. Gans, cashier, and Albert Teschmacher, booker.

V. H. Hodupp, who co-operated with Mr. Fuller in reorganizing the exchange, is now making a tour of inspection of the various Pathe branches. "Patria," the Pathe serial, featuring Mrs. Vernon Castle, has been booked for fifteen weeks, seven days a week, at Shea's vaudeville theater.

Ira M. Mosher National Delegate.

Buffalo, N. Y.—Ira M. Mosher, manager of the Palace theater, Buffalo, who attended the Albany convention of the New York State exhibitors, will be among the state delegates to the exhibitors' national convention.

Buffalo Personal Notes.

Buffalo, N. Y.—John R. Childs of the World Film is listed among the new members of the Buffalo Screen Club.

L. T. Rogers, president of the Selznick Pictures of Buffalo, Inc., recently called on A. I. Shapiro, local manager.

F. W. Bettes of Buffalo recently gave a moving picture show in the high school auditorium of Depew, N. Y.

Arthur Lee, representative of the Gaumont studios, recently visited the Mutual, Buffalo. He was making a study of the local territory.

Local 229 Has New Officers.

Buffalo, N. Y.—The Moving Picture Operators' Local, No. 229, of Buffalo is enjoying prosperity, with a membership of about seventy-five members. The officers for this year are: President, Henry DeVernill, Sr.; vice-president, J. Smith; treasurer, Michael Ostroski; secretary, Leo Hager; recording secretary, Clarence Snider; business agent, Arthur Geddes; sergeant at arms, Paul Wenich.

Buffalo Newspaper Picture Shown.

Buffalo, N. Y.—Earl L. Crabb, manager of the Strand theater, Buffalo, last week had scores of newspapermen and women as his guests. His special attraction was the film, "The Press and the Spoilsman," produced by the Buffalo Evening News. The scenes are laid in and around Buffalo and shows how a modern daily paper gets out a big story. The scenario, which was presented in three reels, was written by Arthur C. Willats of the News business department. The story has plenty of mystery and action.

Bushman Aids Sunday Opening.

Buffalo, N. Y.—While in Buffalo to attend the Screen Club ball, Francis X. Bushman was interviewed on the Sunday show question. Mr. Bushman said in part: "Go back a few years and see if the conditions were not worse before the Sunday moving picture shows than they are now. Why, I know a saloonkeeper who used to have three bartenders working for him on Sundays. Then they built a picture house next door to his place, and now on Sundays his business is poor and he tends bar alone."

Two Problems in Michigan

Refusal of Union Operators to Carry Films To or From the Exchanges and the Proposed State Censorship Are Two Special Difficulties to Be Faced—Sentiment for Anti-Censor Mass Meeting.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Two things still confront the exhibitor of Michigan—the carrying of film in Detroit and the censorship question. Both are still unsettled. The carrying of film is one that will be entirely up to each individual exhibitor, judging from the investigations made during the past week by the writer.

Here is the viewpoint of the film exchange: "In no city in the country do exchanges deliver film; all out of town exhibitors pay express on film both ways; why then should we change the precedent in Detroit by giving local exhibitors preference and paying for the film?" Exhibitors realize that the exchanges cannot be made to pay for the delivery of film, hence are now endeavoring to work out some method to have the film delivered most economically. The union operators will not carry film—that is the ultimatum of the union; the exchanges will not pay for the film—that is the ultimatum of the producers; so it boils down to where the exhibitor must stand the burden. The expense proposition is not as serious as to how to get the film to and from the theater with the least possible inconvenience. That is the big question. In other words, how about some theater way out in the outskirts of the city who gets a one or two-reel subject, both from different exchanges? How is he going to get it back that same night?

Exhibitors Want It Delivered.

On the other hand, this is the viewpoint of the exhibitor: "When you buy anything in the world, you have it delivered free of charge. However, we are willing to make our own arrangements for getting the film from the exchange to the theater, but it is certainly up to the exchange to take it from the theater back to the exchange. In other words, exhibitors feel it is a fifty-fifty proposition; both should stand half of the expense and thus not throw the burden on either side.

Regardless of how the matter is individually adjusted, the union operators will discontinue the carrying of film on February 26.

Sentiment for State Meeting on Censorship.

As for the censorship proposition. A meeting of the president and secretary of the Michigan state association was held at Lansing on January 30, but owing to the lack of the executive committee, nothing could be done. There was sentiment for a state meeting some time the last part of February, but Secretary Moeller does not want to call such a meeting until he is sure that there will be interest enough to get the members to attend. Some of the leading Detroit exhibitors have offered to start a fund outside of the league for the purpose of fighting censorship. John H. Kunsky is willing to contribute for all of his theaters, and others have offered financial aid. During the present week something definite will be decided regarding the matter of getting up a censorship fund, so that by our next issue we hope to make a definite statement in the matter. All of the Detroit exchange managers have written to their offices in New York giving them full information about the bill and the sentiment of Michigan exhibitors and it is believed that at the proper time the producers will send a representative to Lansing to make known the objections to state censorship.

George Weeks Leaves Metro.

Detroit, Mich.—George Weeks has resigned as manager of the Metro exchange, 73 Broadway, Detroit, and has temporarily been succeeded by J. O. Brooks, manager of the Madison exchange. Both exchanges are now practically under the control of John H. Kunsky, so that Mr. Brooks will actually represent the Kunsky interests by managing the Metro business in Michigan. It is the intention later to appoint a permanent manager for the Metro exchange, in order that Mr. Brooks can give all of his time to the exploitation of the big features to be released through the Madison exchange.

As for Mr. Weeks he returns to the Universal company as district manager for the central west, with headquarters at 101 West Fort street, Detroit.

Managerial Shift Announced by Kunsky.

Detroit, Mich.—John H. Kunsky announces the following shift in his managerial department: M. H. Starr, formerly manager of the Washington theater, will go to the New Madison theater, which opens about March 1, and which will be his largest and finest theater.

R. G. McGaw, formerly manager of the Liberty theater, succeeds Mr. Starr as manager of the Washington.

Harry I. Irons, formerly with Kunsky and more recently associated with Paramount in Ohio, goes to the Liberty.

Thomas D. Moule remains at the Alhambra; M. W. Schoenherr, at the Columbia; Dwitt C. Shook ta the Strand, and L. G. Gardner, as manager of the Empress, Garden and Royal theaters.

Butterfield Opens State Film Co.

Detroit, Mich.—Col. W. S. Butterfield, who recently opened the State Film Co. exchange, 221 Broadway Market building, Detroit, officially announces that he has secured the Michigan rights to "Civilization," "The Mormon Maid" and "The Libertine."

Percentage Basis Planned by Kunsky.

Detroit, Mich.—Regarding the future of bookings of pictures secured for Michigan by John H. Kunsky, it is understood that they will all be played with exhibitors on a percentage basis and not a flat rental. Mr. Kunsky believes it is better for the exhibitor to lease pictures on a percentage plan rather than paying for them at a straight rental. On the percentage plan, if the weather is bad he gets the exchange to share his loss.

To Form a Co-operative Booking Combination.

Detroit, Mich.—There was a meeting held in Detroit last week by a number of state exhibitors for the purpose of forming a co-operative booking organization. Those who attended were Charles Garfield, of Flint; S. A. Moran, Ann Arbor; Lew Barnes, Kalamazoo; D. D. Cady of Lansing and Messrs. Lipp and Cross of Battle Creek.

Notes and Personal Items.

Detroit, Mich.—Will M. Elliott, formerly publicity representative for the Paramount exchange in Detroit, has resigned to become affiliated with the Detroit exchange of Vitagraph in a similar capacity.

Two new Detroit theaters held their formal openings on Saturday, January 27—the Dawn at 1910 Gratiot avenue owned by John E. Niebes, and the Russell at 1145 Russell street owned by Messrs. Hall and Mitchell.

Col. W. N. Selig of Chicago visited Detroit last week on his way east. He called on A. J. Gilligham and the K-E-S-E exchange.

Feature Booking in New Orleans

Saenger Amusement Gets Triangle for Its New Strand to Be Opened This Month —Paramount Goes to Triangle Theater—Artcraft Is Now at the Globe Theater —Pearce Is Sitting Steadily in the Boat.

N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, La.—Some new trails have been blazed in photoplay politics in new Orleans in the past few weeks, and the results of the efforts of managers of theaters to entrench themselves behind the best service are beginning to be made apparent. With the announcement of the early opening of the Strand theater and the promise that that place of amusement would offer the best in motion picture presentation, both as regards projection and accessories, for the approval of the best class of photoplay patrons in the city there was naturally speculation as to what service would be presented by the Saenger Amusement company in the Strand. An early report that the Strand would take over the Triangle program proved to be well founded.

Manager Boehringer of the Triangle theater has not been satisfied with service of the Keystone comedies, which were a part of the Triangle program. Frequent delays in the furnishing of new subjects per schedule caused annoyance. Manager Boehringer has secured the Paramount service for the Triangle theater and the change is to be made on February 18.

Changes in the plans of the new Liberty theater threatened to delay the contemplated completion of that structure by the Boehringer Amusement company, for it is the policy of Manager Boehringer to have that theater as near to perfection, when it is finished, as it is possible for human ingenuity to make it. Therefor the contract for the Artcraft pictures which had been held by the Boehringer interests for showing in the Columbia theater, pending the completion of the Liberty, was transferred to Herman Fichtenberg, and the Artcraft pictures are now showing at the new Globe and pleasing large audiences. "The Pride of the Clan," shown during the week of January 21, made an exceptionally good impression.

Meanwhile Commodore J. Eugene Pearce, at the head of the Pearce Amusements, has been sitting steady in the boat. With Metro and World features as headliners in his Tudor and Trianon theaters on Canal street, he has been doing a remarkably strong business. The World pictures have been forging to the front and arrangements are being completed to give them a four and five day, if not a week, run each. Commodore Pearce has weathered many a squall on the local motion picture field and he has never yet passed up the pork, no matter how choppy the sea.

It is expected that the Strand theater will open on February 15 and the event is being awaited with an unusual degree of anticipatory pleasure. Resident Manager Cornelius is on the ground and is looking after every detail that will add to the attractiveness of the theater and to the enjoyment of his patrons when the new theater opens.

Kerrigan Gives Cup to Winning Jockey.

New Orleans, La.—J. Warren Kerrigan made a four-day visit to New Orleans while on his tour of the country. He was the guest of Herman Fichtenberg while here and was accorded many distinctions. He talked daily at the new Globe theater and on Monday, January 22, the Business Men's Racing Association made the Kerrigan Handicap the chief attraction at the races for the day. Kerrigan presented a beautiful loving cup to the winner of the race.

Walthall and Charleson Stop Over.

New Orleans, La.—Henry B. Walthall and Mary Charleson, his co-star, who have been taking scenes for a forthcoming picture for K-E-S-E release at Baton Rouge and Mobile, spent a short time in New Orleans on Sunday and were accorded an exceptionally cordial reception by their friends. His recent showing of "The Truant Soul" here has sent the Walthall stock up rapidly and Miss Charleson has shared the popularity of the Southern star.

Rose Tapley Speaks Here.

New Orleans, La.—Rose E. Tapley, as an emissary of the Vitagraph company, spent Sunday and Monday in New Orleans, where she addressed large audiences at Pearce's Tudor theater, speaking in favor of better pictures. She made her strongest appeal to the ladies in the audience, and did not mince her words in the least when she made reference to the custom of women going to look at pictures that are known to be of doubtful character.

Local Theater Notes.

Donaldsonville, La.—Manager Boston of the Grand theater at Donaldsonville has just about completed the remodeling of his house, and when the work is finished he will have one of the coziest motion picture theaters to be found in this part of the country. The theater has been enlarged to seat 900 persons and all of the appointments have been made of the best.

Yazoo City, Miss.—Manager J. B. Devoto is putting the finishing touches on the new Star theater at Yazoo City and it will be ready for opening with a regular program of the best features on February 6.

How One Exhibitor Made a Marked Success

Interesting Analysis of Showmanship—Julius Scharff Makes Good in a Louisiana City With 10,000 Inhabitants.

Julius Scharff.

NEW ORLEANS, LA.—Julius Scharff, manager of the Elk photoplay theater at New Iberia, is a manager who is broad enough and enterprising enough to make a big success of the motion picture business under the conditions as exist today. He wastes none of his energy in the vain attempt to readjust matters so that the exhibitor shall get all of the best of it. What he may think of the existing conditions is another matter, which has no place in the discussion here.

Manager Scharff's first concern in the operation of his theater is to secure and retain the confidence of his patrons. He makes it a point to keep them informed as to the merit of the pictures that are shown at his house. He is an extensive advertiser and he directs all of his publicity to the patrons of his shows. And he tells the truth about his pictures. If he is showing a production that he knows to be only an average one, he lets the show "drift" and get over the best it can. But if he tells his people that a show is worthy of their patronage they may depend upon it that such is the case. The people of New Iberia have implicit confidence in the word of Manager Scharff, and the result is that he has the only theater in a city of 10,000 and various attempts to divide the business with him by the opening of new houses have failed.

Another peculiar thing about Manager Scharff's methods is that he likes to pay what are considered big prices for his features. He never quibbles about the price of a picture and argues that he can make a better profit on a feature that costs him $50 a day than he can on a cheap product that he cannot afford to recommend. He knows pictures and he watches his program. Each week he will pick out the best shows that are to appear at his house and, regardless of what they are costing him, he will put his "steam" behind the good ones, leting the others drift.

It is related of him that a state right concern once wrote for him to return the "paper" which had been sent in connection with a certain release. Manager Scharff replied that the freight on the lumber would cost more than the paper was originally worth, and he wanted them to distinctly understand that any paper sent to him was immediately pasted up in the most conspicuous places. Mr. Scharff has no patience with the exhibitor who wastes his time in trying to get through on the "cheap" plan. He argues that such an exhibitor hurts the business all around, and especially does he injure the exhibiting end more than he does the exchanges or the manufacturer. His remarkable success in a town that is just the average Louisianians' thriving community would indicate that he is right. He promoted and built the Elk theater in 1907 at a cost of $50,000 and it is one of the finest theaters in the state. He has exhibited every feature of consequence that was ever produced and he keeps closely abreast of the show business, besides running a clothing store and being actively engaged in the oil business and other enterprises.

Atlanta Reel Fellows Take Over Screen Club

Club Organized on January 20 Has Remodeled and Refurnished the Screen Club's Quarters—Officers of the New Club.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The Reel Fellows' club, a new organization of moving picture and theatrical men in Atlanta, organized on January 20, has taken over the Screen club, which has been in Atlanta for some time. The entire top floor of the Walton building formerly occupied by the Screen club has been remodeled and new furnishings installed by the Reel Fellows' club.

Sam Denbow is president of the club, Carl Rowntree secretary and Joe Marientette treasurer. The house committee is composed of Eugene Winder, chairman, Alpha Fowler, Lew Adler, Leo Garner, Frank Freeman, Walter Price and Chas. Kessnich.

Besides film men of the south, business men of other lines are eligible for mem-

bership, and already a good number outside of the film industry have joined. Many features are being planned, the first of which will be an invitation dance in the ballroom of the club.

Atlanta's Lyric Home of Superfeatures.

Atlanta, Ga.—Mr. Wells has personally mapped plans for converting the Lyric into a first class theater. Its comforts and conveniences will make it more than popular with the great mass of people who are partial to pictures for entertainment.

Seats will be reserved for each afternoon and evening performance, just as is the custom in the leading theaters, and reservations can be made for any performance. The prices of admission will be the same for either matinee or night.

The Lyric will be opened on the afternoon of February 5, and the first offering will be "The Crisis." After "The Crisis" will come the Annette Kellerman feature, "A Daughter of the Gods," followed by pictures of this class each week.

Alpha Better Than a Cop.

Atlanta, Ga.—A policeman, in an effort to arrest Charles Jackson, a negro, at the corner of Whitehall and Alabama streets Sunday night, had to call for aid from Alpha Fowler, manager of the Strand and Vaudette theaters, who was passing at that time.

The negro was making an effort to strike the patrolman when Mr. Fowler interfered. The black offered no resistance when he was collared by the moving picture man, who used nothing but his bare fists in the capture. The cop didn't need O'Mega to aid him.

Kerrigan Visits Atlanta.

Atlanta, Ga.—J. Warren Kerrigan, idol of thousands was in Atlanta in person Wednesday, and remained until Saturday. He was at one of the local picture houses.

Mr. Kerrigan is touring the principal cities of the United States, appearing at various moving picture houses, meeting and talking to people from whom he has received letters.

Macon, Ga.—Ralph DeBruler, formerly of Atlanta, but now manager of the Capitol theater, Macon's theater deluxe, was in Atlanta Tuesday looking over some big features and comedies for his theater.

O. K. Bourgeois Takes Over Atlanta Film.

Atlanta, Ga.—O. K. Bourgeois, who was for several years connected with the Unity Film Service, has taken over the Atlanta Film Service, and is now located in the Hirsch building, where he is featuring western pictures.

A. C. Bromberg Opens Exchange.

Atlanta, Ga.—A. C. Bromberg, one of the best known and best liked film managers in the south, until recently manager of the International in Atlanta, has opened a film exchange which is called the Specialty Features Service, located in the Hirsch building.

Tennessee News Letter

J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Warren Kerrigan Visits Nashville.

NASHVILLE, Tenn.—With the personal appearance of J. Warren Kerrigan in Nashville on January 29, the Knickerbocker theater enjoyed the busiest day of its existence.

The reception accorded the actor by the Nashville public would have done credit to a great American statesman, but undoubtedly every ounce of the enthusiasm was warranted through the wide popularity which the screen favorite enjoys. Mr. Kerrigan told the World man that active production through his new company, which will be known as the Kerrigan features, will begin about the first of May.

Tenessee Tobacco Regions on Screen.

Clarksville, Tenn.—According to advices received from western manufacturers, local commercial organizations have been assured that camera men will be dispatched from one of the leading animated weeklies to picturize the agricultural resources of this section, and other interesting subjects.

Haslett Attends Chicago Meeting.

Memphis, Tenn.—Manager W. P. Haslett of the General Film, this city, attended a meeting of branch managers in Chicago, on January 30.

New Road Man for General.

Memphis, Tenn.—Effective January 22, E. D. Kirkpatrick became a member of the General Film road staff, traveling out of the Memphis office. The Memphis branch considers itself fortunate in securing the services of Mr. Kirkpatrick, who has during the past several years been connected with the sales department of Paramount, General (New Orleans) and Southern Metro, and much new business is expected from his affiliation with the Memphis General office.

Jackson, Miss., Theater Burns.

Jackson, Miss.—The main auditorium of the Majestic theater, one of the largest motion picture playhouses in the South, was completely gutted by fire shortly before daylight January 29.

The loss is estimated at $15,000, partly covered by insurance.

The film of "The Crisis," Winston Churchill's historical drama, slated for premier production here Thursday night, was destroyed.

The building is owned by Mr. John Livelar, of Canton, and was leased to a local corporation, of which R. E. Kennington is the president and principal owner.

It was announced that the work of repairing the damage will be started as quickly as possible, and it is hoped to have the playhouse ready for opening within sixty days.

The fire was under good headway before an alarm was turned in. A telephone call was first sent to the fire station, but the department did not respond until alarm was turned in.

One of the most regrettable features of the fire was the total loss of a large stock of music owned by Mrs. Sarah B. McLean, leader of the orchestra, and recognized as one of the most skilled musicians in the South.

It is estimated that Mrs. McLean's musical library was worth fully $3,000, and no insurance was carried. The collection represented the work of nearly twenty years, and much of it cannot be replaced.

The destruction of the Majestic deprives Jackson of a popular place of amusement and recreation for several weeks, which is deeply regretted, but the most unfortunate phase of the fire is the heavy personal loss sustained by Mrs. McLean, the orchestra leader.

Only a musician, or a true lover of music, can really appreciate what the loss of a good musical library means. In this instance, the loss sustained is the painstaking work of years, a labor of love as well as of professional equipment, and it was a fact well known among musicians that Mrs. McLean had one of the finest musical libraries to be found in any theater in America.

Furthermore, no musician ever manifested greater pride in her work than Mrs. McLean. The musical program at the Majestic each day has been one of the chief contributing factors to the popularity of the playhouse.

Missouri Faces Censorship

Expensive Measure Introduced in the State Legislature Calls for Three High Salaried Officials to Be Appointed—Plenty of High Paid Help—All Expenses to Be Allowed Extra—Full Banning Powers.

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

JEFFERSON CITY, MO.—Senate bill No. 79, introduced by Senator McClintic in the 49th session of the general assembly of Missouri, provides for the creation of a board of censorship which will have power to censor all films, slides, steropticon views, posters, banners and other advertising matter used in connection therewith.

The bill provides for the appointment by the governor of a board composed of two male and one female member; one male member to act as chairman, with a salary of $3,000 a year, the female member to be vice-chairman at $2,500 a year, and the other member to act as secretary at $2,400 a year. The bill further provides for the appointment of a chief clerk and two assistants, four stenographers, four inspectors, three operators, two messengers and two patchers.

The annual salaries of the above-named officers and employes total up to $28,860, and the board will be empowered to spend five thousand dollars in addition to this in employing such other employes as may be necessary.

Each member, according to the bill, will be allowed all expenses of whatsoever nature incurred in carrying out the provisions of the act. The act, if passed, will give the board power to examine slides, views, posters, banners and advertising matter relating to films, and to supervise all films to be shown in Missouri, and the board may approve such films as are considered moral and proper, and disapprove all considered obscene, indecent, and immoral, or such as may tend to debase or corrupt morals.

Any member of the board, or employe, may enter any place where pictures are shown, and all are empowered to prevent the exhibition of any film not authorized by the board. For examination of each set of views, or for each reel of pictures of one thousand feet, a fee of one dollar will be imposed.

All theaters will be charged an annual inspection fee under the act. Houses seating 250 and under will be taxed $25; those seating between 250 and 500, $50; between 500 and 750, $75; all houses seating over 750, $100.

Pageant Theater Changes Hands.

St. Louis, Mo.—The Pageant theater, at 5851 Delmar block, one of the finest and most completely equipped theaters in St. Louis, was sold last week to Charles and Spyros Skouras and Gustave Gallanis. The Pageant has been in operation since it was built in August of 1915, by the Pageant amusement company, of which A. E. Morelock was the active head and manager. The Pageant is one of the largest theaters in the west end district, is very modern and up-to-date throughout, and caters to a high class of patrons. The house seats 1,400 persons, and an all feature program, which will be maintained by the new management, has been the rule.

The Skouras Brothers already control two theaters, the Lafayette, at Lafayette and Jefferson avenues, and the Olympic, at 15th and Market streets. They have been very successful in the amusement business.

Rotary Club Out For Censorship

Flint, Mich., Rotary Club Makes Formal Petition for Local Censorship—Is Against Pictures That Depict "Crime, Indecency, Immorality, Disease or Anything Degrading"—Mothers' Club Attacks Problem in Different Way.

Frank H. Madison, 626 S. Wabash Ave., Chicago, Ill.

FLINT, Mich.—The mayor and common council of Flint were called upon to appoint a local board of censors in a resolution passed by a unanimous vote by members of the Rotary club. This resolution was in accordance with a resolution passed at the last convention of the International Association of Rotary clubs, urging every Rotary club in the world to take similar action. The resolution is as follows:

"Whereas it is the earnest desire of the Rotary club of Flint that the evils attendant upon the showing of certain moving pictures should be remedied to the end that no thought of crime, disease, indecency, immorality, or degradation may be instilled in the minds of the young directly or indirectly by means of moving pictures or vaudeville performances; be it

"Resolved, that manufacturers of films be urged to produce more pictures which can be used for the instruction of the young and for their innocent amusement; and be it further

"Resolved, that the mayor and common council of Flint be requested to appoint a board of censors who shall have power and whose duty it shall be to prevent the display in picture theaters, on billboards or anywhere else within the city of pictures that depict crime, indecency, immorality, disease or anything degrading. Also to prevent vaudeville performances that in the opinion of the board of censors are immoral, indecent and degrading. Be it further

"Resolved, that our president be instructed to appoint a committee of this club to co-operate with other agencies in the city for the accomplishment of this purpose; be it further

"Resolved, that a copy of the resolution be sent to the officers of the various civic clubs in the city of Flint and the secretary of International Assn. of Rotary clubs."

Mothers of the city are going at it in a different way. The Oak Street Mothers' club has gone on record as approving motion pictures for their children, and will seek the co-operation of managers including educational films on Saturday mornings. The Flint Sorosis is working along the same line.

Books Seven Fine Pictures.

Bay City, Mich.—Seven of the George Kleine classics have been booked for seven successive Wednesdays at the Aladdin theater through the educational committee of the Bay City Teachers' club, and will be shown to eighth grade and high school pupils for 25 cents for the entire series. The plays are to be studied in the high school before or after the pictures are shown. The seven pictures booked are: "Quo Vadis," "Spartacus," "The Lion of Venice," "Othello, "Anthony and Cleopatra," "Julius Caesar" and "The Last Days of Pompeii."

Prairie State News Letter

By Frank H. Madison, 626 S. Wabash Ave., Chicago, Ill.

Sunday Shows Free in Central City.

CENTRAL CITY, NEB.—No organized effort to combat the Sunday moving picture show has been apparent. Protests against their operation have been numerous, but there is no ordinance forbidding these performances. The only resource is to invoke the aid of a "blue law," but this particular statute is so broad that a rigid enforcement would mean closing the drug stores and other places of business. Attempts to pass an ordinance against Sunday shows may be made. So far two members of the city council have said they would vote against such an ordinance.

Omaha Strand Gives Children's Show.

Omaha, Neb.—In line with the movement for special shows for childen which is conspicuous in Omaha at present, Manager Thomas, of the Strand theater, and the Omaha Bee co-opcrated for an entertainment for childen under 15 years of age. The subject selected for this occasion was the sunshiny Triangle, "The Habit of Happiness," with Douglas Fairbanks. Mrs. W. S. Knight, of the Omaha Woman's club committee, which has charge of the special programs, suggests children write to her telling what they would like to have shown.

Theater Notes of Interest.

McCook. Neb.—Manager Martin, of thc Temple theater, played "The Birth of a Nation" for a three-day return engagement to big business.

Omaha, Neb.—The Monroe theater, 2555 Farnam street, was leased for three days to Rev. Charles W. Savidge, who exhibited a seven-reel fcature, "Charity," at 25 cents, and turned the proceeds over to the Omaha House of Hope.

Hebron, Neb.—The Hebron opera house has been purchased by H. G. Wilson.

Ray, N. D.—Boyd Rutledge, of Williston, has purchased the Bijou theater from Ivan Butler.

Medina, N. D.—John Bernett has leased the Langer hall, nad will open a moving picture theater.

Towner, N. D.—Charles Hultman has opened a moving picture theater here.

Napoleon, N. D.—The Pastime theater has been closed.

What Rockford Thinks of Censor Salaries

"Sand Bag the Local Picture Shows to Give Somebody a Job"—"Will Prove About as Popular as a Full-Blown Case of Smallpox."

By Frank H. Madison, 628 S. Wabash Ave., Chicago, Ill.

ROCKFORD, Ill.—Mayor W. W. Bennett, in introducing his "annual message to the city council," says:

"I wish to suggest to your honorable body, that you set aside the necessary amount in your appropriation ordinance to pay for the services of a censor board, consisting of three members, at the rate of $3 per day per member, and amend your amusement ordinance to charge all moving picture houses fifty cents per film for the work of censorship."

The mayor finds no support in the local papers for his plan. The Rockford Star says:

"The clause in his message in which he suggests a censor board for the moving picture shows he has given no thought to that subject and is merely using the picture shows as a political football. If Mayor Bennett or any one else really desires to know about the pictures and the plays to be presented on thc local screens the information can be secured without paying out an additional cent. Better critics and more responsible critics than Rockford can produce are already at work. * * * To sandbag the local moving picture shows in order to give somebody a job which is not needed would be an absurdity. This, however, does not mean that the pictures should not be censored, and that, along with public dances, dress on the street, reckless auto driving, flirting, gossiping, bootlegging and all the other ills and omissions of humanity should be stopped immediately. But it would hardly be fair to the average citizen to impose a fine on him whether he is guilty or not. According to the mayor's plan, he would soak the moving picture manager who did not need a censor with the hope that some day he would necd one. A self-respecting moving picture manager needs a censor about as much as a total abstainer needs a license drink. To make the manager pay for one whether he needs it or not would be just as fair as to make a total abstainer pay for a booze inspection tag. * * * If Mayor Bennett wants to know what people think about it he should announce himself as a candidate on a straight anti-movie platform. Possibly that is what he had in mind."

"Mayor Bennett's plan to mulct the moving picture theater for close to $10,000 more in taxes," dcclared the Register Gazette, "will prove about as popular as a full-blown case of smallpox."

The Rockford Republic decries the overloading of municipal government with paid commissions. "The recommendation calling for a censor is an instance, aggravated by the knowledge that Mayor Bennett takes no sympathetic attitude towards the picture houses in Rockford, but insists on treating moving picture managers as criminals to be judged before the fact, and practically to be fined through the shouldering of a 50-cent tax for every film shown, the fine to go to his recommended board of censors who are to be paid three dollars a day for doing what the people of Rockford are perfectly capable of doing for themselves without the aid of censors. * * *

"The Mayor's plan is not an act of faith in the people, it is an expression of distrust of every man, woman and child who enters the picture parlors of Rockford."

Mayor Stops Proposed Sunday Show.

Stonington, Ill.—Steps toward opening the Gem theater for Sunday shows failed to meet the approval of Mayor Irvin and the Gem was dark on what was announced as the opening date. The ad which aroused the storm of protest read as follows:

"'Naked Hearts'—A religious five act Bluebird feature photoplay supreme. Owing to the demands from our patrons for a show on Sunday nights, the management has decided to play high-class Bluebird features on these nights. Plays that teach morals, and having seen them, you will look on the brighter side of life, and strive to be better men and women. Don't censor our Sunday shows until you have seen them. Yours for a clean, high class amusement on Sundays.—Gem Theater Company."

New Incorporations.

Springfield, Ill.—Secretary of State Louis L Emmerson has issued certificates of incorporation to the following:

Clark Theater Company, Chicago; capital, $2,500; incorporators, Joseph Grein, Andrews J. Ryan, Irvin I. Livingston.

The Dixon Amusement Company, Dixon; capital, $50,000; incorporators, Will H. Hommel, J. H. Adkins, L. J. Stark.

Magnet Feature Film Exchange, Chicago; capital, $2,500; incorporators, James E. Coursen, Edwin A. Halligan, John D. Farrell.

New Theater and Interesting Changes.

Benton, Ill.—Whittington & Cluster have sold the Mars and Auditorium theaters to George Colovos Brothers Company of St. Louis, the change becoming effective Jan. 29. George Colovos will be manager. Cluster retains the management of two houses at Christopher and Whittington, and will devote his time to his duties as circuit clerk.

Weldon, Ill.—Charles E. Costley has purchased a new projector and will resume moving picture shows here.

Joppa, Ill.—Ernest Dye has opened a moving picture theater here.

Sullivan, Ill.—The Jefferson theater has been leased to Frank Smith.

Winder, Ill.—W. J. Huff and Everett

Askins of Hammond have purchased a moving picture theater here. Mr. and Mrs. Askins will be in charge.

Roseville, Ill.—Manager Lammy, of the Isis theater, will operate his show only on Saturday nights for several months.

Monmouth, Ill.—The Pattee opera house has booked "The Birth of a Nation" for a return engagement March 21.

Havana, Ill.—The Castle theater, which is under the same management as the Lawford theater, will operate only on Tuesday and Saturday nights.

St. David, Ill.—Manager Higgins, of the Opera House, has booked ten Paramount features for ten Sunday nights.

Rockford, Ill.—"Intolerance" was booked for seven days at the Grand Opera house starting February 5.

Wisconsin Notes of Interest.

Menomonie, Wis.—The Orpheum theater, managed by W. J. Pierce for four months, has been leased by William S. and Fred H. Smith, owners of the Grand. They will devote most of their time to the Orpheum, using the Grand only on Saturday and Sunday nights. Mr. Pierce has gone to Rochester, Minn., where he will manage several moving picture theaters and the opera house.

Merrill, Wis.—B. F. Gipple and E. H. House have sold the Grand and Cosmo theaters to R. C. Krueger. He has been in charge of the projection for several years. He will operate the Grand and open the Cosmo only three nights a week.

Hurley, Wis.—Olli Lowney, of Minneapolis, has purchased the Garrick theater from Carl Becker.

Mauston, Wis.—H. F. Hasse, of Rock Rapids, Ia., has purchased the moving picture show from A. P. Sherwood.

Minneapolis Items.

The Register of Film Visitors.

Among the visitors to Minneapolis' film row the week of Jan. 21 were: Al Rosenthal, New York film man; J. J. Honneggar, Colonial theater, Aberdeen, S. D.; Everett Dilley, Grand, Northfield, and Mrs. Dilley; F. Allegrezza, Grand, Chisholm, Minn.; A. J. Dix, Metropolitan and Gale theaters, Mitchell, S. D.; Jay Gould, Crystal theater, Glencoe, Minn.; J. P. Strehlow, Scenic, Hastings, Minn.; F. E. Shaw, formerly of Lyceum theater, Minot, N. D.; J. H. McMadin, Auditorium, Kildeer, N. D.; J. E. Boyle, Dreamland, Dubuque, Iowa.

At Mill City Exchanges.

Hugh C. Andress, former manager of the Hearst exchange, has joined the sales force of the Greater Vitagraph here.

Harry Muir, former manager of the Bluebird here, has become assistant manager of the General exchange here, working for his former co-worker, Fred S. Meyer.

Manager Edward A. Westcott, of the Westcott Film Corp., spent several days in Kansas City and St. Louis the week of Jan. 21 arranging for bookings on his latest acquisition, "The Masque of Life."

James V. Bryson has returned from New York to begin the work of booking his late feature, "20,000 Leagues Under the Sea." Mr. Bryson has announced that he has procured the rights for showing this film in Montana.

Benjamin Friedman, president, Friedman Enterprises, Inc., has returned to his local office after several weeks in New York, where he went in an effort to secure world rights on "The Whip." Failing to do so Mr. Friedman began negotiations for another film equally as large, and he states he will be able to announce something of interest shortly.

M. R. Dick, of the exchange of Dick & Hiller, was added to the sick list last week with a severe attack of la grippe. Ben Drum, manager of the Artcraft exchange, is recovering from the effects of internal complications at the Asbury hospital.

W. H. Shafer, Minneapolis banker, has purchased the Kayancee Film Corp. here, and has placed F. H. Challen and N. T. Borrow in charge.

F.I.L.M Club in Minneapolis

Eighteen of the Local Exchange Managers Form a New Organization to Promote Harmony Between Exhibitor and Distributor—Will Adopt the Hoy System of Credits—Hope for a Hundred Per Cent. Organization.

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—Eighteen exchange managers of this city organized a local F. I. L. M. Club at a meeting at the General Film exchange, January 23. The new club is formed with an idea of bringing about more harmony between exchange and exhibitor, and, although exhibitors will not be admitted to membership in the organization, the body will do its utmost to aid them in their movements. The Hoy system of reporting will be adopted by the new club in an effort to bring about more efficiency, and the organization aspires to be one of action not merely utterances.

W. K. Howard, manager of the Greater Vitagraph exchange here, was chosen president at the initial meeting of the club and J. B. Levy, manager, World exchange, vice-president; Fred S. Meyer, manager of the General exchange, is secretary- treasurer.

A membership committee made up of W. K. Howard, chairman; Harry E. Graham, K-E-S-E; J. F. Cubberley, Universal, and Manie Gottlieb, Favorite Features, has begun a campaign for a 100 per cent. organization, a possibility and probability. The date for the next meeting of the club will likely be Tuesday, Feb. 6.

Arrest Men Accused of Film Filching.

Minneapolis, Minn.—Aided by exchange managers and the exhibitors body of the Northwest, the Minneapolis police were enabled to arrest three members of a syndicate of film thieves here recently. The three men arrested were: L. E. Garber, L. Liggan and Jack Cohen, moving picture operators. Several thousand feet of film theater equipment and lobby displays were found by the police in the basement of the Star theater where one of the men arrested was employed as an operator. Police believe employees of exchanges have aided, indirectly, the film thieves in their work, and are working on that theory. Various film men's organizations of Minneapolis have sent out warnings to exhibitors and exchanges to watch future shipments of film closely. The General, Mutual and Universal exchanges have suffered the most from the loss of films. It is believed that the thieves got much of their booty by taking films that had been left outside of exchange doors late in the evening by operators.

Minnesota May Put Sunday Lid On.

Bismarck, N. D.—William Langer, new attorney general of North Dakota, has issued a statement that the "blue law" will be enforced to the letter in the future. Exhibitors of the state had hoped they could successfully battle this ordinance which puts a ban on Sunday shows as well as the sale of cigars, et cetera. Although several exhibitors did their utmost to put through a bill in the legislature providing for the showing of films on Sunday, lack of organization cost the Dakotans the defeat. Iowa, according to advises from Des Moines, is about to put a stop to Sunday shows, and it is not unlikely that puritanical Minnesota will do likewise if her sister states make "the lid" tight. The Minnesota legislature is now in session, and if an anti-Sunday show bill is proposed it will take some stiff argument from the exhibitors' organization to "kill" it.

Film Exchanges Get Space in Post Office

Minneapolis, Minn.—Postmaster E. A. Purdy has agreed to give local film exchanges space in the post office building for re-winding, inspecting and shipping films by parcel post. Mr. Purdy has explained the new rules to exchangemen, and if his offer of space is accepted it will save exchanges considerable time, for they can get "returns" as soon as they reach the post office, inspect them "on the spot" and mail them out again within a few minutes time.

What Exhibitors Are Doing.

The New Garrick began a week's run of "Panthea," featuring Norma Talmadge, Jan. 28. This is the first Selznick picture to be run at the New Garrick.

"The Libertine" will make its debut in the Northwest Feb. 4, at the Strand here. A big advertising campaign has been carried on by the Strand for several weeks on this feature. The Strand will shortly run "The Truant Soul."

"The Witching Hour" began a week's run at the Metropolitan legitimate house) here, Sunday, Jan. 28. The American Maid Film Co. controls the feature in this territory.

Bushman and Bayne in "The Great Secret" have proved big drawing cards at the New Grand, where first run of the Metro serial in Minneapolis is being shown.

It is said that Elliott & Sherman are contemplating the purchase of the Unique, Minneapolis' oldest vaudeville house.

St. Paul, Minn.—The Blue Mouse has secured the return of first run Fox features; Theda Bara in "The Darling of Paris" attracted overflow houses each showing the first half of the week of Jan. 28.

Alice Brady in "The Hungry Heart" drew good houses to the Starland theater here during the first half of carnival week, Jan. 28. Pictures of the carnival parade were shown in connection with the Brady film.

Clara Kimball Young in "The Common Law" showed the week of Jan. 28 at the Strand at 25 cents. "The Crisis" is due to begin a week's run at this theater Feb. 4, and "A Daughter of the Gods" will follow about two weeks later.

The Orpheum theaters of St. Paul and Minneapolis have booked "Patria" to run in connection with their high class vaudeville.

The Verdi, St. Paul, has booked "Pearl of the Army."

The Hamline and the Faust have secured "The Secret Kingdom" serial for future showing.

Theater Changes and New Houses.

Malta, Mont.—Raymond Robins, manager of the Orpheum theater here, has purchased the Orpheum theater at Glasgow, Mont.

Butte, Mont.—The Rialto theater will be opened to the public within a few weeks.

Butte, Mont.—Thomas McDonald is the new manager of the People's theater here.

Sauk Rapids, Minn.—Walter R. McGraw has purchased the local motion picture theater.

Stillwater, Minn.—The Misses Kaiser have sold the Hilltop theater here to F. J. Austin, a Minneapolis man.

Medina, N. D.—John Bernett will open a picture theater here shortly in the former pool hall.

Dawson, N. D.—The local electric light company is contemplating the erection of a picture theater here.

Employees of the Universal and Bluebird exchanges here were guests at a luncheon at the Vendome hotel recently, given them by Manager E. A. DeBeau, of the Caughn theater, Saux Centre, Minn. Mr. DeBeau told his guests that he appreciated "service," and urged them to eat hearty. And how those Universal-Bluebirds did eat!

Colorado Has New Censor Bill

Unexpected Bill in Both Houses of the State Legislature Would Make Attorney-General Act as Censor—Charge Would Be $2 for Every Reel of Film Viewed—Salaried Chief Clerk—Details of the Proposed Measure.

From E. C. Day, Denver Times, Denver, Colo.

FROM an entirely unexpected source the moving picture censorship bugaboo has bobbed up in Colorado. Two bills were introduced in the State Legislature in as many days providing for the establishment of state-wide censorship.

On Wednesday, January 24, State Representative Houtchens of Weld county presented the first of the censorship bills in the lower branch of the assembly. Senator Knauss of Denver followed on Thursday, January 25, with the second bill of the same character. In both instances the legislators announced that the intended laws were introduced by request. Each declared that he did not know who was back of the censorship agitation.

The Houtchens Bill designates the attorney general of the state as the official censor and allows him to name one inspector at a salary of $1,500 a year. The Knauss Bill calls for the appointment of a board of three, each to be paid a yearly salary of $2,000.

In other respects the proposed new laws are the same. Each imposes a tax of $2 on every film shipped into the state for exhibition and provides a penalty for the showing of any moving picture that has not been passed by the state censor.

Both measures provide that they be put into effect July 1, 1917.

Rocky Mountain Screen Club Takes Notice.

No apprehension is felt among Denver film men over the introduction of the censorship bills, but as a precautionary measure the legislative committee of the Rocky Mountain Screen Club was held January 26 and a campaign of opposition to the planned legislation was outlined. The committee is composed of W. E. Foley, attorney; H. H. Buckwalter, representing the exchanges, and George Killam, representing the exhibitors. President Harry Nolan of the Screen Club attended the session. It was decided to enlist the aid of exhibitors in every city and town in the state in the building up of sentiment that will bring pressure to bear on each of the representatives against the bills.

The Houtchens Bill follows in part:

The Houtchens House Bill No. 132.

Be it enacted by the General Assembly of the State of Colorado—

Section 1. That on and after July 1, 1917, it shall be unlawful for any person, firm or corporation to exhibit or use any moving picture film or reel unless the said film or reel shall have been examined and approved by the attorney general of the State of Colorado, as hereinafter provided for; provided, that nothing in this act shall apply to moving pictures, films or reels used exclusively in institutions of learning in Colorado.

Sec. 2. In addition to the duties now imposed upon the attorney general of this state, it shall be his duty to examine all moving picture films or reels intended for exhibition within this state, and approve such as he shall find to be moral and instructive, and to withhold his approval from such as tend to debase or corrupt the morals. Upon such moving picture films or reels examined by him, and which shall be approved by him there shall be stamped or written a certificate signed by him . . . giving the date of such approval.

Sec. 3. (Says the attorney general shall keep an accurate record briefly stating his reasons for withholding his approval of such bills as are not approved.)

Sec. 4. For each examination made by said officer, he shall receive the sum of $2 or more for each moving picture film or reel. . . . all such fees shall be turned over to the state treasurer. . . . The attorney general may employ one clerk at a salary of not to exceed $1,500 per annum, and one or more clerks at not to exceed $3 per day. . . .

Sec. 5. That the said attorney general shall have full power and authority to supervise and regulate the display of all moving picture films . . . however, in the case he should disapprove of any moving picture film or reel, the person, firm, or corporation offering the same for examination may have the same examined by a commission consisting of the governor, secretary of state and superintendent of public instruction. . . .

Sec. 7. Any person, firm or corporation exhibiting or permitting to be exhibited any unapproved moving picture film or reel shall be guilty of a misdemeanor, and shall be fined not less than $25 or more than $100, for the first offense, and not less than $100 for each subsequent offense. Each unapproved moving picture, film or reel exhibited, and each day the same shall be exhibited, shall constitute a separate offense . . .

(Referred to the Judiciary committee, Edmund Rogers of Denver, chairman.)

Will Test Dallas Censorship Ordinance

Kulp Brothers Retain Attorney W. H. Atwell—A Questioned Picture Is Shown and An Arrest Made and Fine Imposed—Will Appeal.

By M. E. Flanagan, 516 N. Ervay St., Dallas, Texas.

DALLAS, Tex.—Censorship in Dallas will be tested out by Kulp Bros., owners of the state rights for "The Little Girl Next Door." Former U. S. District Attorney W. H. Atwell has been retained. The state law has been held valid, Mr. Atwell points out, and has provided for a review by the courts. The Dallas ordinance makes the decision of the Board of Appeals a finality.

Attorney Atwell divided the contest into two questions for convenience or discussion, the first being the validity of the ordinance and the second the quality of the film. The owners contend that it is calculated to "stem the tide of immorality" and has been commended by the ministerial association of Houston and by the city Welfare Board of Waco.

In discussing the city ordinance, its constitutionality was assailed as a "violation of the liberty of speech and press and also as a confiscation of property without the due process of law." The right of anybody but the legislature to legislate in this respect was also contested.

The picture was run a few minutes at the Hippodrome theater; the proprietors were then arrested and fined in the city court. This was merely a formal proceeding in order that the case might then go as a test case to the court of criminal appeals.

To Attach the "Ungodly Sabbath."

Dallas, Tex.—An organization has been formed in Dallas by ministers and laymen to have the legislature pass a more stringent law forbidding any sort of amusements on Sunday. Rev. J. B. Cranfill was elected permanent president. He was formerly editor of the Baptist Standard, Dallas. Rev. R. C. Armstrong, Fort Worth, permanent general secretary.

Baseball and dances will be attacked. The association especially calls attention to the "ungodly operation of Sunday" movies. A committee was appointed to obtain a rigid state censorship law. It is called Inter-Denominational Lord's Day Commission with state-wide affiliations.

New Theaters Hereabouts.

Austin, Tex.—J. J. Hegman, who owns and operates the New Crescent at Temple, is erecting a $25,000 picture play house in Austin.

Cleburne, Tex.—J. F. Green, of the Yale theater, Cleburne, was in Dallas recently, buying furniture and fixtures for his house, which he is remodeling at a cost of $20,000.

The Strand theater, Dallas, is now in the hands of Mr. Macklehearn, the first motion picture exhibitor in Dallas. He opened with the Dixie many years ago.

San Antonio's Local Managers' Branch.

San Antonio, Tex.—San Antonio has a flourishing local amusement managers' branch. Ed. Ramond of the Majestic is the president; Jack Burk of the Opera house, vice president, C. R. Wyler recording secretary, and W. J. Lytle, treasurer.

New Hippodrome Officers.

Fort Worth, Tex.—P. C. Levy, of the Hippodrome theater, is the new president of the Fort Worth amusement men's organization. Other officers are H. G. Cotter, vice president, W. S. Crisbie, recording secretay, and Jos. Phillipps, treasurer.

R. H. Campbell Back from Organization Tour.

Robert H. Campbell has just returned from an organization tour of the state. He is the executive secretary and organizer for the Texas Amusement Managers' Association, which now has branches in Houston, San Antonio, Waco, Fort Worth and El Paso. The work will be carried on until the entire state is organized.

To Start Suit Over Censor Fees Paid Kansas

Film Men Contend That Films Are in Interstate Commerce and Therefor Should Be Inspected at Cost—Interesting Case.

TOPEKA, KAN.—The suit involving money paid by film exchanges for censorship in Kansas, will come up before the supreme court of Kansas, in the February term. This suit is technically by the attorney general, against the superintendent of public instruction and the film exchanges, to show cause why they should not pay the money, now held in escrow, into the state treasury. If the suit fails, it is believed the present censorship law will automatically die.

The contention of the film men is that the business is interstate commerce; and dependence will be placed on the federal law that any inspection of interstate commerce must be at cost. It is possible that, if the film men win, all the money paid to the state, as well as the $40,000 held in escrow, may be paid back, which will amount to possibly $100,000, the total paid for censorship in the past three years.

Kansas City Metro "Keeps 'Em Working."

Kansas City, Mo.—The Metro exchange at Kansas City has enlarged its quarters by about 1,500 square feet. The new room is 20 feet high, three walls covered with pigeon holes for posters and advertising. The room was specially prepared, a door

being cut through a concrete wall into the north half of the Ozark building for the purpose. Charles W. Harden, manager of the exchange, is said to have increased the business a large percentage in the past few months; and one of the ways of doing it was by keeping every film working, with every bit of advertising material for it, easily at hand. At first sight, the big room for the posters looked like a waste—but it was an economy, since each bit was right at hand when needed.

"We haven't a dead subject on hand," said Joe Warner, the Missouri salesman. "When a picture shows wear, we get a new print, and keep it working—and we have just as good paper, slides, and so forth for the old ones, as the new ones."

With the growth has come also a larger shipping force.

A new vault for the films has been built, of concrete, outside the main structure of the Ozark building; and a new inspection room provided.

Local Exchange Notes.

Kansas City, Mo.—"Buffalo Bill" has come with peculiar timeliness into the Kansas City territory, and the K-E-S-E exchange is besieged with applications. Kansas City is Western, quite; and the death of Buffalo Bill hit this district hard. There are all sorts of movements for monuments and memorials in progress and all the kids are plunging more energetically than ever into wild west play. It is not only the smaller theaters, that cater to the children, that want the picture; some of the highest class in the city and territory.

C. M. Hood Now With Universal.

Kansas City, Mo.—C. M. Hood is a new man with the Universal, on the road; he formerly was with Henry W. Savage productions, as business manager, and in the past had been on the stage.

Kansas City Star Show a Success

Big Convention Hall Fails to Hold All Who Come to See "Snow White" at Newspaper's Free Show—In the Two Days 70,000 Attend—Expected to Boost Good Shows Locally and Help "Family Nights."

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

The Kansas City Star's "Snow White" party at Convention hall, Jan. 27 and 28, set a record for attendance at a moving picture exhibition in two days—and probably also for singe performances. There were about 70,000 persons who saw the picture at the five showings, the largest attendance being Sunday afternoon, when more than 17,000 were in the hall.

The entertainment provided by the Star had been intended primarily as a complimentary holiday gift to the children of the city, and a recognition of the popularity of the moving picture industry. A. F. Seested, business manager of the Star, had some such notion in his mind last fall. "Snow White" was shown, and it immediately appealed to him as the vehicle for the Star's entertainment. The Star secured the assistance of Frank L. Newman, proprietor of the Regent and the Royal theaters, who made all the detailed arrangements.

There were eight machines used, so that there was no interruption; four prints of "Snow White" were rented for the two days, with the machines and operators and assistants. A special orchestra of twenty-five pieces under the direction of Leo Forbstein, director of music for Mr. Newman.

There were no reserved seats. The first show was Saturday morning at 10 o'clock. Long before that hour the 11,000 seats in the hall were all occupied, and four or five thousand were either standing, or sitting on steps or other people's laps. In the boxes, for instance, where there were 8 seats, children were packed tight—usually children from the poorer districts of the city. Saturday afternoon the crowd numbered 16,000—on a conservative estimate. Saturday night there were only about 11,000; it is said that the emphasis placed by the Star on the presence of children had kept down the attendance of adults.

Sunday afternoon, there was a special concert by the Kansas City symphony chorus, directed by Earl Rosenberg, before the picture began. It is estimated that there were 17,000 men, women and children in the hall—and several thousand were unable to get in. Sunday evening the attendance ran to about 9,000.

The entertainment first directed public attention to good films. Also it brought out thousands of people who have never before attended moving picture exhibitions. There are dozens of cases reported, of people who talked to their neighbors of their previous absence from picture shows.

Further, the incident has given a new direction to the question of quality of films—the Kansas City public has got the idea of encouraging good pictures, rather than worrying so much over bad ones. Indeed, the slide shown on which the Collegiate Alumnae announced that 14 Kansas City theaters would show selected pictures, guaranteed of high class, on "Friday Family Night," was greeted with applause at each performance.

Kansas City, Mo.—George N. Montgomery, the new manager of the World Film Corporation at Kansas City, with his entirely new office and sales force, has been "cleaning up" in the Kansas City district. Some twenty theaters in the city are now taking World pictures—fourteen of them advertised World in one issue of the local paper recently.

Showing of "Snow White" at Convention Hall, Kansas City.

X. K. Stout Given Farewell Luncheon.

San Francisco, Cal.—A farewell luncheon was tendered at the Tait-Zinkand Cafe on January 19 to X. K. Stout, who has given up the management of the local Mutual office to accept the position of assistant manager of the American company at Santa Barbara. About twenty-five film exchange men and exhibitors were present and speeches were made by M. L. Markowitz, Louis Reichert, B. F. Simpson, H. H. Hicks, Herman Wobber, Fred Peachy and X. K. Stout. Those present included J. J. Unger, Louis Reichert, M. L. Markowitz, H. E. Lotz, William Citron, B. F. Simpson, R. B. Quive, H. H. Hicks, Herman Wobber, W. J. Drummond, X. K. Stout, Sol Lesser, E. O. Childs, Sam Gordon, H. Henrioulle, Mark Leichter, F. R. Rodriques, F. E. McCoy, C. M. Hill, Charles Klopot, Abe Markowitz, J. L. Warner, Frank Eberhart, Walter Preddey and Louis Hyman. At the conclusion of the luncheon Mr. Stout was presented with a handsome traveling case on behalf of his associates in the Film Exchange Board of Trade.

Reviewing Room Proves Popular.

San Francisco, Cal.—The reviewing room in the quarters of the American Photoplayer company, on Golden Gate avenue, is proving very popular and pictures are being shown here almost daily for exhibitors. Sales Manager Edward Baron has just completed some improvements in this room, including the installation of a large shadow box for the screen and the addition of 110 theater chairs. There is room for about 200 persons in the hall. This room has been placed at the disposal of the Motion Picture Exhibitors' Association of California and its monthly meetings will be held here.

Doing Good Carbon Business.

San Francisco, Cal.—F. J. Alberti, who recently opened offices at 100 Golden Gate avenue, is doing a splendid business in National carbons, for which he has the agency in the San Francisco territory, having sold about 100,000 during the past ear. He recently introduced silver tip carbons here and quite a few houses are now using these exclusively. Mr. Alberti is handling a line of deodorizers, in addition to carbons, and secured quarters on Film Row in order to keep in close touch with exhibitors.

Brand New Ordinance Discovered

Writer Accidentally Stumbles Onto City Hall Law Makers Doping Out New Censorship Law—Ye Scribe Talks on the Subject, and the Mayor Calls Him Down —'Twas Real Exciting.

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, Oregon.—This "story" has a lot to do with the ramblings of ye scribe up at the City Hall and the startling discoveries made by him therein. He humbly asks the pardon of the editor and of the reader for using the pronoun "I" in what follows, but he does it so that the facts will be clear.

I went to the City Hall on January 26 to find out about the proposed civil service examination for the position of secretary of the censor board, having heard a rumor that the matter was again receiving official attention. I was informed it was up for consideration by the City Commission that very morning. So I went into the Council Chamber and sure 'nough there were the five Commissioners threshing out city ordinances to beat the band. I waited a little while and pretty soon Mayor Albee, or Mr. Grutze, at his request, began to read one about the censorship of motion pictures that repealed ordinance number 30145, or some such number. I had stumbled onto something, all right. The exhibitors didn't know anything about it; I asked some of them afterwards. Anyway, there wasn't an exhibitor present.

The reading continued. The ordinance provided for a censor board of seven members with powers and duties just like the old censor board. The difference was in section two, which provided that the secretary should not be a member of the board. She should receive $100 a month. She is now a member and gets $90. The change was made so the secretary's position could be put under civil service.

There not being any crowd present and everything being quiet like, I asked the Mayor if I could say a few words and he said sure. So I told him about the picture men not knowing this ordinance was to come up and that it was a surprise and that the theater men ought to have a hearing and called the Commissioners' attention to the $10 raise in salary provided by the proposed ordinance. The Mayor replied that no $10 raise was intended and that the mistake was due to the unintentional omission of a couple of words that appeared in the present ordinance.

Then I sat down and the Mayor asked me if I was going to write all this in the MOVING PICTURE WORLD and I said sure and he said to be careful and write only the facts and I said I always did and he intimated that I didn't, either.

Anyway, the ordinance was read the first and second time and the examination was set for February 13.

Up at the City Hall they claim the proposed ordinance embodies suggestions made by the moving picture men at a meeting with the Civil Service Board when an effort was made some time ago to put the secretary's position under civil service. Evidence gathered at the City Hall also tends to show that there really was a mistake in the new ordinance in naming the salary at $100 a month.

Another Sunday Closing Bill.

Salem, Ore.—A Sunday closing bill that was not expected by theater men was introduced in the legislature here Jan. 26 by Representative Gore, of Jackson County, at the request of the Oregon Retail Grocers' Association. It is known as House bill No. 292.

The bill provides for general Sunday closing from 12 o'clock Saturday night until 12 o'clock Sunday night of everything except drug stores, hotels, restaurants, ice cream parlors and automobile and general motive supply houses. It is included that any person or religious faith not observing Sunday is exempt from the act. If the bill carries Sunday theaters, baseball and amusements are doomed.

Long Runs in San Francisco

Features Booked for One Week Are Being Continued Longer—Some of the Recent Hits That Are Playing Steadily to Packed Houses—Dry Weather Has Been the Rule and Business Has Been Good Generally.

By T. A. Church, 1507 North Street, Berkeley, Calif.

SAN Francisco, Cal.—The month of January has been almost free from rain, as far as this city is concerned, and exhibitors generally report a large volume of business, despite the cold snap. In fact, it is likely that more persons have attended moving picture shows here this month than ever before during the first month of the year. There never were more houses in the downtown district devoted to this form of amusement and never in any one month have there been so many large productions shown at advanced prices. Most of the houses featuring the large attractions have done a capacity business and the fact has been proved that the public is willing to pay the advanced prices when the proper subjects are offered in a pleasing way.

The Savoy theater, McAllister street, near Market, for years the despair of exhibitors, opened and closed a dozen times, is entering upon its fifth week with "A Daughter of the Gods," featuring Annette Kellermann, and a capacity business is still being done twice daily, prices ranging from 25 cents to one dollar. No date has been set for bringing the engagement to a close and the end does not seem to be in sight.

The Alcazar theater, with Nazimova in "War Brides" as the attraction, is ready to enter upon the third week of its period as a moving picture house. It was originally planned to show this production for but two weeks, but the demand to see it has been so great, and the film has created such a furore, that the engagement has been extended. The admission prices are 25, 50 and 75 cents. "Civilization" will follow "War Brides" as the attraction at this fine house.

The Columbia theater is also being given over again to a brief season of moving pictures, "Tho Crisis" having been put on late in the month for a run limited to two weeks at prices ranging from 25 cents to a dollar. Earlier in the season "Intolerance" was shown here and these two productions will comprise the season's film offering at this house.

During the month the Portola theater devoted one week to "The Foolish Virgin" and two weeks to "The Pride of the Clan," 15 cents having been the lowest price charged. The Imperial theater on several occasions was unable to care for all those who desired to see "Snow White" and two special performances for children were given on Saturday mornings, the house being filled to overflowing at both of these. The Tivoli theater has been doing a record business with its regular programs, a noticeable feature being the great increase in matinee business.

Supply Business Very Brisk.

San Francisco, Cal.—The Breck Photoplay Supply company has been doing a very heavy volume of business of late, the best, in fact, since this concern took over the business of George Breck, more than a year ago. Business in the supply line has been fully as active as in the machine line, indicating that exhibitors are enjoying a good season.

Attending Eastern Conference.

San Francisco, Cal.—H. H. Hicks, manager of the local branch of the General Film, left this week for Chicago to confer with officials of the company and will be away about two weeks.

Warner Moves Back to Film Row.

San Francisco, Cal.—J. L. Warner, head of the Warner Film Attractions, which is handling "The Crisis" and "Purity" in this territory, has removed his offices from the Pacific building, where they have been located for the past two months, to 280 Golden Gate avenue, in the quarters formerly occupied by the International. The fixtures used by the latter concern are in place and the change was made with but little difficulty. The move back to Film Row was made for the purpose of keeping in closer touch with exhibitors.

Iowa News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines Film Credit Officers.

DES MOINES, Ia.—D. B. Lederman has been chosen as president, and C. W. Stombaugh the secretary and treasurer of the Des Moines Film Credit Association. This newly formed body has as yet done little and already the exhibitors are becoming most antagonistic toward it. The good paying exhibitors should feel that the association has only their interest at heart when they do away with the exchange losses brought about by the deadbeat exhibitors, of which, sorry to say, there are many, say the exchanges.

Met Revivalists Half Way.

Waterloo, Ia.—W. L. Myers, manager of the Palace theater in Waterloo, had a short but successful skirmish with the Sunday closing sensation last week, when a small time "Billy Sunday" revival was in progress. When a ministerial committee called upon Mr. Myers with a demand that he close his theater on Sunday, the capable manager met them halfway and offered his theater on Sundays between the hours of 12 and 12:45 for evangelistic services. They accepted, and now after the services the show opens Sunday afternoons unmolested.

Another note of interest about this Palace theater in Waterloo is the fact that the door man is a woman. Freda Seidler is a large Dutch woman, standing six feet, and she has complete control over the ushers, ticket sellers and all house employees.

William Skirboll to Manage Local Metro.

Des Moines, Ia.—The Metro exchange in this city has a new manager in the person of William Skirboll, formerly of the Metro exchange in Chicago. Mr. Skirboll has in mind many changes in the affairs of the Des Moines exchange. J. R. Skirboll, brother of the new manager and district manager for the Metro, is making one of his frequent visits to Des Moines, this week.

Eugene Wilson Appointed Manager.

Des Moines, Ia.—Eugene Wilson, formerly roadman out of the Mutual exchange, here, has been appointed manager of a newly established branch exchange for Mutual in Sescanaby, Mich.

Interesting Theater Changes.

Sioux City, Ia.—The Princess Theater in Sioux City, a stock theater, has been taken over by a corporation headed by J. Schlank, who will act as the personal manager of the house. Big features in motion pictures will be shown in the Princess from now on. Schlank was formerly with the Hippodrome in Omaha.

Avery, Ia.—The opera house of Avery, Ia., has changed hands. Murphy is the name of the new manager, and he purchased the place from Youngquist.

Hocking, Ia.—A Mr. Holmes has purchased the Electric theater in Hocking from Mr. Harwood. Manager Holmes will run only two nights a week.

Russell, Ia.—R. W. Rickey has closed his theater in Russell, Ia., and moved back to Des Moines, Ia.

Oskaloosa, Ia.—McConnell and Houser, who formerly owned the Orient theaters in Maringo and in Oskaloosa, have dissolved partnership, McConnell taking the Oskaloosa house and Houser the one in Marino.

Business Notes.

Cedar Rapids, Ia.—A. J. Deibold of the Strand theater in Cedar Rapids has just installed a new $15,000 pipe organ. A. F. Clark, from the American Photoplayer company in San Francisco, made the sale and is covering Iowa with the pipe organs.

Many Operators Fail to Pass

Vancouver Operators Have Had a Very Strict Examination and Many Will Have to Come Back in Three Months for Another Try—Have Provisional Licenses Only—Must Pass Next Time.

By E. C. Thomas, 821 Rogers Bldg., Van couver, B. C.

VANCOUVER, B. C.—The examinations of Vancouver operators, originally scheduled to be held in December, were delayed on account of the non-completion of the elaborate examination room in the Court House here, and did not begin until January 2. They have now been completed, however, and the results will be announced within a short time. Robert Foster, one of the two members of the examining board, informs the World representative that on account of the extreme severity of the test many of the men failed to pass, and will be granted provisional licenses, good only for three months, at the end of which time another examination must be taken. Only those attaining a mark higher than 70 will be granted cards unconditionally, and no operator who fails to pass the second examination, to be held three months hence, will be allowed to work in Vancouver except as an assistant operator. They would be allowed to work in Victoria or any other city of the province, but not in a city of the first class—which is Vancouver.

It is claimed that the examination room in Vancouver excels anything else in the United States or Canada in the completeness of its equipment, and an extended description of it will be published in a future issue of the Moving Picture World.

Mr. Foster and William Oswald, the other member of the board, will leave for Victoria shortly to examine the operators of that city.

Hector Quagliotti's Canaries.

Vancouver, B. C.—Hector Quagliotti, manager of the Colonial theater, has added to his staff of musicians two especially capable canary birds, which have occasioned a great amount of comment by Colonial patrons. The birds trill and sing almost incessantly, and actually seem to follow the changing tones of the organ. The World man stood at the front of the house with Mr. Quagliotti on a recent evening, and of the several people who remarked about the singing of the birds two informed the manager that for a time they were positive that the trilling effect was produced by an attachment on the organ.

Dominion Film Gets Studio Site.

Victoria, B. C.—The Dominion Film Corporation, Ltd., with the assistance of the entire population of this city, has secured a site for the production of films. Following a luncheon attended by members of the British Columbia cabinet and of the legislature, the mayor and councilmen, representatives of local public bodies, and citizens to the number of several hundred, it was decided to loan the company half the purchase price of a 23-acre tract of land adjacent to the city. The city solicitor, however, informed the council that it could not legally do this, so the citizens started a subscription campaign and the required amount was raised within a short time.

J. Arthur Nelson, president and general manager of the company, announces that Marian Swayne has been placed under contract for three years to play leads with the Dominion company.

Musicians' Unions Sign Government Cards.

Regina, Sask.—Although trades unionists in many sections of Canada have decided against signing the national registration cards sent out by the government, and designed to give information to aid in a possible mobilization of the industrial forces of the country, practically all members of the local Musicians' Union decided to sign the cards and supply the data requested.

Less License Fees Received.

Vancouver, B. C.—The receipts from theater licenses in this city for the year 1916, according to a report just issued by License Inspector Jones, show a slight falling off from the total of the year before. In 1915 the receipts were $5,312.50, while in 1916 this was reduced to $4,850.

We Drop in on Friend Kean.

Vancouver, B. C.—The other evening the World man wanted to get some information from A. D. Kean, the cinematograph cowboy. As wife happened to be along, we took her in with us, because the last time we asked her to wait outside "for just a minute," while we talked to Mr. Kean, we kept her waiting half an hour, and she almost froze to death. Well, Mrs. Kean also came in, and her husband ran over some of his good pictures for us on his Victor projector, including his whale pictures, which we hadn't been able to see when they were shown at the Dominion theater. Mr. Kean has sold the Canadian exhibition rights for this fine reel to the Ford Canadian Monthly, and has also disposed of additional copies to the bureau of social economics at Washington, the Canadian Pacific Railway and the British Columbia government.

'Way late in the night Mrs. Kean got out some sandwiches and cake and coffee, all of which were good. While the sugar was doing a dissolve in our coffee cup we had so many retakes on the cake that fears were expressed that our diaphragm would get out of focus. We accordingly flashed the "Good Night" slide and Brother Kean cut off the light, while we projected ourselves into the night and made footsteps toward home.

A very enjoyable evening.

Calgary, Alberta.—The Princess theater is getting the full benefit from Pathe's serial "The Shielding Shadow" by advertising: "If you can't come in the afternoon or early evening, remember you can always see 'The Shielding Shadow' after 10:30 p. m."

Vancouver, B. C.—L. A. Manley, who runs the Granby theater at Granby Bay, was a recent visitor to this city.

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From coast to coast every American is thinking "Preparedness" and "War." The entire public is in fighting mood and all that relates to the great conflict in Europe is quickly seized upon. You can show your patrons how the Allies prepared and how America will have to prepare. And you can show them the actual fighting on the battlefields of France.

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"THE WAR"

In addition to the great Battle of the Somme, they show the brave American aviators in their maneuvers far above the clouds, the splendid work of the American Ambulance Corps in France, and the Grand Fleet in the North Sea—the most formidable assemblage of mighty ships ever mobilized.

Do not fail to show these pictures—they bring before your eyes every thrilling detail of the most tragic chapter in the World's history. And in showing them you will be contributing to the noblest of human charities—the war relief funds. These pictures are now ready. Get in touch with our nearest branch today.

Distributed by GENERAL FILM CO., Inc.

Calendar of Program Releases

(For Extended Table of Current Releases See Pages 1088, 1090, 1092, 1094.)

General Film Company

Current Releases

	Serial No.
SELIG—Cupid's Thumb Print (Two parts—Drama).	21702-03
VITAGRAPH—The Hall Room Girls (Comedy)....	21704
SELIG—Selig-Tribune No. 11 (Topical).....	21705
ESSANAY—The Hoodooed Story ("Black Cat Feature"—Two parts—Comedy-Drama)	21706-07
KALEM—Ghost Hounds (Comedy).....	21708
ESSANAY—Canimated Nooz. Pictorial No. 24 (Cartoon Comedy) ..... Alaska Scenic on Same Reel (Scenic).	21709
SELIG—Selig-Tribune No. 12 (Topical).....	21710
VIM—(Title Not Reported)	21711
KALEM—The Trap (Episode No. 17 of "Grant, Police Reporter"—Drama)	21712
VIM—(Title Not Reported).....	21713
VITAGRAPH—The Suitor from Siam (Fifth of "The Dangers of Doris"—Comedy-Drama)	21714
ESSANAY—Desertion and Non-Support (No. 9 of "Is Marriage Sacred?"—Two parts—Drama)...	21715-16
KALEM—The Prima Donna's Special (No. 118 of "The Hazards of Helen"—Drama).....	21717
SELIG—A Strange Adventure (Drama).....	21718

Advance Releases

ESSANAY—The Lighted Lamp (11th of the Black Cat series—Two parts—Drama).

ESSANAY—All in a Day (Comedy).

—Alaska (Scenic) on same reel.

ESSANAY—Ashes on the Hearthstone (10th of "Is Marriage Sacred"—Two parts—Drama).

KALEM—The Model Janitor (Comedy).

KALEM—Winged Diamonds (18th of "Grant, Police Reporter"—Drama).

KALEM—The Sidetracked Sleeper (No. 119 of the "Hazards of Helen"—Drama).

KNICKERBOCKER STAR FEATURE—The Beloved Vampire (Three parts—Drama).

SELIG—The Redemption of Red Mullin—Two parts—Drama).

SELIG—Selig-Tribune No. 13 (Topical).

SELIG—Selig-Tribune No. 14 (Topical).

SELIG—For Reward of Service (Comedy-Drama).

VIM—Title not reported.

VITAGRAPH—The Seventh Son (Drama).

VITAGRAPH—The Footlight Lure (6th of the "Dangers of Doris" series featuring Mary Anderson—Comedy-Drama).

VITAGRAPH—Missing (Two parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending February 17 and February 24

(For Extended Table of Current Releases See Pages 1088, 1090, 1092, 1094.)

Universal Film Mfg. Company

(Serial No.)

SUNDAY, FEBRUARY 11, 1917.

IMP—When Thieves Fall Out (Two parts—Drama). 02159
POWERS—Fearless Freddie in the Woolly West (Cartoon Comedy) and Joys and Tears of China (Drama) 02160
REX—In the Shadows of Night (Drama)..... 02161
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 7 "The Race for Freedom"—Two parts—Drama) 02162

MONDAY, FEBRUARY 12, 1917.

RED FEATHER—The Terror (Five parts—Drama). 02163
Drama) 02163
NESTOR—A Hasty Hazing (Comedy)..... 02164

TUESDAY, FEBRUARY 13, 1917.

GOLD SEAL—The Indian's Lament (Three parts—Drama) 02165
VICTOR—The Girl of the Hour (Comedy)..... 02166

WEDNESDAY, FEBRUARY 14, 1917.

IMP—The Girl Reporter's Scoop (Two parts—Drama) 02167
L-KO—The End of a Perfect Day (Comedy)..... 02168
UNIVERSAL—Animated Weekly No. 59 (Topical).. 02169

THURSDAY, FEBRUARY 15, 1917.

VICTOR—The Losing Winner (Two parts—Drama). 02170
BIG U—The Half Breed's Confession (Drama).... 02171

FRIDAY, FEBRUARY 16, 1917.

LAEMMLE—The Fourth Witness (Two parts—Drama) 02172
UNIVERSAL SCREEN MAGAZINE—Issue No. 7 (Topical) 02173
L-KO—Brave Little Waldo (Comedy)..... 02174

SATURDAY, FEBRUARY 17, 1917.

BISON—John Osborn's Triumph (Two parts—Drama) 02175
JOKER—Mule Mates (Comedy)..... 02176
LAEMMLE—Broken Hearted (Drama)..... 02177

SUNDAY, FEBRUARY 18, 1917.

POWERS—Mr. Fuller Pep—He Does Some Quick Moving (Cartoon Comedy), and Drama of the Orient (Dorsey Educational)..... 02178
UNIVERSAL SPECIAL FEATURE—Robinson Crusoe (Three Parts) 02179
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama)..... 02180

MONDAY, FEBRUARY 19, 1917.

RED FEATHER—The War of the Tongs (Five—parts—Drama) 02181
NESTOR—Down Went the Key (Comedy)..... 02182

TUESDAY, FEBRUARY 20, 1917.

GOLD SEAL—The Great Torpedo Secret (Three parts—Drama) 02183
VICTOR—The Fireman's Bride (Comedy-Drama)... 02184

WEDNESDAY, FEBRUARY 21, 1917.

L-KO—After the Balled Up Ball (Two parts—Drama) 02185
UNIVERSAL—Animated Weekly No. 60 (Topical).. 02186
LAEMMLE—Sin Unatoned (Drama)..... 02187

THURSDAY, FEBRUARY 22, 1917.

VICTOR—The Heart of Mary Ann (Comedy-Drama) 02188
REX—The Keeper of the Gate (Drama)..... 02189
BIG U—The Man Who Saved the Day (Two parts—Drama) 02190

FRIDAY, FEBRUARY 23, 1917.

IMP—The Folly of Fanchette (Two parts—Drama). 02191
VICTOR—A Bare Living (Comedy)..... 02192
BIG U—Heroes of the Plains (Drama)..... 02193

SATURDAY, FEBRUARY 24, 1917.

BISON—The Comeback (Two parts—Drama)..... 02194
JOKER—Rosie's Rancho (Comedy)..... 02195

Mutual Film Corporation

(Serial No.)

SUNDAY, FEBRUARY 11, 1917.

VOGUE—A Musical Marvel (Two parts—Comedy). 05319-20
GAUMONT—Reel Life No. 41. (Subjects on Reel: Queer Fish With Shells; The Diary of an Egg (Animated); Every Day Life Savers (Individual Cups); Hypnotizing an Alligator (Mutual Film Magazine) 05321

MONDAY, FEBRUARY 12, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 5—"Shorty Turns Wild Man"—Two Parts—Drama) 05322-23
MUTUAL SPECIAL—Damaged Goods (Revised Edition—American—Seven parts—Drama).....

TUESDAY, FEBRUARY 13, 1917.

GAUMONT—Tours Around the World (Subjects on Reel: Mount St. Michel, France; Morocco; Yesterday and To-day; Around Lake Oseo, Italy (Travel) 05324

WEDNESDAY, FEBRUARY 14, 1917.

MUTUAL—Mutual Weekly No. 111 (Topical) 05325
GAUMONT—See America First (Subjects on Reel: Los Angeles, Cal (Scenic) and Tough Tony (Kartoon Komic) 05326

THURSDAY, FEBRUARY 15, 1917. ..

CUB—Jerry's Big Mystery (Comedy)..... 05327

FRIDAY, FEBRUARY 16, 1917.

AMERICAN—Calamity Anne's Legacy (Drama).... 05328

SATURDAY, FEBRUARY 17, 1917.

AMERICAN—The Hermit's Hoard (Drama)..... 05329

SUNDAY, FEBRUARY 18, 1917.

VOGUE—Lured and Cured (Two parts—Comedy)... 05330-31
GAUMONT—Reel Life No. 42 (Subjects on Reel: Oysters on the Mississippi Coast; Properties of Water; Making an Individual Dress-Form; Training Man-Hunters (Bloodhounds); Dance of The Rainbow (Mutual Film Magazine)..... 05332

MONDAY, FEBRUARY 19, 1917.

MONOGRAM—Shorty Promotes His Love Affair (No. 6 of "Adventures of Shorty Hamilton"—Two parts—Drama) 05333-34
MUTUAL STAR PRODUCTION—The Gentle Intruder (American—Five parts—Drama) (No. 170).....

TUESDAY, FEBRUARY 20, 1917.

GAUMONT—Tours Around the World No. 16 (Subjects on Reel: Scottish Highlands; Heidelberg, Germany; Monte Carlo, Monaco, and Mentone, France (Travel) 05335

WEDNESDAY, FEBRUARY 21, 1917.

MUTUAL—Mutual Weekly No. 112 (Topical) 05336
GAUMONT—See America First No. 76 (Subject on Reel; Vicksburg, Miss. (Scenic) and "Polly's Day at Home" (Kartoon Komic) 05337

THURSDAY, FEBRUARY 22, 1917.

CUB—Jerry's Brilliant Scheme (Comedy)..... 05338

FRIDAY, FEBRUARY 23, 1917.

AMERICAN—Calamity Anne's New Job (Comedy)... 05339

SATURDAY, FEBRUARY 24, 1917.

AMERICAN—Mouth-Organ Jack (Drama) 05340

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Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO. 8 (Serial, No. 21666).

Brockton, Mass.—President Wilson has a pair of shoes made to order.

Goose Creek, Tex.—Gases gushing under mud puddles causes this grade of oil to decline in quality and price.

Denver, Colo.—The remains of William F. Cody, "Buffalo Bill," are viewed by thousands in the rotunda of the State Capitol.

Jacksonville, Fla.—Mrs. E. C. Fraser, owner of an ostrich farm, tries a few disastrous stunts with an old ostrich.

Washington, D. C.—Bluejackets, from the Atlantic fleet, act as guard of honor at the residence of the late Admiral Dewey.

Sagamore, Mass.—This new Spanish submarine will soon cross the Atlantic for her home base.

Washington, D. C.—With an honor escort of "Middies," the body of Admiral Dewey arrives at the Capitol.

Eureka, Cal.—The U. S. Cruiser Milwaukee goes ashore while attempting to float the wrecked submarine H-3.

SELIG-TRIBUNE NO. 9 (Serial—No. 21681).

Calexico, Cal.—Aviators on the Mexican border tried for days to find Lieutenants Bishop and Robertson, military birdmen, lost on the Mexican desert.

Paris, France.—Women do men's work in practically all of the large manufacturing establishments in the land of the lily.

El Paso, Tex.—General Fred Funston inspects border troops.

Cary, Ill.—International Ski Tournament is held.

New York, N. Y.—Mrs. Ethel Byrne, starting a sentence of 30 days in jail for circulating birth control literature, refuses to eat.

St. Louis, Mo.—Mayor Kiel throws open to traffic the new free $6,000,000 bridge across the Mississippi.

Penngrove, N. J.—The DuPont Powder Company clears away the forest and constructs 500 modern homes for 10,000 of their employes.

Carlisle, Pa.—The Government Indian School is recognized as the leading institution of the world for vocational training.

New York, N. Y.—Governor Whitman and his staff attend the obsequies of Col. Nathaniel Blunt Thurston, who died in Texas.

New Orleans, La.—Fourteen million bunches of bananas are received at this port annually, for distribution in the United States.

LOST AND FOUND (Two parts—Serial—No. 21678-79).—The cast: Capt. Steve Hendricks (George Fawcett); Vivian, his daughter (Vivian Reed); Charles Brooks (Charles Le Moyne); Joseph Morgan (Thomas Guinan). Written and directed by Al Green.

Captain Steve Hendricks, a retired "old salt," and his daughter, Vivian, are happy in their home. Joseph Morgan pays court to Vivian, much to the disgust of the old sea captain.

Charles Brooks, the ne'er-do-well son of an old friend of Hendricks, arrives at the Captain's home to recuperate. He meets Vivian Hendricks and is smitten by her charms.

Despite the fact that Joseph Morgan has been forbidden the house by Captain Hendricks, he manages to see Vivian, and they plan to elope. As Vivian that night is preparing to leave with Morgan, Charles Brooks attacks her. Morgan, hearing sounds of a struggle, enters the house just in time to overcome Brooks and save the girl.

Morgan is arrested. He is visited in the jail by the father of Brooks, who has been summoned to the scene. The father recognizes the bracelet worn by the prisoner.

"That bracelet was given to my other son by his mother now long since dead. The boy has been missing from home for many years. You are undoubtedly my long lost son," he exclaims.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

The boy is found not guilty of any crime, and Captain Hendricks gives his blessing when his daughter announces that she and Joe are soon to be married.

THE SADDLE GIRTH (Serial—No. 21701).—The cast: Mary (Louella Maxam); Tom, a cowpuncher (Tom Mix); Jim, his rival in love (Sid Jordan). Written and produced by Tom Mix.

In Arizona when the rodeo is held, the boys of the Diamond S Ranch capture the majority of awards in almost all the feats of skill peculiar to the western plains. Particularly does Tom, a cowpuncher of the Diamond S Ranch, prove his skill in riding and roping, an added incentive, perhaps, being the fact that Mary Johnson is an eye-witness.

Jim Owens is a rival for the love of Mary, and is also a cowpuncher without principle. He is consumed with jealousy when he sees Tom capture prize after prize, and he resolves that any means are worthy to put a stop to Tom's triumphs. He secretly severs the girth of Tom's saddle, and when the cowpuncher is performing a dare-devil feat of horsemanship, the saddle breaks and he is flung to earth and rendered unconscious.

The cause of the accident is discovered and a search is made for the guilty one. Mary suspicions Jim, and Tom's accident finally causes her to make up her mind between the two men, and she promises Tom to be his wife.

KALEM.

THE NET OF INTRIGUE (Episode No. 16 of "Grant, Police Reporter"—No. 21693).—Cast: Grant, "Chronicle" reporter (George Larkiu); Major Russelle (Harry Gordon); his wife (Ollie Kirkby); Mordkin, a spy (Robert Ellis); Carter, city editor (Cyril Courtney). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant is detailed by his city editor to interview Major Russelle, just returned from Panama, about an attempt made by foreign spies to steal from him the plans of the canal's fortifications.

The spies ingratiate themselves into the favor of the Major's wife and tempt her with a gorgeous necklace which she desires but is unable to pay for. When Grant calls for his interview he has an opportunity to see which way the wind is blowing, and the next day when he sees the Major's wife descend in the hotel elevator and learns from the clerk that she has visited the spies' apartments, his suspicions are aroused.

He returns to the Major's home and insists that the Major open his private safe to see if the plans are still there. They are missing. Calling a taxi, Grant rushes to the dock in time to see the boat well on its way down the harbor. Jumping into a gasoline launch he gives chase and as the speedy little craft runs alongside the giant liner he makes a leap for the rope ladder that has been lowered, boards the ship and finds the pootfolio of plans hidden in the spies' stateroom. Leaping into the sea he is picked up by the motor boat and returns in time to save Major Russelle's wife from harming herself in remorse over having betrayed her husband's honor.

THE DEATH SIDING (No. 117 of "The Hazards of Helen"—No. 21700).—The cast: Helen, operator at Lone Point (Helen Gibson); the sheriff (G. A. Williams); Miguel, a Greaser (Richard Johnson). Written by E. W. Matlack. Produced by Walter Morton.

Helen, the telegraph operator at the Lone Point Station, shields Miguel, a greaser, under suspicion of having stolen some horses, until the real thieves are caught. Miguel is, nevertheless, told to clear out.

Up in the hills the crew of a freight train set out with a lumber car whose load of poles has shifted dangerously. Passing down the mine siding, a premature blast blows the brakeman off the deck and the car runs wild back to the main track. Miguel sees it and, prompted by gratitude to Helen, races his horse to the Lone Point station ahead of the wild car.

Accompanied by Helen, whose horse is tied back of the station, Miguel races down the track and succeeds in lassoing an upright of the lumber car. He circles away from the car, holding the rope taut while Helen leaps from her saddle and pulls herself hand over hand to a foothold. After that nothing is too good for Miguel the Greaser.

GHOST HOUNDS (No. 21708).—'Tis the morning after the night before. Silas Shakaleg, the fearless sheriff of Mushroom Manor, is sleeping after his all-night vigil in the shrubbery surrounding the haunted mansion.

The telephone rings. Thieves are robbing Millionaire Hawkin's hen roost. Hastily donning his hat, fearless Shakaleg hurries out to make his capture.

The thieves prove to be our old friends Ham and Bud. Clapping them into his portable jail, which he hauls with him in his chase after thieves, the sheriff returns to his abode there to hold court and pronounce them guilty of stealing Farmer Hawkin's hen fruit to pay off a debt of $1,000.

Deserted by all save the farmer's winsome daughter, the egg lifters are sentenced to spend a night in the haunted house. Their only consolation is the promise of the Girl to visit them.

What the real thieves, who have made their rendezvous in the mansion, do to our poor unfortunates is a shame. As dawn breaks, after a night of terror, of ghosts and of dancing skeletons, our frazzled ghost hounds may be seen wending their way to the nearest railroad track.

THE TRAP (Episode No. 17 of "Grant, Police Reporter"—No. 21712).—The cast: Grant (George Larkin); Jack Mulhall (Robert Ellis); Carl Letson (M. Cohen); Brandon (Harry Gordon); Myrta (Ollie Kirkby); Benny (Bert Tracey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Brandon, a police lieutenant, has made it extremely unhealthy for Mulhall and his partner Letson to continue their gambling operations. They plan revenge. Mulhall hires Benny, a gangster, to "plant" his I. O. U. for $2,500 on the person of Brandon. At the gambler's trial, Mulhall accuses the policeman of raiding his place because he was unable to collect hush money. The I. O. U. is found in Brandon's hat and he is stripped of his authority and held for trial.

Grant, police reporter on the Chronicle, suspects that Brandon is the victim of a frame-up and trails the gambler to his quarters. Climbing the dumbwaiter shaft, he overhears Mulhall outline a plot to his accomplice for enticing the disgraced lieutenant to that room and then confronting him with detectives.

Myrta, the lieutenant's daughter, is also afraid that her father is the victim of a hoax and follows him when he starts to keep his appointment, dressed in boy's clothes. Mulhall decides to double-cross his partner and hires Benny the gangster to finish him while the policeman is in the room. How Grant at the risk of his life saves Myrta from mortal injury at the hands of the gangster and brings Mulhall, the plotter, to justice provides a thrilling climax.

THE PRIMA DONNA'S SPECIAL (Episode No. 118 of "The Hazards of Helen"—No. 21717).—The cast: Helen (Helen Gibson); "Dad" Morley (G. A. Williams); Mlle. Gazle (Lillian Lorraine). Written by Herman A. Blackman. Directed by Walter Morton.

Helen, station agent and telegraph operator at Lone Point, is in despair over a broken sounder when Morley, who has dropped off a passing freight, offers to fix it for her. Recognizing in him a man whose skill points back to happier days, Helen encourages him to tell her his story, promising to get him the position of relief operator if he cares to accept it.

Morley's story takes him back several years to the time when he gave up his position as an operator following the death of his wife. He has never seen his little daughter since turning her over to the care of a rich brother.

Later Morley is installed as Helen's relief. While Helen is on duty she sees Morley through the station window talking to some tramps. He shakes his head in an emphatic negative. That same day Helen gets a wire that Mlle. Gazle, traveling on her "special," will pass through Lone Point.

The tramps board the engine of the fast freight and throw the engineer and fireman out in an endeavor to uncouple some cars loaded with silk. Helen receives word that the runaway is headed towards Lone Point. With "Dad" Morley's help she appropriates an auto standing at the station and races down the track to meet it. Morley pilots the car as near the train as he can and Helen, straining every nerve, leaps the gap and brings the engine to a standstill just in time to save the "special" with the prima donna aboard. She proves to be Morley's daughter and there is a reunion.

KNICKERBOCKER STAR FEATURE.

CROSSED TRAILS (Three Parts—No. 21690).—Bob and Dick, gold prospectors, reach the end of their trail, without funds. A short distance away Lula is nursing her invalid father. He has just had a stroke and medicine is needed

immediately. Bob and Dick, impressed with her beauty and kindliness, sympathize with her, and both desire to do the favor. They race to the village and Dick returns first with the medicine; but it is too late, the father is dead, and his dying request was that the boys should look after his daugbter and some day take her to her native home—Colorado. There follows a campaign for Lula's love in which Dick is successful, but in winning it he loses Bob's friendship. The two men part, each taking a Mexican coin peculiarly marked as a reminder of their trip. Dick is successful, and, carrying out tbe wish of Lula's father, establishes a home in Colorado.

Years later Bob travels to Colorado on a hunting trip and becomes involves with some bandits, who steal his clothes. One of the bandits, donning Bob's clothes, gets in a poker game, and, when all his money is gone, slaps the Mexican coin on the table, saying it is his last dollar, and that when it is gone he is going to meet a woman. Dick is in the game and he knows only one woman who has a coin like that—bis wife. With revolver pointed he commands the bandit to lead the way to his home, where he accuses his wife. Just then Bob appears. He bas saved and won the beautiful girl whom the bandit was going to marry by arrangemcnt with her drunken father. Dick realizes his mistake and tbe two men become pals again and resume partnership.

THE BELOVED VAMPIRE (Three Parts—Katherine, a musical comedy star, is harassed by Billie Vandergrift, a wealthy man. She spurns his false love, and while not engaged in her work, spends her time as a charity worker. While on a visit to the slums she discovers a poor girl, Mary, who has been wronged by Vandergift. She also meets Richard Carter, a millionaire charity worker, who is on one of his annual tours of inspection. He falls in love with her not knowing, however, that she is a musical comedy star.

Mary's brother resolves to avenge his sister's deception. Several nights later Vandergift is entertaining at an after-theater party to Katherine and her friends. Richard Carter is also present, and as Katherine and Carter recognize each other a shot is fired through the window and Vandergift falls dead. Katherine faints and Carter carries her to her apartment. When she is revived she relates a pathetic story of her many trials and tribulations in endeavoring to lead a respectable life, and Carter asks her for her hand. The following day they are quietly and happily married.

Universal Film Mfg. Co.

GOLD SEAL.

THE INDIAN'S LAMENT (Three parts—Feb. 13).—The cast: Jim Young (Lee Hill); John Adair (E. N. Wallack); Bess Conolly (Marie Walcamp); Mrs. Conolly (Nanine Wright); "Sleepy Horse" (Noble Johnson). Scenario by Walter Woods. Produced by Henry McRae.

John Adair, game warden, and his deputy, Jim Young, admire Bess Conolly. Adair receives a letter that a party of Indians has left the reservation. Bess sees the Indians and advises Adair, who tells the Indians to get back to the reservation, destroys their camp and takes charge of a deer tbat "Sleepy Horse" has killed. He and Young have an argument over treatment of the Indians, and, later, Young prevents the Indian from shooting Adair.

Bess favors Young and Adair determines to get even with him and win the girl himself. Young resigns and goes to work for a man trapping wolves.

The Indians camp for the night. One of the squaws moving about in the brush is taken for an animal by two amateur hunters and killed. "Sleepy Horse" hears the shot and finds his mother dead. He believes this deed was done by the warden and determines on vengeance.

"Sleepy Horse" has an accident and falls into the roadway. Bess finds him and binds up his wounds. Meanwhile her horse has wandered away. Adair comes up and tries to force his attentions on her. They struggle, and Young, who has found Bess's horse and is looking for her, rescues Bess and takes her home.

Meanwhile the party of Indian braves set out to avenge the deed. They capture Bess and Young. Young is tied to a horse and the horse turned loose, but he is later rescued and goes to town for help. Adair attacks him, beats him into unconsciousness, places him near the cages of the captive wolves and opens the door. The wolves do not attack Young, however, but follow Adair.

The rescue party is whipped by the Indians and they are about to kill Bess when "Sleepy Horse" hears the fighting. He sees Adair thrown from his horse and is about to kill him when the pursuing wolves carry out his revenge. He saves Bess, and he orders the Indians to return home. Young is found and revived. He leads another party to the rescue. They meet "Sleepy Horse," who tells them that the Indians are going back and that the game warden has met his just deserts.

Later, Young is offered the place of warden. He asks Bess if she will be his assistant for life.

RED FEATHER.

ME AND M' PAL—(5 parts—Feb. 12).—The cast: Labby (Hubert Willis); Mammy (S. Fairbrother); Flash Hawkins (Lewis Gilbert); Harry Masterman (Gerald Ames); James Hilliard (Douglas Munro); Mrs. Kingsland (Gwynne Herbert); Kitty (Edna Flugarth). Written by Richard Ganthony. Produced by Harold Sbaw.

Harry Masterman, a young artist, does not seem to make much headway. On the day that he receives notice that his picture has been rejected by the Academy bis rich uncle, James Hilliard, visits him. Mr. Hilliard tells his nephew he cannot continue making bim an allowance, and that he had better get to work. Angrily Harry refuses the offer of a job.

Harry cannot find buyers for his pictures, and things get so bad tbat at last he decides to look for some employment. He leaves a note for Kitty Kingsland, the young actress with whom he bas been on the most friendly terms.

Harry's case gets worse and he is thankful to get any odd job in Covent Garden Market. There he meets tbe old coster, Labby, who recognizes in him the young artist who used to be his customer and who cleared out owing him five and ninepence. Harry offers to work off the debt. Labby gives him a job. He takes Harry home with him, and, after consultation witb Mammy, his "missus," decides Harry sball remain and work as Labby's assistant. Harry is so successful that he captures most of the customers of Hawkins, Labby's rival.

Mr. Hilliard recognized in Mrs. Kingsland his old sweetheart and visited her many times. Through his influence Kitty gets a part in a West End production. The press proclaims Kitty's performance a great success and she goes to Covent Garden to buy flowers.

Just as Harry and Labby are hoisting a heavy crate in a van the revengeful Hawkins passes. He gives a lunge and the crate falls to the ground on top of Harry, badly injuring his leg. From a neighboring flower stall Kitty witnesses the accident. She recognizes Harry. He is lifted on to Labby's barrow, and, Kitty accompanying tbem, Labby drives to his home. Here Harry is carefully tended and Kitty brings him necessary comforts. Harry pledges her not to divulge his secret to his uncle.

When Harry's birthday arrives he has almost recovered. Kitty gives him a set of artist's materials. Through the persuasion of Kitty and Labby he finally agrees to paint a picture of Labby and his donkey. Kitty sends it off to the Academy, where it is accepted and hung.

Labby drives Harry to the Academy in his little donkey cart. There Harry is surprised to see his picture and to meet his uncle and his new wife and Kitty among the crowd who gather round the picture "Me an' Me Pal." Then Mr. Hilliard learns Harry painted the picture. He hears about his struggles and of Labby's kindness. As a reward, he not only sets up Labby in a regular green grocer's shop, but makes peace with his nephew, who shortly marries Kitty.

BISON.

JOHN OSBORNE'S TRIUMPH—(Two parts—Feb. 17).—The cast: John Osborne (Murdock MacQuarrie); David Merrill (Arthur Moon); Shelah Osborne (Edna Payne); Ralph Condon (Albert MacQuarrie). Produced by Murdock MacQuarrie.

John Osborne, a power in Wall Street, is the enemy of David Merrill, a broker. Osborne's daughter, Shelah, is the pride of his heart. Merrill has long desired to win the girl, but she has rejected his advances.

He installs one of his clerks in Osborne's office, as a spy. Osborne plans a coup by which they hope to break Merrill's crowd, but when the trick is sprung, Merrill is ready and Osborne is forced to the wall. When all the debts are cleared, there is nothing left but a small plot of land in the West, and Shelah persuades her father to move out there to live.

Shelah and her father are getting along all right when Merrill learns of their success. He takes up a note of Osborne's. Condon, a mining engineer, previously in love with Shelah, finds oil on Osborne's land. He meets Shelah and there is a reunion. Merrill arrives with the note and threatens to foreclose unless Osborne uses his influence with Shelah. Osborne pays the note, hiding the paper in the chimney. As he goes to place the stone back, he falls, and is paralyzed. Merrill sees the fall and realizes the hold he has over the girl.

Believing he still holds the note, Shelah tells Condon she will have to marry his rival. Osborne tries to communicate with her, but without avail. Merrill discovers the indications of oil. Condon tries to raise money to pay off the note, but fails. The wedding night arrives and the weather is stormy. As Condon breaks in determined to stop the ceremony, a bolt of lightning strikes the house and the shock is so great Osborne is thrown from his chair. He rises and stammers "There, third stone up," pointing to the chimney.

Condon catches his meaning and finds the cancelled note. Merrill is ordered from the house. Osborne has relapsed into paralysis, but his eyes glow with triumph over his defeat of Merrill. As the minister is still present, Condon persuades him to go on with the ceremony.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 8—"The Secret Adventure"—Two parts—Feb. 18).—When Kelly entered Pat's stateroom, by her permission, he found her curious to know the reason for bis call. He told her that he suspected the stolen Pbillips' pearls were in her possession and declared that he must search the room. His quest avails nothing, and he leaves after informing Pat that she, as well as all of the other passengers, must be searched upon leaving the sbip by customs officials. Tbe sbip docks and everybody is searched, but still the pearls cannot be found. Pat goes witb ber aunt to a hotel, taking with ber the woman whom Phillips robbed and betrayed. It is disclosed that Pat has secreted the pearls in the bottom of a box of chocolates.

Moving to a house that the American branch of the Apaches built for tbe secret purpose of their craft, Pat sends a letter to Phillips informing him that she has the pearls, but holds them for $10,000 ransom, the money to go to the woman he has wronged. Pbillips, on Kelly's suggestion, goes to Pat's bouse, sees tbe pearls and is also shown the woman he has betrayed. Offering a check, which Pat refuses to accept, Phillips goes to the bank, gets the currency and, because he is too ashamed of his conduct to face Pat again, he sends Kelly with the money to redeem the pearls.

While Kelly is at Pat's, the private detectives Mrs. Phillips sent to recover tbe pearls arrive. Kelly pays Pat the money and sends the pearls out of the house by one of his assistants. Then be confronts the detectives Mrs. Phillips has sent and tells them that the pearls are not in Pat's house. He has left the girl alone in her drawing-room, while he goes to confer with the other detectives, and when he returns Pat has disappeared. The room is empty.

It is disclosed, however, that Pat has moved aside the mantel and fireplace, exposing an exit from the room. When the girl passes through the secret door, the fireplace swings back into place, and thus is Kelly baffled again by the clever girl.

ROBINSON CRUSOE—Three parts—Feb. 18.—Robinson Crusoe's great desire to cross the seas in search of adventure proves too great for him to remain at home, so he runs away and goes to sea. On reaching the South Seas a terrible storm arises and the vessel is soon a total wreck. Robinson is the sole survivor and he offers thanks to God for his deliverance. That night, in fear of wild beasts, he sleeps in a tree and the following morning swims several times to the wreck and secures supplies and provisions, also a cat and a dog.

Later he builds a well-stocked and barricaded home and finds solace in hard work. The years pass and Robinson adds to his friends in the form of goats, parrots and other animals, and he daily goes to his lookout platform in the hopes of seeing a friendly sail

One day he comes across footprints and sees through his telescope the arrival of canoes containing cannibals. He hurries to the shore and kills several cannibals, who are pursuing one man who has escaped. The cannibals, terrified at the noise and at seeing their companions fall without being struck, hurry away and Robinson makes friends with the man Friday.

For two years Friday is Robinson's constant friend and learns to talk his language. Again the cannibals visit the island, and Robinson and Friday rescue a Spanish castaway and an old native who proves to be Friday's father.

Later a boat arrives, containing Captain Hardy and his beautiful daughter. Their own men have bound and left them. That night Robinson attacks the ship while the men are throwing dice, and defeats them. Many enlist under his command and Robinson and his party set sail. They are attacked by cannibals and Friday is killed. On Robinson's return to his native town he is received as a hero and he marries the captain's daughter.

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BIG U.

THE CRIMSON ARROW—(Two parts—Feb. 9).—After many years of peace, the Indians become restless and decide to make war upon the white man. Black Partridge, the chief, goes to Fort Dearhorn, to return to the Commandant the symbol of peace which has passed between them, saying that the Indians are crying for white blood.

The Commandant makes light of the warning, and Rawlins, a black sheep among the officers, even attacks Singing Bird, the daughter of Black Partridge, on one of her visits to the fort. The members of the tribe, who are against the whites, stir the feelings of the others by impassioned oratory, and scouts are sent to encircle the fort and watch the movements of the inhabitants. They report that no notice has been taken of the warning, and that the soldiers are not preparing. So they gather their forces and fall upon the whites.

Singing Bird rushes ahead of them to warn the whites that the Indians are upon them. The cunning savages offer safe conduct to the soldiers, who accept it. As they march out of the fort on their way to Fort Wayne in accordance with the orders of their superior officer, the Indians fall upon them. Nearly all are killed, but Singing Bird shows a way to escape to her favorite among the officers and his wife.

She assists them to the river, where they take to a canoe. The remnant of the survivors is finally rescued by soldiers from Fort Wayne, but Singing Bird is fatally wounded in a last encounter with her people. She willingly gives her life for the officer whom she loves, but who has a white wife.

THE HALF BREED'S CONFESSION—(Feb. 15).—Clifford is convicted of the murder of his employer on circumstantial evidence. Alice, Clifford's fiancee, and the dead man's daughter, is drifting down the river, when she observes an Indian who has been swept over the rapids. She rescues the Indian in a dying condition. He, believing he is dying, confesses to having murdered Alice's father.

They are miles from the country town where the execution of Clifford is taking place. She drags the Indian to an automobile and hurries to the scaffold. The black cloth is over Clifford's head, and he is about to be hanged, as she pushes through the crowd, dragging the Indian with her. The execution is stayed a moment, while the Indian confesses to the sheriff. Clifford is liberated, and declared innocent.

IMP.

THE GIRL REPORTER'S SCOOP—(Two Parts—Feb. 14).—The cast: Helen Dale (Irene Hunt); Dick Bayless (E. P. Evers); John Howard (Roy Stewart). Scenario by Maie Havey. Produced by Fred Kelsey.

Helen Dale, a reporter on a big daily, returns from her vacation to find the office agog with excitement over some daring robberies. Helen discovers that the supposed robber closely resembles a chap with whom she had carried on a flirtation at the seashore. So Helen, with one of the reporters, Dick Bayless, returns to the beach city.

Helen points out her acquaintance, John Howard, to Bayless. He moves a few feet from her and lies down on the sand. According to their plan Helen stealthily makes her way to Bayless' side and lifts his watch. Howard sees this and falls into her trap by offering to put her next to bigger game. She gets an opportunity of telling Bayless what has happened.

Howard introduces her to his gang and they plot to rob a certain manufacturing establishment. Making an excuse to leave them, she phones Bayless, and he, with some policemen, follows. The crooks are taken into custody just after they have opened the safe and started away with the loot.

Helen receives the praise of her staff as well as the reward offered for the apprehension of the thief. We are left to assume that she gets a husband into the bargain, in the person of Bayless.

LAEMMLE.

THE FOURTH WITNESS—(Two parts—Feb. 16).—The cast: Dr. Cameron (Leb Hill); William Bryant (Charles Mailles); Margaret, Bryant's wife (Louise Lovely); Butler (George Berrill); Chauffeur (Malcolm Blevins).

As just compensation for a dissolute life, William Bryant is a hopeless cripple, refusing to be nursed by any one but his wife, Margaret, and endeavoring to make her as miserable as possible by his taunts and sneers.

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Dr. Cameron, Bryant's physician, arrives at his patient's home one evening, just in time to intercept a blow which Bryant has directed at Margaret. The men struggle and Bryant is thrown upon the bed unconscious. The doctor makes an examination and assures the wife that her husband is not dead. Margaret beseeches Dr. Cameron to take her away, and he loving her, consents.

Cameron, deciding to drive his machine himself, dismisses his chauffeur, an indifferent fellow who is tempted to make an easy haul, as he is aware that Bryant's house is poorly guarded. He climbs through a front window. Bryant regains consciousness in time to see Dr. Cameron and his wife drive away. Inspired by a malignant idea, he goes to his desk and writes in his diary, after which he draws out a revolver with the intention of killing himself.

Margaret and Cameron are brought to the police court by a country sheriff, who has arrested them on their way from the city. Cameron, to shield Margaret, confesses that he did it, not realizing the seriousness of the charge against them; but when they hear that they are held for the murder of Bryant, they are astounded.

Bryant has made his wife and Dr. Cameron victims of his virulence by writing in his diary: "Doctor Cameron is coming to-night and I am sure that he and my wife are going to attempt my life. They love each other, traitors!" This evidence is now in the hands of the police, who are satisfied in their conclusion that Cameron and Margaret are the murderers.

As the two prisoners are being led to their cells, Bryant's butler confesses to having accidentally killed his master while attempting to wrest the revolver from him to prevent his committing suicide. His testimony is confirmed by the chauffeur, who attests to having seen the whole of the struggle.

BROKEN-HEARTED — (Feb. 17).—Leonard Dare, a producer, finds himself without a player strong enough to enact the part of Philip Dawany, one of the important characters of the cast. His company is temporarily dismissed and he returns home.

Derwent Hall calls for an interview with Dare. Hall's wife is sick; the doctor has instructed Hall to give her better food and medical attention. Hall, desperate, takes the opportunity of urging Dare to allow him to read his play. Spellbound, Dare listens to the most absurd line of talk he has ever heard, but is very much surprised by the magnificent acting of the author. Dare writes out a check for the play, and while the hungry man looks on, calmly throws the manuscript on the fire. Dare says he will make him the greatest actor living.

Hall is cast in the part of Philip Dawany. At first Hall is treated with distinct coldness by the audience, but at last cheer after cheer rolls out as the curtain falls. In this moment—his hour of triumph—a message reaches him from home. His wife is dead.

VICTOR.

THE GIRL OF THE HOUR—(Feb. 13).—William is told by Vivian's father that he can have his daughter if the Varsity crew, of which William is coxswain, wins the big race. Just a few hours before the race Will receives news that his mother is dying. This is a frame-up by some fellows who have a large bet against the Varsity crew. William goes to his mother. On the road he is knocked unconscious by two men who are connected with the frame-up.

Vivian arrives to see the race. She goes to the captain and tells him that she can act as coxswain. Will had often told the boys that Vivian was as capable in that position as he was. William has gained consciousness, and on his way to the club discovers that the missive was a frame-up. He is in time to see the Varsity crew win the big race. Vivian's dad gives them his consent.

THE LOSING WINNER—(Two parts—Feb. 15).—The cast: Jack Bryson (Carter De Haven); Maizie (Flora Parker De Haven); Henry (M. K. Wilson); Penelope (Eileen Sedgwick); Daisy (Jessie Arnold). Scenario by C. J. Wilson, Jr. Produced by Carter De Haven.

Jack Bryson, a young clerk, thinks himself in love with Maizie, one of the stenographers. But when the daughter of his employer, Penelope, calls at the office, he falls a victim to her charms. Henry, the secretary, is also in love with Maizie and seeks to win her; but she is in love with Jack and will not accept the secretary's attentions.

Jack proposes to Penelope, who tells him her

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father would never consent to their marriage unless he had a certain sum of money. Jack attempts getting this by gambling and has secured the right sum when he chances to meet a chorus girl named Daisy. He falls in love with her. She demands twice the sum that Penelope's father demanded, and he starts gambling again in an endeavor to get that amount.

Henry, who has persuaded Jack to try gambling, brings Maizie to the gambling house that she may see what sort of a chap Jack is. Yet with the perversity of woman, she still loves Jack and scorns Henry.

Penelope is waiting for Jack on the corner with a minister. Daisy is to meet him at the Casino in an hour. Fate turns her wheel and Jack loses every cent of his winnings, whereupon Daisy turns him down. He fears to leave the Casino as he knows Penelope is waiting for him.

Jack is astounded to see Maizie in the Casino. Henry, who now thinks he has won out, assumes an air of possession, but Maizie, taking Jack by the arm, takes him out the back way, leaving Henry a sadder but wiser man.

JOKER.

MULE MATES—(Feb. 17).—The cast: Bill (Wm. Franey); Gale, his wife (Gale Henry); Lillian (Lillian Peacock); The Mule (Fred Woodward); Its Owner (Milburn Moranti). Produced by Wm. Beaudine.

Bill and Gale begin to fight because the breakfast is not to his liking and finally the wife drives him from the house. On the street an Italian is beating a mule unmercifully. Bill becomes enraged at the cruelty and knocks the driver unconscious. So the mule follows him. He hires a policeman to hold the mule while he gets away, but a woman comes to ask the cop a question and the mule escapes, giving the two of them a terrific kick. The animal continues to follow Bill, who has stopped to get a shoeshine. Bill is reading the newspaper when he sees that his shoes are not being cleaned and, looking about, faces the mule. He hides behind a statue, in a barrel, climbs a telephone pole, all in vain.

The man hastens to his office building and slams the elevator door just as the mule enters and begins to climb the stairs. Bill finds his clerk making love to Lillian, the stenographer, and Gale, having repented her treatment of her husband, enters and finds Bill with his arms around his stenographer. The mule saves Bill from the ferocious assault of his wife.

Bill and the animal then go to a saloon and both become so intoxicated that they cannot stand up. They go to Bill's home, but Gale throws them into the street, where they go to sleep.

L-KO.

THE END OF A PERFECT DAY—(Feb. 14)—Gertie is an incorrigible flirt. She is sitting on the bank of a lake, and two of her admirers are contending for her favor. She throws a rose into the water and declares, "Who gets the rose, gets me." There is a wet half hour after that.

Her sweetheart comes along and asks her to go for a ride in his car. She is delighted and goes into the house to change her gown. While he is waiting for her, Hank slugs his chauffeur over the head, takes his cap and goggles and gets into his seat. Reggie and Gertie climb into the tonneau, and spoon, while Hank, as the chauffeur, drives them all over the town. Finally he drives right off the end of a pier and the joy ride ends in the ocean.

BRAVE LITTLE WALDO—(Feb. 16).—Colonel Bingo had arranged with Major Godfrey that his son, Waldo, should marry the Major's daughter. But first Waldo had to be sent to college to cure him of his frivolous habits. The cure was successful and Waldo returns rather effeminate. The Colonel is disgusted and decrees that his son must go west to become a man or die.

He goes to the ranch of his uncle. The cowboys select a "gentle" horse for him to ride. Waldo just manages to survive the ordeal. He writes home what a daredevil he has become and father and mother come out to see for themselves. Their disappointment is so acute that the result lands Waldo at the bottom of a cliff. Then father repents and goes after his offspring.

NESTOR.

A HASTY HAZING (Feb. 12).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Edith, his wife (Edith Roberts); Her Father (Fred Gamble); Tom (Harry Nolan). Scenario by Karl Coolidge. Produced by L. W. Chaudet.

The one big moment of Eddie's life is when he arrives at college. The registrar asks Tom to let Eddie room with him. Eddie, looking out of the window, is pushed by Tom and lands in a blanket held by the boys below. Eddie escapes.

Lee and Edith have just been married, and as soon as they have rented an apartment they phone to Edith's mother and father to ask forgiveness. They say they will come immediately to see the young couple.

When Edith is changing her dress, Lee decides to buy some cigars for father and hurries out of the apartment. The boys take him for Eddie, and, grabbing him, they rush him out and begin to haze him.

Eddie sees the open window of Lee's apartment and climbs through it. Edith hears him, and, thinking it to be Lee, says she will be there in a minute. Eddie bumps into mother and father, who threaten him for marrying their daughter. Edith comes to the door and says Eddie isn't her husband and then father draws a revolver. Eddie breaks away and runs out of the building. With a policeman they return to the apartment and are arguing fiercely when Lee, having escaped from the college fellows, rushes in, followed by the crowd of boys. The boys grab Eddie and drag him down the hall. Lee explains and father relents.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE, ISSUE NO. 7 (Feb. 16).—A remarkable device for the stabilizing of the bicycle, particularly useful to military bicycle corps, is the first number in this issue. The second shows the profitable industry of silver fox raising. A pair of skins have brought as much as $2,500. An object lesson for those who spend their working hours in the safety of a modern office is given in thrilling pictures of the handling of dynamite. Then feats of strength are performed for the camera, including the bending of inch gaspipe.

Food inspection by the Board of Health of New York follows, and illustrates the untiring efforts to keep the public foods clean and sanitary. Inspection of meat and condemnation of that which is unfit for use is of interest to all consumers. The selection and packing of oranges for market form an interesting strip.

The wonderful result of persistent endeavor is shown by the skill and strength developed by a man who lost both his legs in a street car accident, and was pronounced a hopeless cripple. The extraordinary feats which he has taught himself to perform are a lesson to the normal.

ANIMATED WEEKLY NO. 57 (Jan. 31).

Wrecks Breaks Up.—U. S. transport Sumner ashore on Jersey coast, beaten to pieces by seas—Barnegat Light, N. J. Subtitle: How she appeared the day she ran aground.

Winter's Real Sport.—Ice-boating gives pleasure-seekers genuine thrills—Shrewsbury River, N. J. Subtitle: Sixty miles an hour and no worry about "gas."

Engine Leaps Bridge.—One dead, four hurt as locomotive plunges 30 feet to street—Cincinnati, Ohio.

Off for "Overseas."—207th battalion, C. E. F. start for battle line—Ottawa, Canada. Subtitles: Duke of Devonshire, reviewing officer. "Goodbye."

Champion Ski Jumpers.—International tournament brings stars from Canada and U. S. into rivalry—Cary, Ill. Subtitles: Over their heads. Whew!

Preparing For Joy Fest.—Thousands enjoy rehearsals for annual winter carnival and snow sports—St. Paul, Minn. Subtitle: John Philip Sousa, noted bandmaster.

Died While on Duty.—Military funeral for Col. Thurston, 74th N. Y. Infantry, who died on Mexican border—New York City. Subtitles: Police soldiers pay honors. His horse "Dynamite" follows master's body.

A Cowboy's Funeral.—James ("Kid") Willoughby, peerless broncho buster, honored by scores of cowpunchers and cowgirls—Los Angeles, Cal. Subtitles: The cortege, led by "Al" Jennings and Douglas Fairbanks. "Oh, hury me out on the lone prairie, where the coyotes howl and the wind blows free."

Alaska's "Queen" Home Again.—Louise Sachon, after 15 years in Kuyukuk, 66 degrees north, makes first visit to the U. S. travelling hundreds of miles by dog sled—New York City. Subtitles: Her native Esquimaux costume. Her first real suit.

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POWERS.

MR. FULLER PEP—HE DOES SOME QUICK MOVING (Cartoon Comedy—Feb. 18).—Mrs. Fuller Pep decides to move because there is a girls' school across the street which distracts her husband's attention. After a hard day's moving, Fuller arrives at the new house first. He looks out of the window. Oh, joy!—a charmer. Mrs. Pep arrives and decides to move again. After several other changes, we see them established in the middle of the Sahara Desert.

DRAMA OF THE ORIENT (On Same Reel as Foregoiug).—This educational is part of tbe series taken by Doctor Dorsey. It shows unusual views of the native Chinese theater. A pantomime of a servant seeking employment, in which all the actors are male, as there are no actresses in China, begins the reel. Then follows the patomime of the pottery mender, and the street pantomime of the scared lions. Then comes a burlesque on the Ming dynasty, and after that a pantomime describing the Chinese New Year. A novel dance performed on stilts closes the reel.

Mutual Film Corporation

NIAGARA FILM STUDIOS.

PERILS OF OUR GIRL REPORTERS (No. 6, "A Long Lane"—Two parts—Jan. 31).—Hope Brandon, reporter for a New York newspaper, is assigned to dig up facts with reference to Count Stratom's meddling in affairs of the American government. Through her fiance, Lieut. Strong, of the Navy, she makes the acquaintance of the Couut, who has no suspicion of her mission.

She finds that Strong has been betrayed into the hands of the Count, by one of his clerks; the Count also secures important code information by drugging Strong in his office. Hope witnesses this, and succeeds in defeating the Count's plans, and securing possession of papers necessary to convict the Count; and at the same time recovers the documents stolen from her lover.

BIRDS OF PREY (Eighth of "The Perils of Our Girl Reporter"—Two parts—Feb. 14).—The cast: Claire Bristow (Helen Greene); The Detective (Earl Metcalfe); Mrs. Durkee (Edith Sinclair).

Claire Bristow, the girl reporter, answers an advertisement for a lady's companion, hoping to get a story. Sbe becomes the companion of a wealthy widow, Mrs. Durkee, wbo has a wonderful collection of jewels and a great liking for champagne. Helen learns that two foreign crooks are trying to get possession of tbe widow's jewels. The crooks get Mrs. Durkee intoxicated and are on the point of making their escape with the jewels when Claire's lover, a detective, arrests them and regains the jewels.

VOGUE.

LURED AND CURED (Two parts—Feb. 18).—The cast; A Country Boy (Paddy McQuire); A Country Girl (Lillian Hamilton); City Chap (John Oaker); Vampire (Jessie Perry).

Lillian, a country girl, loves Paddy, a neighbor. A chap who is the head of a band of gangsters persuades Lillian to return to the city with him. Lil is placed under the care of a "vampire." Paddy manages to gain entrance to the house where Lil is kept prisoner. He is robbed of all of his money and dropped into a cellar. Lil is told that there will be no wedding and is also dropped into the cellar. They escape and Lil asks Paddy to take her back to the farm.

MUTUAL.

BULLDOGS OF THE DEEP (Sixth of the "U. S. Defenders" Series—Feb. 9).—Opening aboard the mine layer, the "San Francisco," and a floating machine shop accompanying the ship and making repairs. The "Atlantic" crew is shown in street and battle formation and at a day's target practice. Scene from the stern of a ship, showing the target being towed and fourteen-inch shells dropping within two hundred yards of the camera is also shown.

NEW EDITION OF "DAMAGED GOODS" (New Edition—Seven parts—Feb. 12).—The cast: George Dupont (Richard Bennett); The Girl of the Streets (Adrienne Morrison); Henriette Locke (Olive Templeton); Senator Locke (John Steppling); The Doctor (Louis Bennison).

"Damaged Goods" tells the story of a young man who, against his own desires, is forced into circumstances which end in a night of debauchery with a girl of the streets. Later he comes across a college friend, who is a horrible beggar and learns that is the result of the disease ensuing from a life of license. He is seized with the dread that he too may have become a victim. The metbods of real specialists in handling the dread disease and the way that the thousands of quack doctors make themselves rich by preying on young men and boys are also shown.

MONOGRAM.

SHORTY JOINS THE SECRET SERVICE (No. 4 of the "Adventures of Shorty Hamilton"—Two parts—Feb. 5).—Shorty's services are enlisted for tbe government in connection with Kane, a secret service agent, through the ranchman's interest in Anita Keller, who has been detailed on the mail robberies and knowing something of the gang responsible for most of the robberies, is enabled to aid her and Kane in running them to earth.

The leaders and backers of the gang are powerful politically as well as desperate men. Anita is captured by tbe gang and immured in an insane asylum.

Shorty and Kane bore through a stone wall with parts of an iron bedstead and rescue Anita just as Jim Baxter, head of the gang, has arranged to have her removed to a still more secure hiding place. Baxter and his gang are caught red-handed and are locked up to await trial.

SHORTY TURNS WILD MAN (Fifth of "Adventures of Shorty Hamilton"—Two parts—Feb. 12).—Shorty receives word from Anita informing him that she wants him to go into the Arizona hills and find Professor Wade, who has discovered a radium mine, but is in a bad way as his guide has died. Shorty sets out at once. The professor meets a stranded actor and they set out together to reach town. They are attacked by Apache Bill and the actor is killed, but the professor crawls to a bunch of cacti and secretes a phial of radium in an old skull. Shorty comes upon the actor's make-up kit and makes up as a wild man and scares Apache Bill, who has found the radium mine. The bandits run away and tell the manager of a side show of tbe wild man. Shorty's horse runs away and he is found and taken to the circus. Here he is exhibited as a wild man and because of a cold is unable to speak. Later his horse helps Shorty escape and he causes the arrest of tbe bandits.

CUB.

JERRY'S BIG MYSTERY (Feb. 15).—The cast: Jerry (George Ovey); Hank (George George); Tiny (Claire Alexander); The Woman (Goldie Colwell); The Man (Jefferson Osbourne); The Pawnbroker (M. J. McCarty); The Policemen (Arthur Munns, Ray Lincoln and Tom Riley). Directed by Milton H. Fahrney.

Jerry dreams that because he has not paid his rent his landlord has fastened him to a fence and has thrown knives at him, which come within an inch of taking his life. He awakens with a start and finds Hank, the landlord, rapping at the door.

Not receiving money, the landlord throws Jerry across the hall through a door and across a room into tbe lap of a woman. Tbe woman's husband finds Jerry in this position and throws a pitcher at the intruder, but misses him. The pitcher strikes Hank, knocking him down. Soon a fight is going on between Hank and the husband. The police take the belligerents away, but they escape by throwing the officers into a pond.

Jerry proceeds to make love to Tiny. When Hank returns and demands admittance to Jerry's room, Jerry and Tiny hide in Jerry's trunk. Hank breaks down the door and, hearing the noise in the trunk, throws it out of the window. It just misses a policeman.

The trunk turns over and proceeds from whence it came. Hank hears the trunk coming

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back and starts after Jerry, who darts out of a window, pursued by the policeman. He eludes him and hides under a dummy figure in front of a pawn shop.

The policeman stands beside the dummy. Jerry kicks him and the policeman strikes at the dummy and knocks off its head. Jerry, in the figure, runs off. He makes his way into a barroom, where one of the terrified customers throws a hatchet, which lands where Jerry's head ought to be. Jerry then raids a crap game and then returns to Tiny.

Hank is making love to Tiny and dives out of the window when he sees the headless object. Tiny faints, but Jerry revives her and then removes his dummy figure to prove that all is well. Jerry is now free to carry on his love-making unmolested.

GAUMONT.

REEL LIFE, NO. 42 (Feb. 18).—First in this release is a series of views of "Oysters on the Mississippi Coast." The spectator is shown every process from the tonging of the oysters from small boats to the sealing of the cans preparatory to shipment.

"The Properties of Water" is an exposition of the uses to which it may be put as well as pictures of water in an unharnessed state. The separation of water into its hydrogen and oxygen elements opens this section. There are pictures of the ocean, of clouds, of ice, of cascades, and of plants in which power is generated by water.

"Making an Individual Dress Form" shows the method of preparing a model cast from a plaster of paris shell in which the woman desiring the dress form is encased.

"Training Man-Hunters" is a picture of famous southern bloodhounds being trained to pursue fugitives. The manner in which the hounds are put on the trail, how they follow it, and how they act upon catching up with the fleeing man makes this an interesting subject. Hounds from this pack have successfully trailed a man eighty miles.

The reel ends with a short "Dance of the Rainbow," a pretty and aesthetic terpsichorean number.

TOURS AROUND THE WORLD, NO. 16 (Feb. 20).—Scotland, Germany and France are the three countries represented in this issue of "Tours Around the World," to say nothing of the Principality of Monaco. There are picturesque views of the Scottish Highlands, comprenhensive pictures of Heidelberg, and a journey to the fashionable French watering place, and its nearby resort, Monte Carlo.

The Scottish pictures were taken in County Cromarty, showing the rapids of the Druin, the cataracts of Kilmorack, the cascades of Invermoriston and the hills of Inverness. Cromarty is the northeastern part of Scotland, one of the wildest and most beautiful regions of the Highlands. There is an attractive picture of the Highland cattle, the famous animals with their characteristic long, rough hair and long horns.

Heidelberg is seen in a panoramic view, and then the spectator is shown the old bridge across the Neckar, built in 1788. Most of this section of the reel is devoted to the castle which dates in part from the thirteenth century. It is now in ruins, part having been blown up in 1689, and part burned four years later when the French sacked the town. In 1864 fire destroyed most of what had either survived or been rebuilt. The beautiful gardens are shown with the buildings grouped about them.

Mentone was purchased from Monaco by France in 1860. The most attractive picture, perhaps, is that of the pine-covered promontory which shelters the Bay of Mentone, crowned by a great hotel near the villa of ex-Empress Eugenie, wife of Napoleon III. The Monte Carlo scenes include pictures of the Casino, the famous gambling resort, the beautiful gardens, and the open-air cafe.

SEE AMERICA FIRST, NO. 76 (Feb. 21).—The memorable siege of Vicksburg, Miss., by Gen. U. S. Grant, from March 29, 1863, to July 4 of the same year, is recalled upon viewing pictures of this city and the National Military Park there. Coincident with the fall of Vicksburg came the defeat of Lee at Gettysburg, these two disasters marking the beginning of the end for the Confederacy. In the National Cemetery are the graves of 16,892 Federal soldiers, 12,769 of whom are unknown.

There are views of the city with its stately court house built by slave labor in 1858, of the Yazoo and Mississippi rivers, and of the battlefield. Among the monuments pictured are the U. S. Navy Memorial, and those of Mississippi, Illinois, Wisconsin and Pennsylvania.

On the same reel is one of the entertaining Gaumont Kartoon Komics, "Polly's Day at Home." It deals with the escapades of a parrot which creates havoc by answering the telephone and making itself an interloper in other directions with dire results.

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Feature Subjects

CHRISTIE FILM CORP.

OH, FOR A WIFE—(Feb. 12).—The cast: The Girl (Billie Rhodes); The Boy (Harry Ham); His Chum (Nolan Leary); His Uncle (Harry Rattenberry); Substitute Bride (Ethel Lynne). Scenario by H. B. Hagenah. Directed by Horace Davey.

On the eve of their wedding, Harry and Billie quarrel. She gives back his ring and Harry goes home to find a letter from Uncle John, congratulating him and informing him that his uncle's check for five thousand is his the moment the knot is tied. He tries to make up, but Billie declines. His roommate, Nolan, suggests getting a girl from the employment agency and a fake minister to fool Uncle. This plan is adopted.

Next day, Uncle arrives. The girl from the agency, Ethel, starts for Harry's but sees a friend and goes for a ride. The car breaks down, delaying her. The pseudo minister is there and so is Uncle, but no bride-elect. Harry, desperate, compels Nolan to impersonate the bride. Meantime, Billie is remorseful, so she goes for a walk to relieve her feelings. Ethel is now hurrying to Harry's. Nolan makes a passable bride until he has serious trouble with his feminine apparel.

Embarrassed, he runs out determined to get a girl for Harry. The first one he seizes wouldn't do at all, but the second one is Billie and he rushes her to Harry's. Uncle notices only the change of clothing and the wedding is progressing when Ethel rushes in. It looks bad for a minute, but Nolan saves the situation by saying that she is to be his bride. The fake minister performs the double ceremony, Uncle hands over the check and makes his train, while the happy couples get an ordained minister to marry them.

BLUEBIRD PHOTOPLAYS, INC.

THE REWARD OF THE FAITHLESS—(5 parts—Feb. 12).—The cast: Princess Dione (Claire Du Bray); Katerina Vlasoff (Betty Schade); Prince Paul Ragosin (Richard Le Reno); Guido Capanelli (Wedgewood Nowell); Feodor Strogoff (Nicholas Duneaw); Peter Vlasoff (William J. Dyer).

Guido Capanelli is an adventurer, his good looks and courtly bearing helping him through many successes. He has gained entrance to the best society, incidentally making the acquaintance of Princess Dione, whose father, Prince Paul Ragosin, is in feeble health.

Prince Ragosin has expressed a wish that Princess Dione shall marry Feodor Strogoff, and on his death bed gains the promise from Dione that his wish shall be gratified. Feodor allows Guido Capanelli to be Dione's greatest source of sympathy in the hours of her grief, and in consequence, Guido so ingratiates himself with the Princess that she marries the adventurer, regardless of her pledge.

Previous to Prince Ragosin's death Dione became interested in Katerina Vlasoff, a girl who is a street vendor of crude images and daughter of Peter Vlasoff, a drunken beast. When the girl returns home one evening without having made a sale all day Vlasoff sends her into the streets, threatening her with harm if she does not return with money to buy him wine.

Katerina is accosted by Guido Capanelli, and submits to his advances that she may have money to take home. She is so humiliated that she is glad to take her brother's advice to visit Princess Dione, the friend of everybody who is poor and in distress. Touched by Katerina's story, Princess Dione sends the girl to a convent, having gained Prince Paul Ragosin's consent to thus befriend the outcast. After Dione and Guido are married, Katerina returns from the convent to make her home with her benefactress.

Guido, under threat of exposing Katerina, demands a renewal of their relations and the deceitful couple start at once to plot against Princess Dione. When the Princess falls ill, they appoint themselves her nurses and in neglecting to administer medicines properly create a

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comatose condition that closely resembles death. The Princess is buried and Guido and Katerina establish themselves in control of her lands and fortune.

When Dione had married Guido she received a book from Feodor Strogoff with an inscription in effect that he would always stand ready to befriend the woman he loved, but had discarded him for another. After the Princess is entombed, Feodor visits the sepulcher and discovers that Dione is alive, having simply been in a trance. Convinced, by what she herself witnessed of the treachery of her husband and Katerina, the Princess goes with Feodor to Rome, for the purpose of biding their time for vengeance.

Guido and Katerina visit Rome and Guido becomes enamored of a famous beauty who has become the toast of the town. The woman is slow to accept Guido's advances, but finally tells him that a famous ring that has been buried with the Princess Dione will be the price of her affection. When Guido returns to the sepulcher to rob his wife's corpse, he finds the coffin empty. As he turns away from the tomb, he sees what he believes to be the ghost of the Princess.

The apparition drives him insane and he runs to a nearby cliff and throws himself into the ocean. Katerina returns to the street from whence she came and Princess Dione and Feodor find happiness in marriage.

GREATER VITAGRAPH.

THE SECRET KINGDOM—(Episode No. 8—"Rum Cay"—Two parts—Feb. 19).—Both of the drifting boats are picked up by the same schooner, and so Fate throws the two parties together again.

Ramon attempts to murder Phillip with a dagger. The captain, resentful and believing Phillip's story, sets Ramon adrift again. That evening the schooner is becalmed off one of the West Indies, and is captured by Rum Cay and his band of negro pirates, and all on board are imprisoned in a cave.

Ramon's boat meanwhile has drifted in to shore, and he too is captured by Rum Cay, whom he bribes to slay all the male prisoners, including Phillip, Juan and the mate of the schooner, but to spare the women—Princess Julia and Savatz.

The fugitives, however, escape to the schooner and try to set sail. Finding the pirates coming, Phillip orders the ship, which is laden with dynamite and rum, set afire, and the party casts off in small boats. Ramon, Rum Cay and the pirates, not knowing the fugitives have taken to the boats, board the ship. Smoke is pouring from the hold. Ramon barely manages to leap overboard and swim away when a terrific explosion rends the schooner into pieces and brings to a terrible end the career of Rum Cay and his band.

Later on, Ramon is picked up by Phillip's boat, the fugitives letting their better feelings prevail. And then the boats drift on.

THE COURAGE OF SILENCE (Five Parts—Feb. 12).—The cast: Mercedes (Alice Joyce); Bradley (Harry Morey); Bobby (Willie Johnson); Baby (Mildred May); Alice (Cleo Ayres); Hammond (Robert Gaillard); Saunders (Walter McGrail); Spanish Ambassador (Anders Randolf); French Girl (Dorothy Conroy).

Bradley, who is happily married and loves his family, is called to London on business. There he meets Mercedes, wife of the Spanish Ambassador. The marriage has been forced upon her, and her husband is cruel. Unaware that Bradley is married, she falls in love with him, and he is also infatuated. His better nature finally prevails, and he returns home and is happy until he receives a photograph from Mercedes.

On pretext of business, he again goes back to Mercedes, finds there has been a quarrel, and that the ambassador has struck her. She and Bradley go away together, and while crossing the channel, he inadvertantly discloses the fact that he is married. Mercedes unwilling to come between husband and wife, flees to a convent, and Bradley, unable to find her, joins an expedition to the forests of South America.

Bradley has written his wife that he is a coward. Her health fails and her father takes her and the children for a trip abroad. The children are attacked by an epidemic of fever, and Mercedes, now a nurse, is summoned. She learns the identity of the family, and, when the boy calls for his father, she starts a search for him.

After the crisis, Mercedes who has concealed her identity by use of a veil, wins her fight against a renewal of their relations, and warns Bradley, who has recognized her, to keep his wife in ignorance. Recovering from the fever which has now claimed her, she sees the reunited family depart for America, and knows her heart is empty and closed forever to love.

METRO PICTURES CORP.

ONE OF MANY (Five parts—Feb. 12).—The cast: Shirley Bryson (Frances Nelson); Harold Templeton (Niles Welch); Emma Bryson, Shirley's sister (Mary Mersch); Mrs. Bryson, her mother (Coroline Harris); Wilfred Templeton, Harold's father (Harold Entwhistle); James Lowery, the butler (Richard Dix); Policeman (Walter Worden); Landlady (Adella Barker). Written and directed by Wm. Christy Cabanne.

The home of Mrs. Bryson and her two daughters is happy except for the poverty that prevents the girls from sending their sick mother away to the mountains. Both help to support the household, but it is Shirley who feels the responsibility of her mother's approaching death and her worry is evident to all about her. She is employed in a manicure shop frequented by wealthy men and meets Wilfred Templeton, who invites her to dine with him. He questions her about her dejected air and she tells him of her mother's illness. This is Templeton's opportunity, and he asks her to make a bargain with him. He will give her all the money she needs and in return she is to live with him in an apartment which he will establish for her.

Shirley refuses, but when her mother grows worse she yields and leads her mother and her sister to believe that she has married Templeton and Mrs. Bryson is happy.

When James Lowery, the butler in Shirley's new home, finds that she is not married to Templeton, he forces his way into her boudoir when she is dressing. With the greatest difficulty Shirley repulses him. She informs Templeton and Lowery is discharged.

Everything runs smoothly until Shirley invites her sister to visit her. Emma wants to see this wonderfully generous husband. Shirley is unable to conceal her secret, and Emma wrings a confession from her. The news so preys upon Emma's mind that she is unable to keep it a secret from her mother. Stricken at her child's dishonor, Mrs. Bryson gives up her battle for life.

Shirley leaves Templeton and goes to work as a cabaret entertainer. Lowery again forces his attentions upon her. He openly insults her and a young man at a nearby table comes to her rescue. The man is Harold Templeton, Wilfred's son, who is the "black sheep" of the family, and is living away from home. The acquaintance finally ripens into real affection.

The young people are married, but their happiness is clouded by the girl's fear that her husband will discover the truth about her past life. The expected happens when Wilfred Templeton forgives his son and comes to call on him and his bride. Shirley and her husband's father are brought face to face, and their manner accuses them before either makes a confession.

Harold turns against his wife. Later, however, his better nature asserts itself, and he drives his father away. Realizing Shirley's mistake was made, not for her own sake, but for her mother's, he forgives her and takes her into his arms.

THE GREAT SECRET (Chapter VII., "The Yellow Claw—Two Parts—Feb. 19).—A message from The Great Master halts the assassin just as he is ready to strike. Wee See visits the Great Master, whom he knows only as a prosperous business man, and tells him the story of Strong's fights. He then meets The Shadow. Dr. Zulph happens along for an appointment with one of his hirelings, who gives him a note. The Shadow picks Dr. Zulph's pocket, and hastens with Wee See to Ackerton's office. Wee See translates the note, written in Chinese, and finds it is from Dr. Git Sin, who refuses to carry out Zulph's orders. Zulph finds the note has been stolen, and hastens to Git Sin's place, where an angry scene ensues. Zulph tells him he will send another Chinaman of high degree who will carry out his orders.

The gangsters urge that Beverly be dressed in Chinese garb to prevent her escape. She refuses, and "Bull" Whalen suggests that she be confined in an opium den. They show her the room, and she is so horrified that she yields and dresses as they desire. Git Sin orders that she be brought to his table in the banquet hall, where there is a big celebration. Wee See, who obtained entrance as a musician,

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signals Beverly. She feigns illness and retires. Wee See escapes and locates her in a cell-like chamber. Lifting a panel he tells her to keep up her courage until he gets help.

He goes back to Ackerton, who takes him, together with The Shadow, to Strong's home. Strong overhears Ackerton say: "It takes this chink to get results. He has found Beverly again," and wants to start at once to her rescue. Strong and Wee See escape through an open window. The doctor and Ackerton decide the pair have gone to the den of Git Sin, and Ackerton at once goes to set the arm of the law into action.

Disguised as a distinguished Chinese, Strong enters the resort of Git Sin, who leaves the room, and Beverly and Strong are alone. He unmasks and a dramatic scene follows. One of Git Sin's helpers, peeps through a secret panel and tells Git Sin the supposed Chinaman is a white man. Then the Chinaman whom Dr. Zulph had arranged for arrives. The gang are aroused and, armed to the teeth, they arrive at the door behind which are Strong and Beverly.

FOX FILM CORP.

THE CLOUD PUNCHER—(Feb. 5).—The cast: The Artist (Hank Mann); The Hermit Inventor (Lynn Staley); The Town Squire (John Lancaster); His Daughter (Carmen Phillips); The Town Villain (Joe Lee); His Henchmen (Mack Wills and Don White).

It hasn't rained for week and there are no symptoms of coming rain to be found. An itinerant artist carrying a huge canvas rambles along a country road. He reaches the hut of a hermit inventor who is dying of thirst. The artist paints a picture of a reservoir so realistically that the water overflows and fills a cup which he holds in his hand. To reward his benefactor, the hermit gives the artist a number of rifle shells which when fired at the sky will produce rain.

In the meantime, Al. K. Hall, the village villain, attempts to kidnap the heroine, but is prevented by the artist.

To try out the invention the artist fires a shell at the sky and brings on a sun shower. The villain steals the rest of the shells, puts them in a cannon and ties the heroine to the cannonball. When this charge is fired, a cloudburst descends upon the village and wipes it off the map.

The heroine who has been carried to the clouds is rescued by the artist who converts himself into an airship by using an electric fan as a propeller.

The villain is foiled and the artist and maiden are wed in the water-soaked village.

BRAINSTORM (Fox comedy—Two parts—Jan. 22).—The cast: Wilson Schlitz ("Smiling Billy" Mason); His Dad, an oil magnate (Louis Morrison); His Son (Joey Jacobs); The Superintendent (Porter Strong); The Secretary (Billie Bennett); The Girl (Ivy Crosthwaite).

Wilson Schlitz is sleeping off last night's accumulation of cheer. His father, the oil field owner, is angry and writes Wilson as follows: "If you are not in this office at three o'clock today, I will give the property to whoever is here at that time, your son or the superintendent."

The letter blows out the window and against the face of the superintendent. He notes its contents and then it blows away again. He chases it and in turn is chased by father, who gets the letter and sends it to Wilson.

The villainous superintendent tries to keep Wilson and his son from the office at 3 o'clock. The action carries the principals over the oil fields and to the tops of the derricks. The power house is blown up, the oil field catches fire, a dam breaks and other funny incidents occur. When it's all ended the villain is foiled.

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HIS TICKLISH JOB—(Jan. 29).—The cast: The Splinter (Hank Mann); Boss Crook (Gordon Mullin); The Girl (Frances Burnham); The Man (Bob Sandberg).

A sweet young thing is celebrating her sixteenth birthday. The hero trims the villain and sends him away roaring for vengeance. The villain is head of a gang of crooks. At the villain's order, the butler, who is his lieutenant, steals the birthday cake. The villain determines to put a bomb in the cake and he chooses a simple-minded youth from a street crowd. The youth objects and doesn't see why they should pick on him. However he disguises as the crooked butler and takes the cake back to the party. The gangsters follow. The bomb is in his pocket and he stalls on planting it as long as he can. Then, still under pressure, he inserts in the cake what he believes to be the bomb. The results bring about a comic situation.

THE NEW YORK PEACOCK (Five Parts—Feb. 5).—The cast: Zena (Valeska Suratt); Billy (Harry Hilliard); Martin, his father (Eric Mayne); The Mother (Alice Gale); Billy's Wife (Claire Whitney); Graham (W. W. Black); Miller (John Mackin); Durrant (Frank Goldsmith). Written by Mary Murillo. Directed by Kenean Buel.

Billy Martin is sent to New York to put through a war contract for his father, a new England manufacturer, and takes $100,000 as a security. The munition broker's secretary, a crook, tells Graham, a gambling house keeper, of Billy's coming. Miller is detailed to lure him to the gambling house.

Miller, posing as the broker's representative, meets Billy and offers to show him New York life. He meets Zena and is so captivated that he consents to try his luck at the roulette wheel. After his first success he loses rapidly. At last Zena drags him away with only $15,000 left.

Zena repentant, tries to comfort Billy. She finds he is determined to win back his losses and is captivated by his pluck. Reluctantly she takes him to the gambling house. Billy loses all. When the mail brings no word from Billy, his wife comes to New York. She enters his room just after he and Zena arrive. Zena hides in a closet. Billy refuses to return with his wife until he has recovered his father's money.

Zeena returns to her apartment. Graham accuses her of double-crossing him. She orders him to leave. Zena sets out to recover Billy's money, and returns to the gambling house. Graham thinks she has repented. Martin comes to New York for Billy. Zena picks him out as the man from whom to get the money. She lures him to her den. Billy calls up, and when Zena recognizes his voice she hangs up. Suspecting Zena has deceived him Billy rushes to the apartment and finds her embracing his father. Zena rushes to him. Billy casts her off. Martin tells Billy he did this to show the treachery of Zena's love. Heaping abuse on Zena, who sees her one true love lost, Billy leaves with his father. Zena in remorse leaves her old home and life, a wreck.

Billy asks his father's forgiveness. "I forgive you," says the old man, "but I can't forget that I trusted you."

WORLD-PICTURES.

THE RED WOMAN (Five parts—Feb. 12).—The cast: Maria Temosach (Gail Kane); Morton Dean (Mahlon Hamilton); Sancho (Ed. F. Roseman); Dora Wendell (June Elvidge); Her mother (Charlotte Earicott).

Marie Temosach, an Indian girl, graduates with honors at at eastern college, but is not received socially, and is glad to return to her old home. She is coveted by Sancho, a cattle thief, but she rebuffs his advances.

Morton Dean, a spendthrift, is trapped into an engagement with Dora Wendell, a society adventuress. His father threatens to disinherit him, and dies within a short time, leaving one will bequeathing only his mines to Morton, and a supplementary will, specifying that the rest of his estate should go to Morton after six months.

Dora refuses to marry Morton, believing him penniless, and he goes to Mexico, where he and Marie become mutually attracted to each other. Sancho becomes jealous, and after being worsted in a fight with Morton, swears revenge. Marie warns Morton, but he tells her to have no fear. Later Morton is wounded and rescued by Marie, who takes him to her cabin. They declare their love, and Marie, telling Morton that he shall henceforth be "her god," destroys the idol she has previously worshipped.

Dora, learning that Morton has not been disinherited, follows him. She meets Sancho, and they go to Marie's cabin. To save Morton, Marie paints him to represent the idol and places him on the pedestal. Sancho and Dora, not suspecting this ruse, search the cabin, but cannot find him.

Marie forces Morton to go back to the white girl, despite his protests. Later, haunted by visions of him, she rises in the night, and goes onward and onward, as in a dream, until she is in the embrace of the man she loves.

Sancho again annoys Marie, who proudly shows him her baby. He tells her he is the child's father—that the night she walked in her sleep

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she came to his hut. He goes for a priest and tells Marie he has come to marry her honorably. Just as the ceremony is about to be performed, Morton returns and claims her as his wife, and Sancho is killed by the officers in a skirmish that ensues.

Triangle Film Corporation

JIM BLUDSO (Fine Arts—Five parts—Feb. 4).—The cast: Jim Bludso (Wilfred Lucas); Gabrielle (Olga Grey); Breeches (George Stone); Tom Taggart (Charles Lee); Kate (Winifred Westover); Ben Merrill (Sam De Grasse); Banty Tim (James O'Shea); Joe Bowers (Monte Blue).

Jim Bludso is engineer of the Mississippi River packet the "Prairie Belle." He has a home in Gilgal, Ill., and a wife and twelve-month-old baby at the time the story opens, in 1861. A call is received for volunteers and he joins the Northern army. His wife is a Southern girl, and she opposes his joining the Union forces The quarrel results in a separation and Jim goes to war.

Ben Merrill, an unscrupulous contractor, meets Jim's wife in Natchez, her home town, and induces her to go with him to New Orleans. She deserts her baby and goes. In New Orleans a levee contractor comes to Merrill with the proposition that they take the contract for a new levee to be built at Gilgal. Merrill accepts and leaves New Orleans without telling the woman where he is going, and she is left to take care of herself.

After the war Jim returns to Natchez and finds that his wife has deserted their little boy, and no one knows where she is. He takes the boy, Little Breeches, and Banty Tim, a negro, who has saved his life during the war, and returns to Gilgal. He is welcomed by Kate Taggart, the daughter of the village storekeeper.

Jim's wife yearns for her baby and returns. Jim forgives her for the child's sake. The high waters are coming on and Merrill is afraid that the levee will not hold. He plans to lay the blame on Jim and the negro. He arouses the suspicion of the townspeople against the negro and Jim is forced to fight for Banty Tim on several occasions. Merrill meets Jim's wife and induces her to loosen the sandbags and leave the water into the village. She escapes in a boat, the bottom of which has been cut by Merrill. In the middle of the stream the boat begins to sink and Banty Tim goes to her rescue.

The negro is accused of breaking the levee and then escaping. Jim offers his life as a forfeit if the negro does not return by sunrise. The next day the village people are at Indian Mound, and the men are about to bang Jim because Banty Tim has not come back. Just then he comes on with Little Breeches, who tells of his rescue by the negro.

A year later Jim is again engineer of the "Prairie Belle." In a race with another boat the engines become overheated. Merrill is aboard and Jim has him locked in the oil room. When the boat takes fire Jim goes and opens the door of the oil room and finds his son there with Merrill. While they are trying to escape the boilers explode. Jim is rescued from the debris by Banty Tim. Some time later Jim's wife having died, he and Little Breeches and Kate and Banty Tim are united in a happy family.

THE CRAB (Kay Bee—Five parts—Feb. 4).—The cast: Ivy Marten (Thelma Salter); Foster Barrum (Frank Keenan); "Warts" Warner (Ernest Butterworth); Mrs. Borrum (Gertrude Claire); Jim Owens (J. P. Lockney); "Doc" Wingate (Thomas J. Guise).

Foster Borrum is the wealthiest man in the town of Norwalk. He practically owns everything. He has won his position by merciless grinding and is regarded by the villagers with fear and contempt. A stern man, with only one softening influence in his life—his wife, whom he idolizes. The wife dies and Borrum turns on the world with added bitterness and hatred.

He is living a life of dreary isolation when one day a visitor steps off the train at the station—a little girl; also alone in the world; who has been tagged to her destination in the search of a relative who has long since disappeared. The villagers are too poor to adopt the child. In a cynical mood Borrum takes possession of the girl, Ivy Marten, and installs her in his home.

Ivy, aching for sympathy, meets with no response from the austere man, whose treatment of her borders on brutality. Exaggerated reports of this reach the authorities, and Borrum is haled before them. Ivy, who loves the old man in spite of his coldness, is the prime witness for the defense and her loyal support of her guardian wins the day.

A change comes over the attitude of Borrum towards the child and the world in general and with a softened heart he strives to make life happier for the orphan and for the hitherto despised inhabitants of the poverty stricken village.

THE GUNFIGHTER (Kay Bee—Five parts—Feb. 11).—The cast: Cliff Hudspeth, "The Killer" (William S. Hart); Norma Wright (Margery Wilson); El Salvador (Roy Laidlaw); "Ace High" Larkins (J. J. Dowling); "Cactus" Fuller (Milton Ross); Col. Ellis Lawton (J. P. Lockney); Jimmy Wright (George Stone).

Cliff Hudspeth, the leader of a band of outlaws in Arizona, has won his place by the killing of notorious gun-bullies. At their headquarters, in the Gila Mountains, in consultation with "Ace High," his lieutenant, he plans depredations on the neighboring settlements.

Although Hudspeth is powerful, their rule is disputed by El Salvador, a half-breed, and his following of desperadoes. Desert Pass is the scene of many conflicts between the contending bands.

Rumors of the arrival of miners with gold causes El Salvador to send "Cactus" Fuller, his henchman, to levy tribute by a hold-up, which is successful. Flushed with triumph, he boasts in the "Golden Fleece" saloon of the ignominies to which he would treat Cliff Hudspeth if he ever met him.

Hudspeth arrives and makes Cactus, whom he throws out of the saloon, realize that something must be done to retrieve a shattered reputation. Coming out of the saloon, Hudspeth sees Norma Wright, a milliner, standing at the door of her little store, and waves her inside, as he anticipates trouble. The shooting commences and Cactus is defeated.

As Hudspeth is preparing to leave town Norma denounces him as a cold-blooded murderer. Stung almost to madness by the girl's accusation, he seizes her and gallops out of town. At his retreat he locks the stupefied girl in a room and seeks to drown the memory of her words with whiskey. The whiskey, and his awakened conscience, bring him to review his life, and, half delirious, he sees his victims pass reproachfully before him. The girl, too, becomes aware of the human side of the man and next morning she brings him around to her way of thinking and extracts a pledge that he will never willingly kill another human being.

Soon after there comes from a member of the legislature offer of a pardon and restoration to citizenship if Cliff will undertake to rid Arizona of El Salvador. Hearing of Cliff's new appointment, El Salvador is wild with rage, and burns the town and drags Norma away to the mountains. Cliff Hudspeth rescues her and kills El Salvador, although mortally wounded himself. He places the girl on a horse, which bears her to safety, and passes away consoled that his last killing was in her defense.

THE GIRL OF THE TIMBERCLAIMS (Fine Arts—Five parts—Feb. 11).—The cast: Jess (Constance Talmadge); Francis Ames (A. D. Sears); Bob Mullen (Clyde Hopkins); Cora Abbott (Beau Byrd); Senator Hoyle (Wilbur Higby); Eddie Stanley (Bennie Schuman); Leather Hermit (Joseph Singleton); Jess' Father (F. A. Turner); Mrs. Kiesey (Mrs. Talmadge); A Homesteader (Charles Lee).

Jess Vance and her father are homesteaders in the Northwest. For some time land-frauds "engineered" by a "ring" controlled by Senator Hoyle have been going on. Francis Ames, a lawyer, is sent by the government to investigate. The homesteaders endeavor to see Ames, but by the manipulation of Senator Hoyle are prevented from doing so, and they feel that Ames has double-crossed them. Jess boasts bravely of what she would do if she found one of the "dummies" on her claim.

Ames learns that one of Hoyle's henchmen has arranged to send dummies to the timberland to "establish a residence" and cinch the ring's claim to the township where Jess lives. Ames stating that he is going East, follows the dummies. Jess meets Ames on her claim and orders him off. He refuses to leave and at the expiration of three days Jess again orders him off, and when he still refuses she shoots him, inflicting only a slight wound. Meantime his secretary, Stanley, meets Cora Abbott, a former friend of Ames. She obtains information that Ames is laid up in his cabin and reports to Hoyle. He tells her to "get something" on Ames.

She goes to the woods, and to Ames' dismay insists that she has come to nurse him back to health. In the meantime Jess, feeling sorry for him, has bandaged his wound. He learns of the contempt in which he is held by the settlers. Cora, to get rid of Jess, tells her that she and Ames are engaged. Ames asks Cora to leave, which she does, after a stormy scene, but she bribes two forest scouts to burn Ames' cabin on the night the settlers have decided to burn the cabin of the jumpers. Ames, hearing of the proposed attempt to drive out the jumpers, leaves his cabin in charge of a half-breed.

When Jess is told of the burning of Ames' cabin, and the finding of a charred body, she is broken-hearted, and to forget her own heartache offers to go to Portland to see if anything can be done toward the settlement of the homesteaders' wrongs. She is granted an interview with Ames, and there are two very surprised people when Ames sees his forest girl and Jess discovers that her jumper and the despised Ames are one and the same. Later she gladly gives up her homestead rights to become Ames' bride.

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GREED (Third of "Seven Deadly Sins"—Five Parts—McClure—Feb. 12).—The cast: Alma (Nance O'Neil); Eve Leslie (Shirley Mason); Adam Moore (George Le Guere); "Doc" Denton (Harry Northrup); Richard Cole (Robert Elliott); "Jimmie" Hobson (Alfred Hickman). Directed by Theodore Marston.

Eve Leslie and Adam Moore become interested in the stock market. Eve decides to try to add to her fortunes by plunging. Tempted by the sin of greed, Eve becomes reckless. At first she wins, then she begins to lose, and desperately tries to recover her losses.

She meets Alma, who formerly was a party to illegal stock transactions, but who is now living an honorable life. Alma is discovered by the sin of greed, Eve becomes reckless. At formerly was connected and who knows her history. Denton is wanted by the police. He blackmails Alma. Eve and Adam become involved with their friend, Alma, who hates Denton. Denton wants her to marry him and after she refuses, finally turns to Eve.

Denton gives a sensational party, during which the men, as a stunt, put aside all their money and choose partners. Each couple is given a dime and told to go out into the city, spend it as adventurously as possible and return to tell their experiences.

Eve is paired with Denton and Alma with Adam. The novel plan develops exciting incidents. Denton traps Eve. Alma and Adam return to rescue her. In the excitement, Denton is killed and Alma is wounded so that she loses her mind. Adam is arrested. Alma is the only person who saw the crime committed, but she is unable to testify. Adam is sentenced to death.

In the denouement, after Adam seems to have been proved guilty, his life is saved and he returns to Eve, who forever is cured of the sin of greed.

Paramount

PARAMOUNT PICTOGRAPH (No. 52—Jan. 28).

HOW THE SHOT TOWER WAS DISCOVERED.—Illustrating the wonderful advance made in modern methods of manufacturing munitions for sporting purposes.

BENDING THE HUMAN TWIG.—The fact that vocational schools are being established all over the United States for the purpose of fitting boys and girls for the calling they are most adapted to has been made the subject of a very interesting series of pictures for this release.

WINTER SPORTS IN AMERICA.—To show that America is quickly taking its place among other nations in its enjoyment of winter sports, here is pictured the various activities to be found during the winter season in the neighborhood of Lake Placid which attracts thousands of tourists every year.

THE SHADOW OF THE NORTH POLE.—Christian Leden, the famous Norwegian Arctic explorer, has taken a series of pictures for this week's release. These were secured during the last dash into the Arctic Circle that this explorer made.

PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES—("From Regina to The Rockies"—Feb. 5).—Scenes: Royal Northwest Mounted Police in action; the commissioner; the prairies of Saskatchewan; glimpses of the Blackfoot Indian tribes; visiting the Bassano Dam Canadian irrigation; Calgary, the metropolis of Alberta; westward toward the Rockies in ideal observation cars; Mr. Holmes introduces you to the Duchess of Connaught at Banff Hotel, a famous Canadian resort, the Switzerland of America.

EACH TO HIS KIND—(Lasky—5 parts—Feb. 5).—The cast: Rhandah (Sessue Hayakawa); Princess Nada (Tsuru Aoki); Amy Dawe (Vola Vale); Colonel Marcy (Ernest Joy); Dick Larimer (Eugene Pallette); Colonel Dawe (Guy Oliver); Mulai Singh (Walter Long); Asa Judd (Paul Weigel); The Maharajah (Cecil Holland).

Rhandah, who is to succeed his father, the Maharajah of Dharpuli, is sent to Oxford to be educated. The Princess Nada, to whom he is engaged, fearful of the outcome of his journey, gives him an amulet to bring him back to her in safety. At the college, he soon becomes accustomed to English customs, but refuses all invitations into society. He meets Amy, daughter of Colonel Dawe, and they become interested in each other. Amy wagers that she can persuade the Prince to give her the amulet and succeeds in having him accept her invitation to a party; she manages to see Rhandah alone and secures the amulet.

Dick Larimer, to whom Amy is engaged, denounces Amy for doing such a thing. Asa Judd, tutor to the Maharajah's son, has taken a snap shot of Amy and Rhandah and sent it to Colonel Marcy, the Resident British Councilor. Mulai Singh, an aspirant to the throne, obtains possession of the photograph. Rhandah, embittered, returns home just as the Maharajah dies. By his bedside he swears eternal vengeance on all the Englisb and is overheard by Nada. He seeks out Mulai Singh and obtains the picture, declaring his intention of leading his people against the English, issuing a command that all captured English be brought before him.

Dick is taken and Rhandah orders him to the dungeon. Amy has come to India with her father and is also taken by the outlaws, but when they see the amulet they release her. Nada recognizes her from the picture, and comes upon Rhandah and Amy as he is contemplating what he shall do with Dick. Rhandab makes advances to Amy wbich she dares not resent, and tells him she will do anything to save Dick, but he replies there is nothing that will save her sweetbeart. Nada, listening, ready to kill Amy with a dagger, overhears and rushes into Rhandah's arms vowing her belief in him. At Amy's solicitation, Nada intercedes and Dick is set free. All the trouble and turmoil is at last ended, and both couples are happy.

HER OWN PEOPLE—(Pallas—5 parts—Feb. 8).—The cast includes: Lenore Ulrich, Howard Davies, Colin Chase, Adelaide Woods, Jack Stark, Gail Brooks, Joy Lewis, William Winter Jefferson.

John Kemp, a wealthy man, after the announcement of his engagement to Eleanor Dutton, overhears her declare her love for another man, at the same time stating that she must marry Kemp for his money. Heartbroken, Kemp goes to the mountain wilderness. Eleanor marries the man she loves and Kemp marries The Morning Star, an Indian. They have a daughter, Alona, whom Kemp idolizes. She meets Frank Colvin, a poor young prospector, and they become attached to each otber.

Kemp feels it his duty to return to civilization in order to complete Alona's education. He places her in a fashionable boarding school. Upon learning that she is of Indian blood the girls snub her, only one, Myra Agnew, being kind. Myra takes Alona home with her at Christmas time, that she may meet her brother, Blinn, in the hopes that he will morry her. Alona, by accident, learns that Blinn cares only for her fortune, and upon the death of her father she returns to her people, embittered. She again meets Frank Colvin, who declares his love for her. She decides to test him and buys his mine through an unknown agent. He returns to the city, seeks out Alona, and promises to bring his mother and sister to see her. The mother and sister, however, having been informed that Frank intends to marry an Indian, call on Alona and, wben they see her real beauty, tell her they do not wonder Frank loves her, and plan a big surprise for him.

That night Alona sends her car for Frank and, accompanied by his mother and sister, they are driven to Alona's beautiful mansion. Here he finds her transformed from the simple Indian maiden he believes her to be into an heiress. Now that Alona is satisfied he loves her for herself alone, she reveals her real identity and their happiness is complete.

HE GOT THERE AFTER ALL (Klever Komedy—Feb. 12).—During the twenty-first birthday party Doris Page receives a letter from her uncle to the effect that unless she is married by midnight she will lose the title to his estate, so turning to Vic, who has proposed to her, agrees to marry him right away. Vic embraces her and announces that ten o'clock that night will be the hour for the happy event.

Jim Norton, who is also a suitor for Doris' hand, starts out to try to prevent Doris' marriage to Vic. Vic and Doris go to get their marriage license, and then Vic goes home to prepare for the wedding. He takes a bath, and Norton and his friend steal all of his clothes. Vic is in a dilemma until his friend, Bill Morris, who is dressed in his evening clothes, calls. Vic pleads with him to lend him his dress clothes, as it is then ten o'clock. Morris agrees, and though much too small for Vic, be manages to squeeze into them. He leaves his friend dressed in a bathrobe.

He runs for a car and drops his hat near a traffic signal and tries to pick it up; but as the trousers are too tight he finds it impossible to do so. Holding on to the traffic signal, and balancing himself, he finally gets the hat. Norton, who has followed, handcuffs him to the traffic signal, so when Vic gets up and starts to leave he has to take the traffic signal with him. He arrives at a thoroughfare and works the "stop and go" signal. One machine stops, and the occupant agrees to help him, so Vic gets into the motor car. Norton has also secured a marriage license, and tells Doris Vic is handcuffed, and the key which he exhibits is the only one which will open the handcuffs. He drops the key in a mail box, and Doris tries to get it. One of her rings gets caught, and it is impossible to get her hand free.

It is now a quarter to twelve, and Norton offers to marry her, but she refuses.

Vic, with the traffic sign, comes up in the motor car and sends for the minister who happens to be tongue-tied, and who manages to get them married before the necessary hour. The letter carrier arrives and frees Doris, who gets the key and releases Vic.

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HEARST-PATHE NEWS NO. 9 (Jan. 27).

New York City.—The Stock Market is once again in the limelight of national interest as Congress begins to trace the "peace note" leak through its results. Subtitles: The House Rules Committee which is investigating the Lawson charges. Sherman Whipple, the noted Boston attorney, selected to probe the financial activities of the Street.

Mill Neck, L. I.—Irving Brokaw, millionaire ice-sport enthusiast, and his wife, exhibit some fancy skating steps on their private lagoon. Subtitle: Bror Meyer and Emy Bergfield, world champions, give the exclusive gathering several thrills.

Washington, D. C.—President Wilson's re-election is now formally assured as Francis Heany delivers the deciding California vote to Vice-President Marshall.

Pekin, China.—An impressive procession marks the funeral ceremonies of President Yuan Shi-Kai, the first head of the new republic. Subtitles: The bier is borne by the President's bodyguard, followed by a long line of wreath-bearers. The mourning coach is decorated with numerous flowers. Li Yuang-Hung, who is chosen as the Republic's second President. He reviews several regiments of China's army.

Manila, P. I.—Large crowds attend the installation of the new Archbishop the Right Reverend Michael J. O'Doherty for the diocese of the Far East. Subtitle: Entering the Manila Cathedral.

Billy Sunday's Tabernacle: (Magazine section). Subtitle: An animated cartoon by F. M. Follett. The devil to pay and he's paid in full.

Yellowstone, Wyo.—With the approach of heavy winter snows, herds of elks and antelope leave their abode atop the high mountains for the warmer climates in the valley. Subtitles: The Government keeps them bountifully supplied with food. They become very tame and some will even eat out of the hand.

Washington, D. C.—Admiral William G. Benson, who succeeds the late Admiral Dewey as the ranking senior officer of the American Navy.

Newport News, Va.—America Prepare—the keynote of the patriotic wave that sweeps the country—receives a mighty response as another great warship, the U. S. Mississippi is launched. Subtitles: The powerful 33,000 ton superdreadnaught glides gracefully down the ways. Secretary of the Navy Josephus Daniels and Miss Cammille McBeath the sponsor. The Mississippi is a sister ship of the Pennsylvania and Arizona, a worthy trio that will grimly guard the rights and liberties of the American people.

HEARST PATHE NEWS NO. 10 (Jan. 31).

St. Paul, Minn.—Ten thousand joyful pleasure-seekers, garbed in varicolored costumes, make Minnesota's Second Outdoor Sports Carnival a merry affair. Subtitles: Novel games are a feature of the event. Many risk a fall on the doubtful skis.

Pittsburgh, Pa.—An entire square block of the crowded business section is consumed by a disastrous fire, with a loss of $2,000,000. Subtitles: The cold weather soon covers the burned buildings with an icy mantle. Fire escapes are torn and twisted from their positions.

New York City.—Several freight cars carrying supplies for the belligerents are dumped into the river when the lighter turns over. Subtitle: A diver is sent down in an effort to raise the cars.

In Serbia.—Monastir, recently recaptured by the Serbs, is an example of the unquenchable spirit that animates a nation fighting to liberate its land. Subtitles: Allied troops, who greatly aided the Serbs in their campaign, enter the city. Prince Alexandre returns to his suffering country. General Didericks reviews the victorious troops.

London, England.—"Troops, and still more troops," is the rallying call to which all Britain nobly responds, as the Allies determine to struggle grimly on to victory. Subtitle: Off for the training camp—to be converted into stubborn fighting Tommies.

Park Tower, Wyo.—Herds of bison, which once wildly roamed the Western prairies, are now almost extinct except in captivity. Subtitles: Their friendly way of greeting each other. The bison still retains his ferocious appearance. Mammoth Hot Springs, one of the picturesque garden spots of the United States.

Sourlake, Tex.—Southwestern oil fields receive a boom when a huge new gusher shddenly breaks forth, flooding the surrounding section. Subtitle: The powerful stream has a capacity of 20,000 barrels a day.

Red Bank, N. J.—Airplaning on the ice—a new sport which combines the picasures of ice-boating with the thrill of the whirling propeller, is now possible for ardent speed lovers. Subtitles: The machine is operated like an airplane and can travel at a fast clip. Crowds at Mill Neck, L. I., are entertained with frequent exhibitions of fancy skating. Miss Margaret Wilson, daughter of the President, enjoys an exhilarating winter hike at Yama Farms, N. Y.

Columbus, N. M.—The American Expedition in Mexico is at an end, and the entire force sent across the border eleven months ago is recalled. Subtitles: Armed guards convoy the transport wagon trains. Mules are used extensively to carry supplies over the rough trails of the Mexican deserts. General John J. Pershing, whose admirable command restored peace on the troublesome Southern border.

Bristol, R. I. (Boston only).—The Memorial High School, presented by Colonel Colt to the children of Bristol, is the only marble school in the country. Subtitle: The $1,000,000 school has seventy-five pupils.

PEARL OF THE ARMY (Episode No. 10—"The Silent Army"—Two parts—Astra—Feb. 4).—The cast: Pearl Dare (Pearl White); T. O. Adams (Ralph Kellard); Major Brent (Theodore Friebus).

Pearl, suspicious of her father's new secretary, follows him and becomes involved in a series of incidents that end in her starting in an aeroplane with T. O. Adams in pursuit of the Silent Menace's "Silent Flyer." She has learned the Silent Army has been secretly mobilizing and intend attacking the Government Chemical Building to secure the wafers which will make legible the canal defense plans now in their possession.

When the henchman who has the Silent Flyer in charge becomes aware of his pursuers he realizes there is but one course—to ram the other machine. With his machine tearing through space at eighty miles an hour, he turns and makes straight for them. Adams forces Pearl to jump with the parachute. She has barely escaped when there is a crash and both machines fall to the ground. Pearl makes her way towards the mass of twisted wreckage. Suddenly behind her she senses a presence, she turns——

PATRIA (Episode No. 5—"The Island God Forgot"—International—Two parts—Feb. 11).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Barou Iluroki (Warner Oland).

Patria manages to keep afloat by means of the life preserver which Fanny Adair to ease her guilty conscience threw to her. Donald Parr flies in his hydroplane to Newport, where Elaine with her close resemblance to Patria has fooled her hostess. Donald is bewildered by Patria's refusal to see him.

Receiving a suspicious communication, he follows the messenger and learns he is one of a colony of spies inhabiting an island twenty miles from shore, on which are stored munitions. In the meanwblle Patrla has floated to this island, where a man named Jaurez finds her unconscious on the beach and revives her. Haku, the commander, announces his determination to kill Patria in accordance with rules regarding all invaders. Jaurez defends her by keeping Haku at bay with a can of nitroglycerine.

In attempting to aid Patria's escape in an aeroplane Jaurez is shot. With no other choice, Patria plunges again into the sea. Meanwhile, Donald, who has followed in his hydroplane, is startled by Patria's cry for help. Sweeping down, he rescues her. Haku pursues in the aeroplane Jaurez had removed from the hangar, taking with him the nitroglycerine. High in the air he exchanges shots with Donald. One of the shots at Haku strikes home—his machine falls on the storehouse of explosives and completely demolishes the "Island God Forgot."

HER LIFE AND HIS (Thanhouser Gold Rooster—Five parts—Feb. 18).—The cast: Mary Murdock (Florence La Badie); Ralph Howard (H. E. Herbert); Mrs. Nan Travers (Ethyle Cooke); Emmett Conger (Sam Niblack); Political Boss (Justus D. Barnes).

Mary Murdock, forced by circumstances to choose between the streets and theft, is caught breaking into the home of Robert Howard. He is inclined to listen to her plea for leniency, but, urged by his cruel and selfish wife, lets the law take its course.

After serving her term she is unable to secure employment, due to her prison record, and seeks the two who are responsible for her plight. She finds Howard despondent over his wife's running away with another man and about to commit suicide. To the man who wanted to die the girl who wanted to live makes a proposition—to use his fortune to better prison conditions and lending those with a prison record a helping hand. She offers her own knowledge as her half of the partnership.

He accepts and the plan proves so successful that Howard is appointed Warden of a large prison. But matters sail along too smoothly and cleanly to suit the corrupt political ring and they start a blackmailing scheme against Howard. Mary's intuition senses a solution to Howard's vindication and she matches her brains against the political boss and his henchmen and clears the name of the man she loves and reaps her first real happiness as her reward.

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MOVING PICTURE and vaudeville theater wanted. Will buy for cash. Must be a high class proposition. Maurice Alland, 29 Milk St., Boston, Mass.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

General Film Company

BIOGRAPH.

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A Bit of Human Driftwood (Two parts—Drama—Reissue)	21495
Her Sacrifice (Drama) (Reissue)	21519
The Honor of the Law (Two parts—Drama) (Reissue)	21527
The Conscience of Hassan Bey (Reissue—Drama)	21545
His Wife's Story (Reissue—Two parts parts—Drama)	21549
Two Men of the Desert (Reissue—Drama)	21571
The Rehearsal (Reissue—Two parts—Drama)	21579

ESSANAY.

The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama)	21595
A Dollar Down (Comedy) and Yosemite Valley (Scenic)	21598
When the Man Speaks (Fourth of "Is Marriage Sacred?"—Two parts—Drama)	21607
Among Those Present ("Black Cat Feature") (Two parts—Drama)	21618-19
Canimated Nooz Pictorial No. 22 (Cartoon Comedy), and Yosemite Valley No. 2 (Scenic)	21621
The Wide, Wrong Way (Fifth of "Is Marriage Sacred?"—Two parts—Drama)	
The Little Missionary ("Black Cat Feature"—Two parts—Drama)	21637-38
One on Him (Comedy), and Scenic on same reel.	21640
The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).	21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)	21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel.	21663
The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Dr.)	21671-72
Three Ways Out ("Black Cat Feature"—Two parts—Drama).	21682-83
Mr. Wright in Wrong (Comedy)	21685
Is Marriage Sacred? (No. 8, "Shifting Shadows"—Two parts—Drama)	21696-97
The Hoodoed Story ("Black Cat Feature"—Two parts—Drama)	21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy)	21709
Alaskan Scenic on Same Reel	21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama)	21715-16

KALEM.

The House of Secrets (No. 12 of "Grant, Police Reporter"—Drama)	21604
The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Dr.)	21609
Rival Romeos (Comedy)	21620
The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama)	21622-23
The Trail of Graft (No. 13 of "Grant, Police Reporter"—Drama)	21627
The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama)	21632
Cupid's Caddies (Comedy)	21639
The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama)	21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama)	21645
The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama)	21653
The Blundering Blacksmiths (Com.)	21662
Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Dr.)	21664-65
The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama)	21668
The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.)	21676
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The Net of Intrigue (No. 16 of "Grant, Police Reporter"—Drama)	21693
The Death Siding (No. 117 of "The Hazards of Helen"—Drama)	21700
Ghost Hounds (Comedy)	21708
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Selig-Tribune No. 7 (Topical)	21659
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War Correspondents (Comedy)	21647
The Love Bugs (Comedy)	21667
It's All Wrong (Comedy)	21670
The Other Girl (Comedy)	21689
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Jones Keeps House (Comedy)	21616
One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21628
The Mystery of Lake Lethe (Dr.)	21635
The Professional Patent (Comedy)	21646
The Suitor of Siam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy-Drama)	21714
The Vagabond (Drama)	21658
The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)	
His Little Spirit Girl (Comedy)	21669
The Valley of Lost Hope (Three parts—Drama)	21673-74-75
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BLACK CAT FEATURE.

Among Those Present (Two parts—Drama)	21618-19
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What Would You Do? (Two parts—Drama).	21660-61
Three Ways Out (Two parts—Dr.)	21682-83
The Hoodooed Story (Two parts—Dr.).	21706-7

BROADWAY STAR FEATURE.

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The Gang (No. 7 of "The Dangers of Doris"—Comedy-Drama)	

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama)	21648-49-50
Crossed Trail (Three parts—Dr.)	21690-91-92

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).
Feb. 7—Number 58 (Topical).
Feb. 14—Number 59 (Topical).
Feb. 21—Number 60 (Topical).

BIG U.

Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—The Crimson Arrow (Two parts—Dr.).
Feb. 15—The Half-Breed's Confession (Drama).
Feb. 22—The Man Who Saved the Day (Two Parts—Drama).
Feb. 23—Heroes of the Plains (Drama).

BISON.

Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).

GOLD SEAL.

Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).

IMP.

Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).
Feb. 14—The Girl Reporter's Scoop (Two parts—Drama).
Feb. 23—The Folly of Fanchette (Two parts—Drama).
Feb. 25—A Dangerous Double (Two parts—Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).
Feb. 24—Rosie's Rancho (Comedy).

LAEMMLE.

Jan. 3—Alone in the World (Special release—Drama).
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).
Feb. 16—The Fourth Witness (Two parts—Drama).
Feb. 17—Broken Hearted (Drama).
Feb. 21—Sin Unatoned (Drama).

L-KO.

Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb. 16—Brave Little Waldo (Comedy).
Feb. 21—After the Balled Up Ball (Two parts—Comedy).

NESTOR.

Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).

POWERS.

Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).
Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).
Feb. 25—A Day in the Life of a Dog (Cartoon—Comedy).
—The Buried Treasures of Ceylon (Dorsey Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—Me and M' Pal (Five parts—Drama).
Feb. 12—The Terror (Five parts—Drama).
Feb. 19—The War of the Tongs (Five parts—Drama).

REX.

Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama).
Feb. 25—Lost in the Streets of Paris (Drama).

VICTOR.

Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Neille, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).
Feb. 13—The Girl of the Hour (Comedy).
Feb. 15—The Losing Winner (Two parts—Dr.).
Feb. 20—The Fireman's Bride (Comedy—Dr.).
Feb. 22—The Heart of Mary Ann (Comedy—Drama).
Feb. 23—A Bare Living (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Jan. 19—Number 5.
Feb. 2—Number 6.
Feb. 16—Number 7.

UNIVERSAL SPECIAL FEATURE.

Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Foe—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).
Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).
Feb. 25—The Purple Mask (Episode No. 9, "A Strange Discovery"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).

CUB.

Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).
Feb. 15—Jerry's Big Mystery (Comedy).

NIAGARA FILM STUDIOS.

Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).
Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).
Feb. 7—The Peril of Our Girl Reporters (Episode No. 7, "The Smite of Conscience"—Two parts—Drama).
Feb. 14—The Peril of Our Girl Reporters (Episode No. 8 of "Birds of Prey"—Two parts—Drama).

GAUMONT.

Feb. 4—Reel Life No. 40 (Subjects on Reel: Making Lace by Machinery; The "Toddle"; New York's Latest Dance, Craze; Raising Fresh Water Fish; Design Your Own Evening Gown (Mutual Film Magazine).
Feb. 6—Tours Around the World, No. 14 (Subjects on Reel: Picturesque Landscapes of Holland; The Temples of Luxor; The Rocky Coast of Dalmatia (Travel).
Feb. 7—See America First, No. 74 (Subjects on Reel: The Mississippi Coast (Scenic).
—Old Roue Visualizes (Cartoon Com.).
Feb. 11—Reel Life, No. 41 (Subjects on Reel—Queer Fish With Shells; The Diary of an Egg [Animated]; Every Day Life Savers [Individual Cups]; Hypnotizing an Alligator [Mutual Film Magazine]).
Feb. 13—Tours Around the World, No. 15 (Subjects on Reel—Mount St. Michel, France; Morocco, Yesterday and To-Day; Around Lake Iseo, Italy [Travel]).
Feb. 14—See America First, No. 75 (Subject on Reel—Los Angeles, Cal.).
—Tough Tony (Kartoon Komic).

MONOGRAM

Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).
Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).
Feb. 5—The Adventures of Shorty Hamilton (No. 4, "Shorty Joins the Secret Service"—Two parts—Drama).
Feb. 12—The Adventures of Shorty Hamilton (No. 5, "Shorty Turns Wild Man"—Five parts—Drama).

MUTUAL.

Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).
Feb. 14—Number 111 (Topical).
Feb. 21—Number 112 (Topical).

(*Mutual Releases continued on page* 1092.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

(*Mutual Releases continued from page* 1090.)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).

SIGNAL FILM CORP.

Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).
Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).
Feb. 18—Lured and Cured (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Feb. 19—The Promise (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Rolma—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).
Feb. 15—The American Consul (Five parts—Drama).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).
Feb. 5—Regina to the Rockies (Scenic).
Feb. 12—Beautiful Banff (Scenic).
Feb. 19—With the Stony Indians (Scenic).

PARAMOUNT PICTOGRAPHS.

Jan. 7—49th Release (Edu.).
Jan. 14—50th Release (Edu.).
Jan. 21—51st Release (Edu.).
Jan. 28—52d Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).
Feb. 11—Pearl of the Army, No. 11 (Two parts—Drama).
Feb. 18—Pearl of the Army (Episode No. 12, "The Foreign Alliance"—Two parts—Drama—Astra).

GOLD ROOSTER.

Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Baiboa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).
Feb. 11—Sold at Auction (Five parts—Baiboa—Drama).
Feb. 18—Her Life and His (Thanhouser—Five parts—Drama).

PATHE.

Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama).
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).
Feb. 18—Florence Rose Fashions, No. 19 (Fashions—Picturesque Algeria—Province of Constantine (Scenic).

HEARST-PATHE NEWS.

Feb. 3—Number 11—Topical).
Feb. 7—Number 12 (Topical).
Feb 10—Number 13 (Topical).
Feb. 14—Number 14 (Topical).
Feb. 17—Number 15 (Topical).
Feb. 21—Number 16 (Topical).
Feb. 24—Number 17 (Topical).

INTERNATIONAL.

Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).
Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Southern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4, "Double Crossed"—Two parts—Drama).
Feb. 4—Throwing the Bull (Cartoon—Com.).
—Paper—How It Is Made from Wood Pulp (Edu.).
Feb. 11—Happy Hooligan—Ananias Has Nothing on Him (Cartoon—Comedy).
—Blackfeet Indians (Glacier National Park) (Scenic).
Feb. 11—Patria (Episode No. 5—Two parts—Drama).
Feb. 18—Patria (Episode No. 6, "Alias Nemesia"—Two parts—Drama).

ROLIN.

Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).
Feb. 18—Lonesome Luke-Lawyer (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).

KAY-BEE.

Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).

KEYSTONE.

Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Wrath" (McClure Pictures—Five parts—Dr.).

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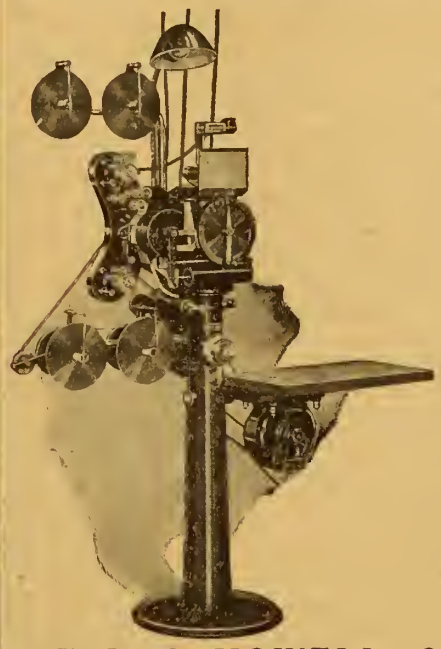

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1070, 1072.)

Feature Releases

ART DRAMAS, INC.

Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).
Jan. 25—Her Good Name (Van Dyke—Drama).
Feb. 1—Rosie O'Grady (Apollo Pictures, Inc.—Drama).
Feb. 8—The Accomplice (Sherrill Feature Corp.—Five parts—Drama).
Feb. 15—The Moral Code (Erhograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).
Feb. 12—The Reward of the Faithless (Five parts—Drama).
Feb. 19—The Man Who Took a Chance (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).
Jan. 29—A Gay Deceiver (Comedy).
Feb. 5—Small Change (Comedy).
Feb. 12—Oh! for a Wife (Comedy).
Feb. 19—Hubby's Night Out (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cindereila (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).

FOXFILM COMEDY.

Jan. 15—Social Pirates (Two parts).
Jan. 22—Brainstorm (Two parts).
Jan. 29—His Ticklish Job (Two parts).
Feh. 5—The Cloud Puncher (Two parts).
Feh. 12—Chased Into Love (Two parts).
Feh. 19—There's Many a Fool (Two parts).
Feh. 26—The House of Terrible Scandals (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 20—The Glory of Yolanda (Five parts—Drama).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Big Bluffs and Bowling Balls (Com.).
Jan. 22—Captain Jinks' Baby (Comedy).
Jan. 29—Captain Jinks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).
Jan. 29—The Glory of Yolanda (Five parts—Drama).
Jan. 29—Somewhere in Any Place (Comedy).
Feb. 5—Money Magic (Five parts—Drama).
—Captain Jinks' Wife's Husband (Com.).
—The Secret Kingdom (Episode No. 6, "Human Flotsam"—Two parts—Drama).
Feh. 12—The Courage of Silence (Five parts—Drama).
Feb. 12—He Never Touched Me (Comedy).
Feb. 12—Captain Jinks' Love Letters (Comedy).
Feh. 12—The Secret Kingdom (Episode No. 7, "The Ghost Ship"—Two Parts—Dr.).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).
Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feh. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).
Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).
Feb. 12—The Keys (Essanay—Five parts—Dr.).
Feh. 19—The Royal Pauper (Edison—Five parts—Drama).

SELZNICK PICTURES.

December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORPORATION.

Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).
January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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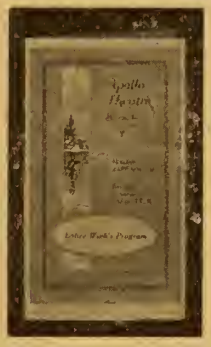


THERE is not anywhere in America a patron of a first-class motion picture theatre who will throw away our beautiful

4-Page Program De Luxe

They'll keep it because it looks beautiful and valuable. It has intrinsic merit. It comes in twelve classy designs and is printed in three colors. On its two inside pages there is ample room for your full week's bill. Patrons will use it as a daily reference, thus stimulating your business. It

Pays for Itself

by giving your business neighbors the privilege of using its back page for advertising. Every house that enjoys a distinctive patronage should use this high-toned program. Territorial protection guaranteed. Send for samples.

Cahill-Igoe Company "Direct Advertising Specialists" 117 W. Harrison St., Chicago, Ill.

Don't be a Bell-Ringer

Mr. Manager

You will be, though—you just can't help it—so long as you make your operator responsible for a continuous, perfectly focused light. Take the strain off of yourself and help him to be a better operator by turning that particular job over to

AUTO-ARC

Never goes wrong. Never freezes the carbons, or burns apart. It actually saves you at least 25% of your current. That will soon make it pay for itself. Frees your operator for his other work.

Will send Auto-Arc on 30 days' trial guaranteed to satisfy you or your money back, $60.00 f. o. b. Owensboro, Ky. Write for circular giving full particulars.

American Auto-Arc Co., Inc.
407 S. Dearborn St. CHICAGO, ILL.

NOTICE—Owing to advance in price of materials, the price of the Auto-Arc will be changed on January 1, 1917, from $60.00 to $67.50. Price after February 1, $75.00.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
American Correspondence by W. Stephen Bush
of
"Moving Picture World"

85 Shaftesbury Avenue, London, W.
Specimen on Application

MINUSA

"SCREEN LIGHT THAT NEVER FAILS"

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

MINUSA **MINUSA CINÉ PRODUCTS COMPANY** SCREENS BUILT BY BRAINS
SAINT. LOUIS | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY ALBERTA | NEW YORK

SPECIAL ROLL TICKETS

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

NATIONAL TICKET CO.
Shamokin, Pa.

GOLDENLITE hasn't a drop of silver in its manufacture. Made with a Mineral. Shines like a mirror without any glare. It's Gold in color. No Flicker, no eye strain. Brings out all the natural colors of the film, saves you Juice and Carbon.

Once up, always up. Unchangeable in color. Not a drop of paint in GOLDENLITE Gold Fibre.

Goldenlite

The Screen De Luxe

Washable Pliable

Ask the Dealer who has one. Write us.

CASTLE & ROWLEY
MANUFACTURERS
1113 Chestnut St., St. Louis, Mo.

Talk frequently to your patrons by means of your screen.

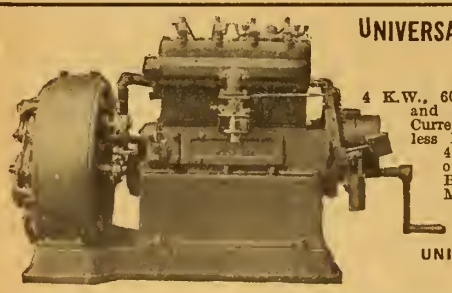
Have something of interest to announce to your patrons each day; it is proof of your interest in them. For making announcements quickly and neatly nothing surpasses FULCOPAQUE. Complete outfit as shown only 50c. Write for circular with details of a novel plan of advertising by means of FULCOPAQUE. We want to tell you also about another specialty of ours—the FULCO SLIDE WRITER.

E. E. FULTON CO., 152 W. Lake St., Chicago, Ill.
FULCO Exhibitors' Supplies and Equipment

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone 3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph
Addressing Multigraphing Printing Typewriting



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 20.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

The best theatres in the country are equipped with

Gundlach Projection Lenses

This is in recognition of their superior illuminating power and perfect correction for a sharp, brilliant picture.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

ADVANCED PROJECTION OF INTOLERANCE

D. W. GRIFFITH'S COLOSSAL SPECTACLE at the LIBERTY THEATRE, NEW YORK, introduces NEW IDEAS in the ART of PROJECTION. The WORLD'S BEST PROJECTORS are equipped with SPECIAL SPEED CONTROLS and TIME REGISTERING DEVICES so that the Musical Director has absolute control of the SPEED, thereby SYNCHRONIZING the MUSIC perfectly with the PICTURE. For the WORLD'S BEST PROJECTORS equipped with TIME REGISTERING Devices and Perfect Arc Control Rheostats, consult the Exclusive Distributor

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

G. W. BRADENBURGH

802 VINE STREET
PHILADELPHIA, PA.

NAME	REELS	STAR	ADVERTISING	PRICE
Rip Van Winkle	5	Joseph Jefferson	1-3-6 sheets	$150
Salambo	6	Maciste	1-3-6 "	90
Land of the Head Hunters	6	Sensational South Sea	1-3-6 "	50
Lena Rivers	5	Beulah Poynter	1-3-6 "	150
Dancer and the King	5	Barbara Tennant	1-3-6 "	100
The Butterfly	5	Barbara Tennant	1-3-6 "	100
Arizona	6	Cyril Scott	1-3-6 "	100
After the Ball	6	Effie Shannon and Herbert Kelcy	1-3-6 "	125
Germania	5	Fritz Bonnem	1-3-6 "	75
America	5	N. Y. Hippodrome	1-3-8 "	80

BARGAINS IN MACHINES

Twenty-two machines slightly used, first class condition, Simplex, Power's 6 A's, Power's 6's, Edison B's, and Edison D's. Low prices, quick sales.

CHAS. A. CALEHUFF, 1233 Vine Street, Philadelphia

Projection Engineer

Is your screen result unsatisfactory?
Is your projection current costing too much?
Are you planning a new theatre?
Are you contemplating the purchase of new Equipment?

Theatre plans examined and suggestions made as to operating room location. Operating rooms planned, etc., etc. Will personally visit theatres in New York City or within 300 miles thereof. Fees moderate.

(YOU KNOW ALL HIM) F. H. RICHARDSON (YOU KNOW ALL HIM)

Room 1434, 22 E. 17th St., New York City

Peace Pictures

and

European War Pictures

(Neutral)

New Stereopticon Lectures and Poems presented by L. M. Marion.

Terms Moderate Accompanied by violinist, pianist, operator, lantern, etc. (when desired), for theatres, lyceums and clubs. Music for dances.

LOUISE M. MARION
445 W. 23rd St., New York
Phone, 10396 Chelsea

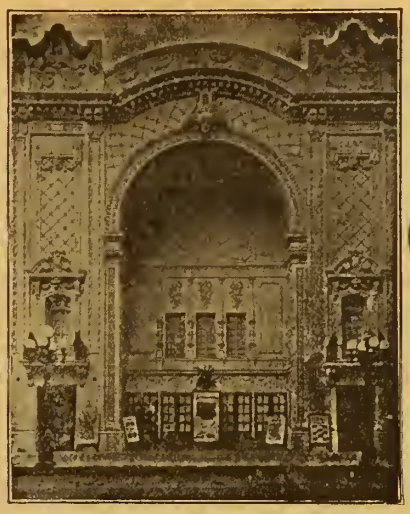
I do not sell motion pictures.

ARGAINS!

We have on hand in our second-hand department the greatest line of used or rebuilt complete moving picture machines ever assembled. GENUINE VALUES, PERFECT CONDITION, LOW PRICES. POWER'S, SIMPLEX, EDISON and MOTIOGRAPH

SOLE SOUTHERN DISTRIBUTORS FOR
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA (158 Marietta) GEORGIA
"Recognized as Dixieland's Biggest and Best Mail Order House"



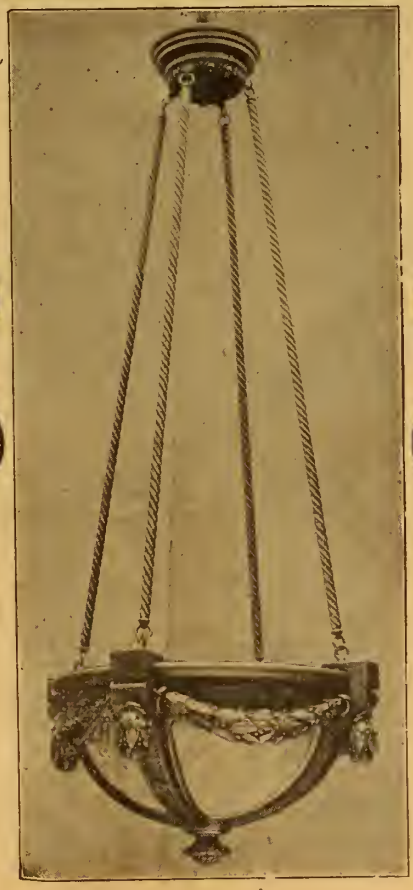
Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere

Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street, CHICAGO, ILL.



Every person commercially interested in motion pictures will read it—and preserve it for future reference. It will be welcomed as a trusted friend. If you have a trade message to send the advertising columns of this Tenth Anniversary Number of the Moving Picture World provide a medium of exceptional value.

1907

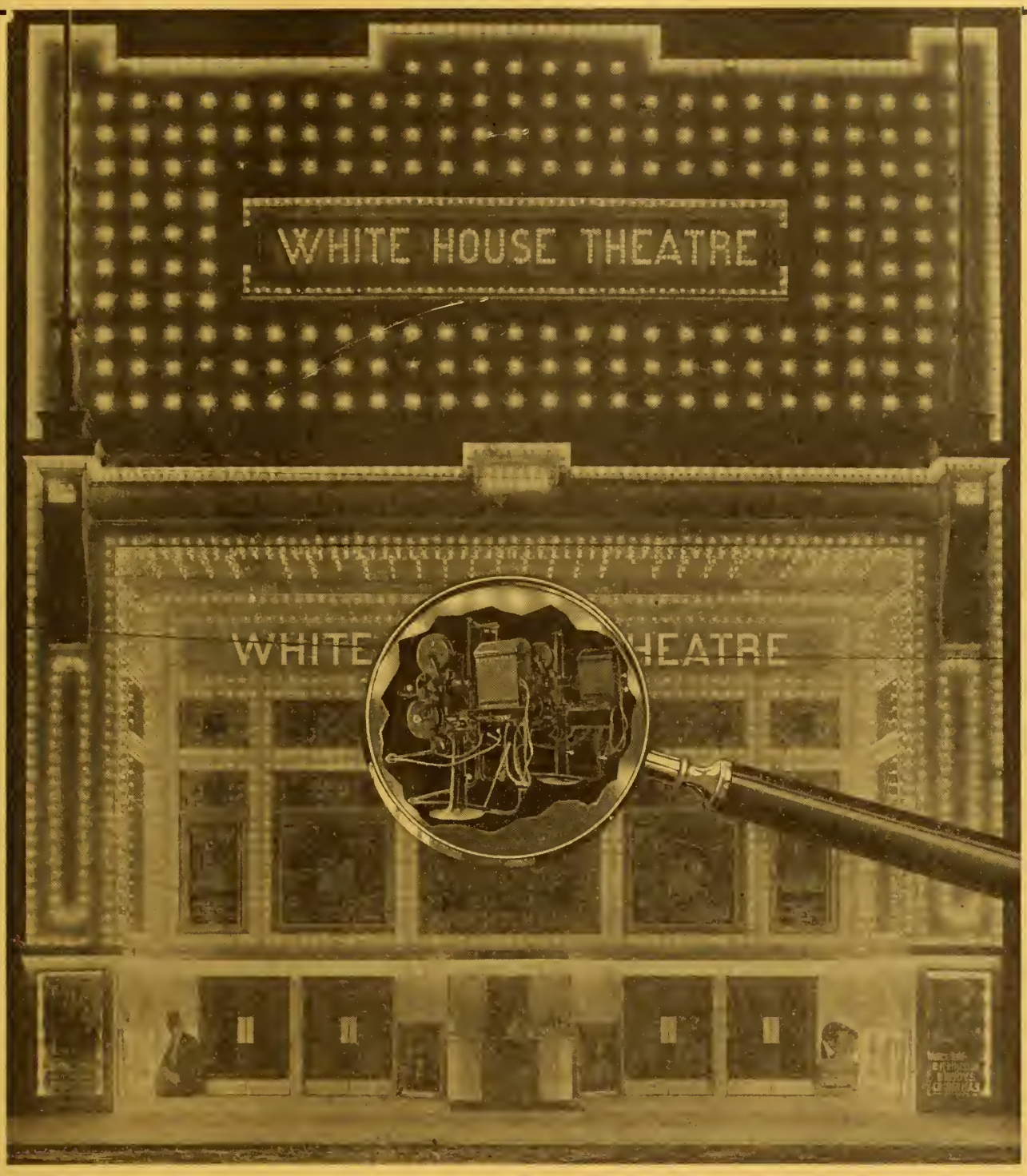
The Tenth Anniversary Number of the Moving Picture World

Forms Close February 23rd

March 10

1917

Despite the increased circulation and special features which will give this issue added "Pulling Power," there will be no advance over the regular advertising rates. Last advertising forms close Friday, February 23rd, and copy for the big issue should be in the New York office at least three days before that time. Address Moving Picture World, 17 Madison Ave., New York City.



If You Could Only Peek Into the Booths

of the great majority of up-to-date theatres you would find **MOTIOGRAPHS** at work,—as you will note by the very recent installation at the White House Theatre, Milwaukee, Wisconsin. There is a reason for the many installations,—it is **perfection** in **projection** combined with **small initial cost.**

THE ENTERPRISE OPTICAL MFG. CO., 574 W. Randolph St., Chicago, Ill.

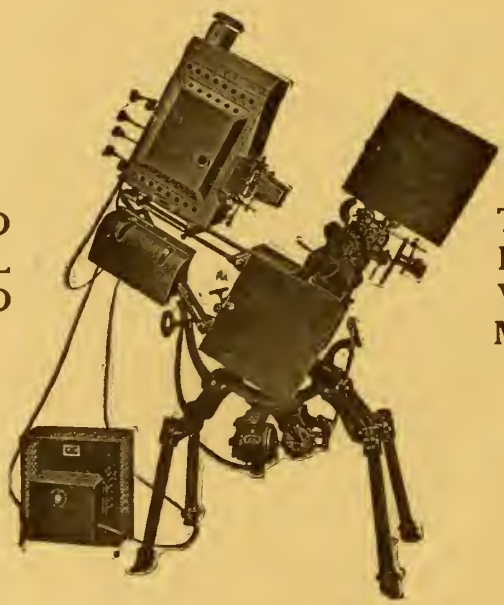
WESTERN OFFICE: 833 MARKET ST., SAN FRANCISCO, CAL.

NPCo

"Sixteen Years of Knowing How"

POWER'S

CONSTRUCTED IN EVERY DETAIL FOR DURABILITY AND EFFICIENCY.



THE MACHINE THAT HAS RADICALLY ADVANCED THE ART OF MOTION PICTURE PROJECTION.

CAMERAGRAPH No. 6B

REGARDING DURABILITY

THERE ARE QUITE A NUMBER OF POWER'S CAMERAGRAPHS THAT HAVE STOOD UP THROUGH TEN YEARS OF ACTIVE SERVICE AND THAT ARE STILL BEING OPERATED WITH EXCELLENT RESULTS.

Just one of the many reasons why Power's Cameragraph is used by the great majority of exhibitors throughout America

Catalogue G Mailed Upon Request

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

ol. 31, No. 8 February 24, 1917 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Service in connection with

Paramount Pictures

is a pleasant anticipation of *your* wants and desires, the giving of something which cannot be purchased, plus the two foremost photoplays every week.

Ask the Paramount Exhibitor

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor Pres. Jesse L. Lasky Vice Pres. Cecil B. DeMille Director General
New York City

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

WILLIAM FOX

PRESENTS THE INCOMPARABLE

THEDA BARA

IN

THE TIGER WOMAN

The Greatest Vampire Role
by the Greatest Screen Star

A Special Super Production
replete with Mystery and Thrills

DIRECTED BY J. GORDON EDWARDS—STORY BY JAMES W. ADAMS
SCENARIO BY ADRIAN JOHNSON

GEORGE WALSH

IN

MELTING MILLIONS

Written by Joseph A. Roach
Directed by Otis Turner

FOXFILM COMEDY SERVICE

Two thousand feet of laughs a week
Release for week of February 19th

THERE'S MANY A FOOL

WITH

HANK MANN AND CARMEN PHILLIPS

FOXFILM COMEDIES ARE RELEASED WEEKLY
INDEPENDENT OF REGULAR FOX PROGRAM

FOX FILM CORPORATION

KLEINE EDISON SELIG ESSANAY

MAX LINDER'S

First Comedy

"Max Comes Across"

Can be seen NOW at any K. E. S. E. office. If you see it you will book the entire series of 12. They will fill your house. Don't miss this chance.

* * *

ESSANAY WILL PAY half of your Newspaper Advertising on MAX LINDER COMEDIES.

We have decided on a NATIONAL ADVERTISING CAMPAIGN and desire to place that advertising where it will do your box office the most good---***Right in your own home town paper.***

For particulars get in touch with the K. E. S. E. Branch or our special representatives in your territory at once.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

Book Either One or Both for the Best Show on Earth

Special Releases on the Universal Program for the Week of March 5th, 1917

RED FEATHER—Title not decided.

NESTOR—"A BUNDLE OF TROUBLE" (One-Reel Comedy) —Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"DESPERATION" (Three-Reel Society Drama)—Elizabeth Risdon, Frederick Groves and Guy Newell.

L-KO—"FATTY'S FEATURE FILLUM" (Two-Reel Comedy)—Fatty Voss.

REX—"THE AMAZING ADVENTURE" (Two-Reel Drama)—Roberta Wilson and Chas. Perley.

IMP—"THE PERILS OF THE SECRET SERVICE"—Adventure No. 1—The Last Cigarette (Two Reels)—Kingsley Benedict.

UNIVERSAL SCREEN MAGAZINE—Issue No. 9.

BISON—"THE DRIFTER" (Two-Reel Western Drama)—Harry Carey and Claire Dubray.

JOKER—"WANTA MAKE A DOLLAR?" (Comedy) —Gale Henry and Wm. Franey.

POWER'S—"MR. FULLER PEP, HIS DAY OF REST" (Comedy Cartoon) and "THE MYSTERIOUS CITY" (Dorsey Educational) (Split Reel).

UNIVERSAL SPECIALTIES

No where on earth can you find pictures of the class listed here. Write or wire your nearest Universal Exchange for full particulars regarding the complete Universal Program.

Do you want to strengthen your show? Do you want to put the punch and drawing power into your performances? Book from this strong list of Universal Specialties. No matter what kind of a house you are running, "open booking" "feature" or short reel subjects, you can improve it by a careful selection of these specialties from the Universal Program. Together with the regular releases listed below these constitute the complete Universal Program. Any of these will come to you as a regular release on the program or they can be booked separately.

THE MOVING PICTURE WORLD

February 24, 1917

UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

REGULAR RELEASES

Regular Releases on the Universal Program for the Week of March 5th, 1917

VICTOR—"GOOD MORNING NURSE" (One-Reel Comedy)—Eileen Sedgwick.

UNIVERSAL ANIMATED WEEKLY—No. 62.

BIG U—"A SOLDIER'S DREAM" (One-Reel Western Drama).

BIG U—"GOOD FOR NOTHING GALLAGHER" (One-Reel DRAMA)—Wm. V. Mong.

LAEMMLE—"THE HUMAN FLAME" (One-Reel Drama)—Bob Leonard and Margarita Fischer.

VICTOR—"THE BEAUTY DOCTOR" (One-Reel Comedy)—Billy Mason.

REX—"IT MAKES A DIFFERENCE" (One-Reel Drama)—Dorothy Davenport and Irene Hunt.

IMP—"THE MAN OF MYSTERY" (Two-Reel Detective Drama)—King Baggot.

Book the Complete UNIVERSAL PROGRAM

Take Your Choice of the Two Nev

ALWAYS first in the production of great pictures, sterling dramas, crowd getting novelties and genuine box-office attractions, the Universal again takes the lead in film progress by presenting a series of eight two-reel pictures each complete in itself, based on the famous Yorke Norroy stories by the celebrated novelist George Bronson Howard.

Kingsley Benedict, popular Universal leading man, plays the title role, that of a keen secret service man, and in each episode is assisted by a different leading woman, chosen from among the best of the Universal star players.

Attention, Exhibitors---Something New Something Different For You and For Your Fans !!

AGAIN the mighty Universal Organization comes to the front for Exhibitors with a powerful money-getting box-office attraction—"The Voice on the Wire"—beyond all question the most notable mystery serial ever conceived or produced.

The mysterious "voice on the wire" gives warning in advance of each one of a series of crimes, and it is the duty of Montague Shirley, the great criminal investigator, to solve the mystery.

Through three stirring episodes, in which the mystery grows deeper and more baffling, BEN WILSON, the popular Universal Star, as Shirley, supported by an immense company in a particularly lavish production, with beautiful Neva Gerber as leading woman, gives a performance that has never been equalled even by the master serial successes for which the Universal is famous.

NOW is the time to book this unusual multi-reel photoplay. An unusually elaborate Advertising Campaign Book has been prepared, is now on the press, and will be sent to any Exhibitor FREE. Write today to your nearest Universal Exchange and ask for a copy of "The Voice on the Wire" Campaign Book. Tells you all you want to know about this great serial, including advertising props, etc.

Universal Attractions--The New Serial or the New Series

To those Exhibitors who do not care to run serials, this remarkable series affords an opportunity to get the crowds coming week after week. The stories have been published and have been read by millions of people, all of whom will be wild to see the visualization of the most popular secret service stories ever written. If you want to get in on the biggest novelty of the year book "The Perils of the Secret Service." Wire or write your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

1600 BROADWAY CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe" NEW YORK

Expert Film
Critics Declare

"HELL MORGAN'S GIRL"

to be the Finest Five Reel Feature
Ever Produced

"This is Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

After Selling Valuable State Rights Territory on this Unusual Production All Negotiations Were Withdrawn Owing to the Insistent Demands of BLUEBIRD Exchange Managers, Who Will Release It as a BLUEBIRD Special Release.

(Not on the Regular BLUEBIRD Program)

BLUEBIRD Considers This Its Most Important Announcement

A picture so big—so unusual—that, even judged by the ultra-critical BLUEBIRD Exchange men according to the high BLUEBIRD standard, it was pronounced one of the greatest pictures ever produced anywhere.

In spite of the fact that after weeks of advertising, valuable State Rights on this remarkable picture had been sold—THE MONEY WAS RETURNED—NEGOTIATIONS FOR FURTHER SALE WERE WITHDRAWN—and BLUEBIRD Exchange Managers prepared to release it as a BLUEBIRD Special—not on the regular BLUEBIRD Program of releases.

Now that it is a BLUEBIRD, we do not hesitate to say that it is the finest BLUEBIRD ever released. "Hell Morgan's Girl" is based on a big story; time—the great San Francisco disaster; place—the famous Barbary Coast resorts of that wonderfully cosmopolitan city. Without fear of contradiction, we pronounce this picture one of the three greatest box-office attractions on the market today.

Communicate with your local BLUEBIRD Exchange or Executive Offices

BLUEBIRD Photoplays (Inc.) 1600 Broadway New York

RED FEATHER PHOTO-PLAYS PRESENT
"THE GIRL AND THE CRISIS"
RED FEATHER PHOTOPLAYS
WITH DOROTHY DAVENPORT
A Gripping Political Drama of Graft, Intrigue Plot and Counter-Plot
Written and Directed by William V. Mong
Book through any Universal Exchange.
K. LINK

MME·PETROVA

IN AARON HOFFMAN'S

THE SECRET OF EVE

RELEASED ON THE METRO PROGRAM FEB·26TH

POPULAR·PLAYS·AND·PLAYERS·PRESENT·THIS
METRO·WONDERPLAY·IN·5·BRILLIANT·ACTS
DIRECTED·BY·PERRY·VEKROFF

The New York Evening Journal says

FILM STARS AT THEIR BEST IN 'GREAT SECRET'

From whatever direction the wind of photo-play popularity has blown it has proven beyond peradventure of a doubt that "The Great Secret," Metro's new serial, with Francis X. Bushman and Beverly Bayne as stars, is the greatest screen novel of the century and has established a high-water mark in motion picture excellence.

"The Great Secret" furnishes the first opportunity for these popular screen favorites in serial drama. For the first time in his remarkable career, Mr. Bushman acts a variety of roles. He is seen as a wealthy man-about-town, a trained athlete, an East Side tough, a longshoreman and a Chinaman.

This is similarly true of Miss Bayne, who, as Beverly Clarke, gives the finest performance of her screen career.

This is one of hundreds of unsolicited tributes to the box office power of

Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

BOOKING THROUGH METRO EXCHANGES

Produced by SERIAL Producing Co. Presented by QUALITY Pictures Corp.

Christie Comedies

RELEASED ON THE OPEN MARKET - *FEB-15TH*

"BRIDE AND GLOOM"

A SPECIAL TWO REEL CHRISTIE COMEDY

featuring

Billy Rhodes

supported by

Harry Ham and Eddie Barry

It's an unusual story—full of funny situations, cleverly acted and directed. You find surprises, laughs and action, *action,* ACTION thruout.

TWO OF THESE SPECIAL TWO-REEL CHRISTIE COMEDIES EACH MONTH ! !

REGULAR WEEKLY SINGLE-REEL CHRISTIE COMEDY RELEASE for Week of February 12th.

BETTY COMPSON

"Hubby's Night Out"

featuring

Betty Compson and Neal Burns

NEAL BURNS

Each week finds more exhibitors enthusiastically endorsing CHRISTIE COMEDIES—are YOU one of these exhibitors?

CHRISTIE FILM CO.

AL. E. CHRISTIE - DIRECTOR GENERAL

SUNSET BLVD. AT GOWER ST.

LOS ANGELES - CALIFORNIA

Paramount Pictures

The fulfillment of the prophecy is in the two *Paramount Pictures*

This Week

JESSE L. LASKY
presents
FANNIE WARD
in
"THE WINNING OF SALLY TEMPLE"

"The Winning of Sally Temple" is based upon Rupert Sargent Holland's celebrated novel.

The reproductions of London in the period of the story are remarkable.

JESSE L. LASKY
presents
MAE MURRAY
in
"ON RECORD"
By John B. Clymer and Paul West

Mae Murray is one of the most popular stars on the Paramount Program.

The background of the story includes the aviation field, the inventor's shop, police court, cabaret and the atmosphere of the "Four Hundred."

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor *Pres.* Jesse L. Lasky *Vice Pres.* Cecil B. De Mille *Director General*
New York City

Paramount Pictures

A prophecy fulfilled

THE NEW YORK EVENING JOURNAL

NEW YORK EVENING JOURNAL—Published by the New York Evening Journal Publishing Company at 232-238 William street. President, Arthur Brisbane, 272 William street. Treasurer, William F. Leech, 238 William street. Secretary, B. S. Carvalho, 232 William street.

BUSINESS OFFICE, 1200 BROADWAY, CORNER 25TH STREET.

Entered at the New York Post Office as second class matter.

NO. 232 TO 238 WILLIAM ST. NEW YORK, SATURDAY, NOVEMBER 30, 1912

The Evening Journal will be sent to any subscriber in the United States and Canada for 35 cents per month, $1 for 3 months, $2 for 6 months, $4 per year.

The Power of Moving Pictures; They Will Educate, Through the Eye ... of C...

...a most important ...

The R... ...e most serious theatrical manager... ...ma with living actors, the opera with the ... ...minish in popularity or in profits.

...(where one per cent attend a play of the old style ... ...or a thousand will attend the moving picture exhibition. ...ing pictures will be, compared to the old-fashioned plays, w... ...e daily newspaper is compared to the handsomely bound, e... ...ensive book.

One single man, Adolph Zukor, shows what can be done to make the moving picture serious and command respect and attention. Mr Zukor has presented Sarah Bernhardt in moving pictures, and we are informed that he has contracted with Mrs. Minnie Maddern Fiske, with Sothern and Marlowe, William Faversham, and Viola Allen and other important actors for their work.

To put such features into moving pictures is to increase their usefulness, and we congratulate Mr. Zukor, whom we have never seen and had never heard of until the announcement was made of his extensive plans.

Such a play as Ben Hur, which is for grown up people ... ...dren a wonderful lesson in history and in morals, would h... ...t public value if it could be put before tens of m... ...ictures, as it has been put before hundreds of t... ...ate stage." Doubtless Messrs. Klaw an... ...is done in time.

Such a play ... children a wonderful le... ... of the greatest public value if it co... ... millions in moving pictures, as it has been put before ... ... of thousands on the "legitimate stage." Doubtless Messrs Klaw and Erlanger will see to it that this is done in time.

We hope that Messrs. Klaw and Erlanger, and Mr Zukor, who appears to be something of a moving picture monarch, and the others interested will devote thought and the expenditure of money to the preparation of educational moving pictures to be shown in public schools—there is the GREAT opportunity.

This prophecy is realized in two Paramount Pictures a week

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor *Pres.* Jesse L. Lasky *Vice Pres* Cecil B. De Mille *Director General*

New York City

The QUACKY DOODLES

are now members of the BRAY "family." Millions of Americans who have enjoyed the merry antics of these funny little ducks will now delight in seeing them brought to life in the

Paramount-BRAY-Pictographs

in which are united
BRAY ANIMATED CARTOONS
AND
PARAMOUNT PICTOGRAPHS
IN A
FULL REEL WEEKLY RELEASE
ON THE PARAMOUNT PROGRAMME

BRAY STUDIOS INC

QUACKY DOODLES
BOBBY BUMPS
COLONEL HEEZA LIAR
all live in "the house that BRAY built"

Produced by the BRAY STUDIOS Inc. 23 East 26th St. NEW YORK

ARTCRAFT PICTURES CORPORATION

Telephones
BRYANT 8522
BRYANT 8523

EXECUTIVE OFFICES
729 Seventh Avenue,
New York City

CABLE
ADDRESS
ARTPICT

February 7th, 1917.

To the Exhibitors of the World,

Gentlemen:-

In the future, the photoplays in which Mr. Douglas Fairbanks will appear will be released by Artcraft Pictures Corporation in the United States and throughout the world.

It is but natural that I personally should feel deeply gratified at this arrangement.

Artcraft Pictures Corporation was founded for the express purpose of distributing and exploiting photoplay productions that are in universal demand. Many exhibitors because of program affiliations have been denied some of the greatest and most popular attractions. Artcraft is the medium that knows no favorites.

Through such methods of service it has been possible for you to exhibit the Mary Pickford pictures and to arrange for the showing of the nearly completed George M. Cohan picture, "Broadway Jones".

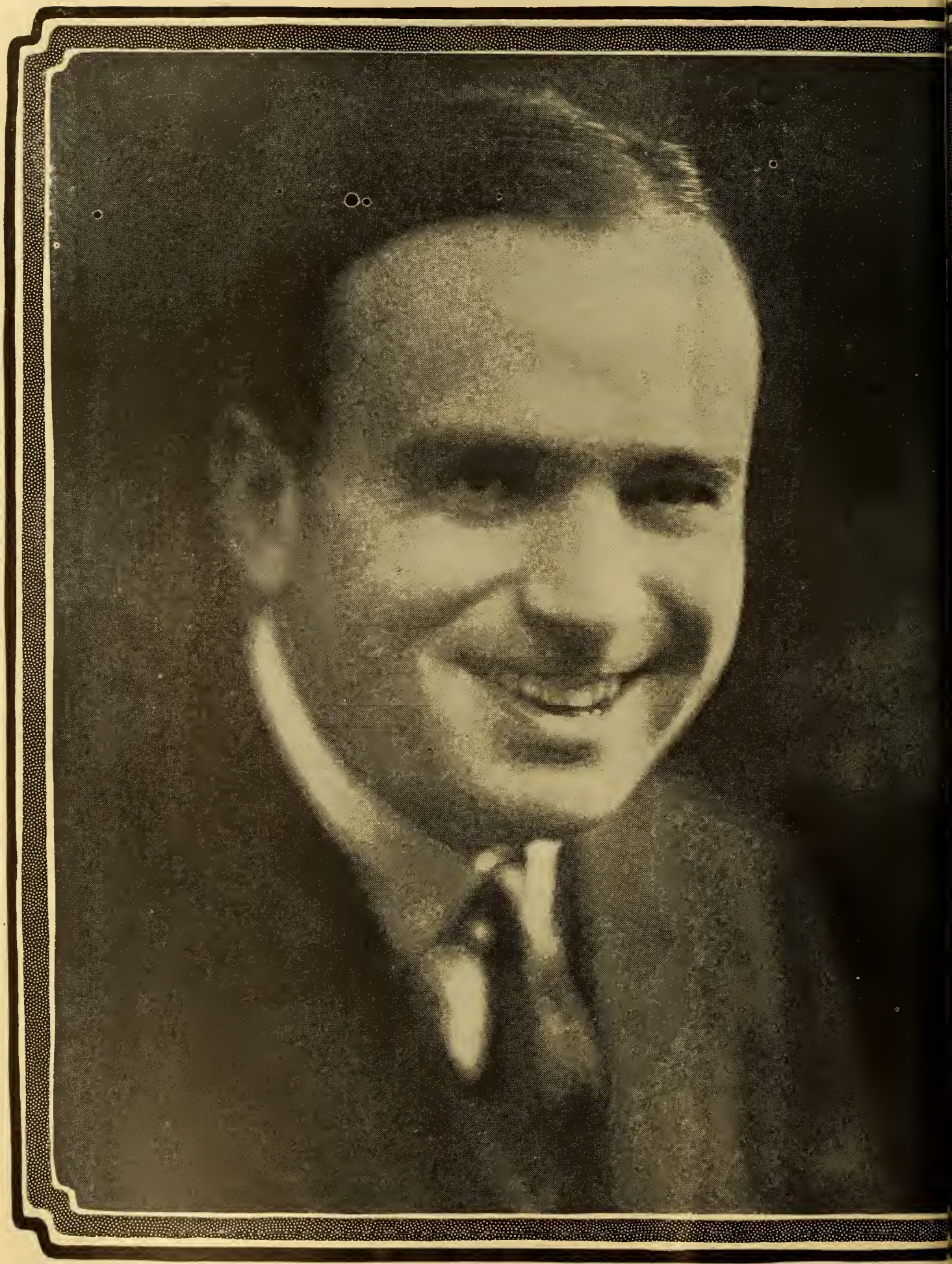
Mr. Fairbanks in selecting Artcraft for the distribution of his new productions says he does so because of its policies of fairness to exhibitors.

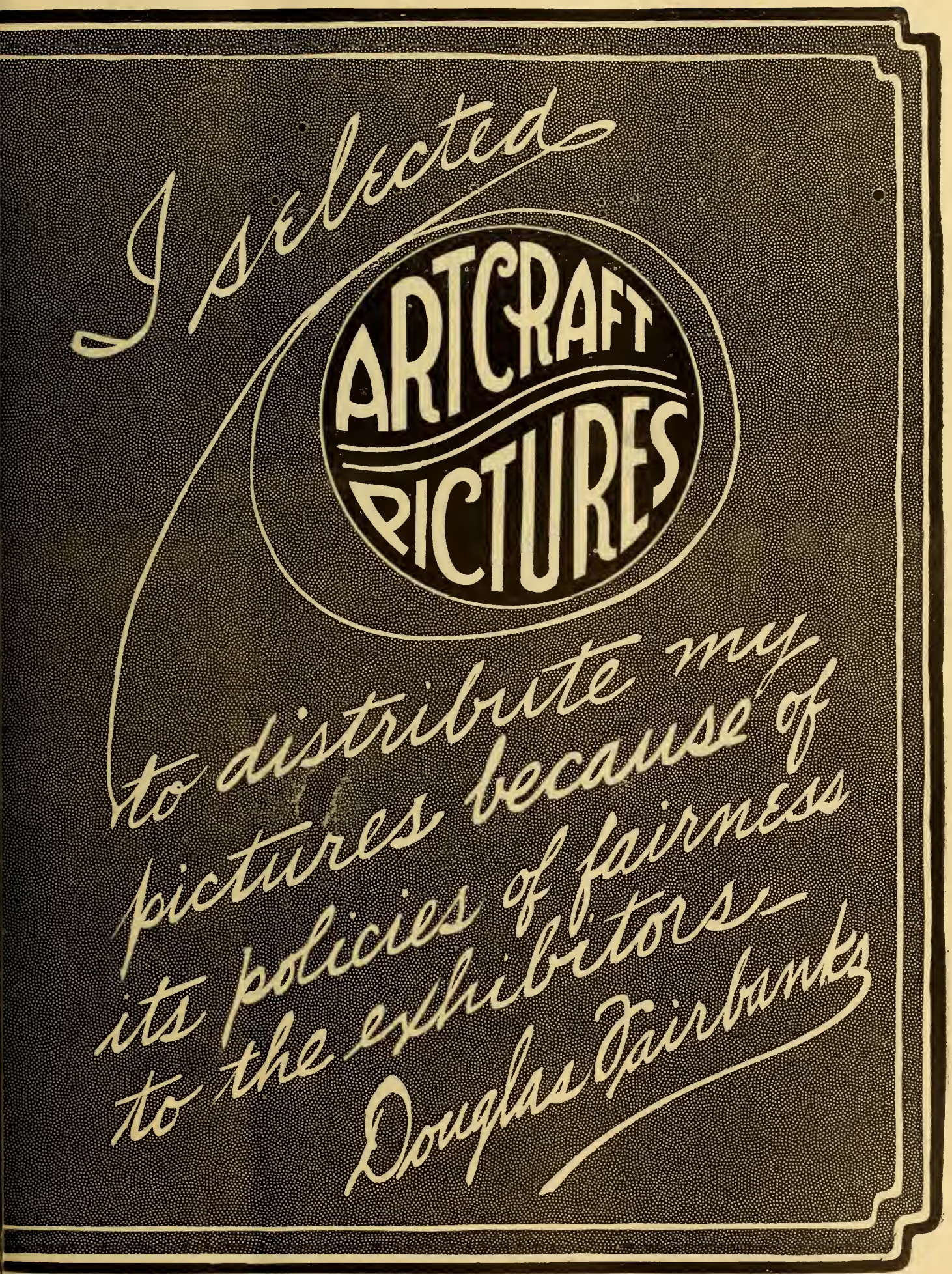
I assured him and reiterate the promise to you, that such confidence is not misplaced.

Sincerely yours,

Walter E. Greene

President.




I selected
ARTCRAFT
PICTURES
to distribute my
pictures because of
its policies of fairness
to the exhibitors.
Douglas Fairbanks

FAIRBANKS JOINS ARTCRAFT FORCES

Star Signs Contract With Film Corporation to Appear in Plays Produced by Himself.

CLOSES LONG NEGOTIATIONS

John Emerson to Direct His Productions and Miss Anita Loos to Write Scenarios.

After weeks of negotiating, in which many of the most prominent motion picture concerns in the country made offers for his services, Douglas Fairbanks yesterday cast his lot with the Artcraft Pictures [illegible] made [illegible] his first produc[illegible] association.

"I have been investigating the [illegible] picture business with the serious in[illegible]tion of making my own productions [illegible] some time past," said Fairbanks yesterday. "It is as a result of these inquiries that I have determined to operate under my own name so far as the production of the plays is concerned. After a diligent investigation of the various releasing channels I selected Artcraft as being the best equipped to handle the pictures because of its policy of fairness to exhibitors and the opportunities for the widest distribution, not only in the United States but throughout the world.

"My decision to make my own p[illegible]tures gives me the chance to build [illegible] own producing organization. [illegible]rson, who has directed se[illegible]t successful pictures [illegible]

has [illegible] tries in [illegible] ictures [illegible]med for the purpose of distributploiting productions such as [illegible]airbanks has given me to [illegible] he is as enthusiastic [illegible]y to do pictures under [illegible]ent according to the [illegible]us as we are. The [illegible] makes it possible [illegible] whatever their [illegible]ght be, to present [illegible]irbanks pictures."

ARTCRAFT PICTURES

Pathé

Announcing
Derwent Hall Caine
in the dramatic sensation
Crime and Punishment
Adapted from the book by Fyodor Dostoevsky. The all star cast includes Marguerite Courtot and Sidney Bracy.

Produced by Arrow
Released Feb. 25

Pathe Gold Rooster Plays please patrons and exhibitors.

"I can't see where anyone has it on you when it comes to good pictures. Your Gold Roosters are fine."

F. J. Wright, prop'r,
Star Theatre
Girard, Pa.

GOLD ROOSTER PLAYS

Mrs. Vernon Castle
star of
PATRIA
-the most fascinating personality in pictures

This is one of America's newest and most luxurious picture palaces. There is

Not an empty seat in this house when they show

PATRIA

with Mrs. Vernon Castle!

Pathé Exchange, Inc.,
New York.

We find it necessary to cancel PATRIA or enlarge our house. Playing to more than capacity. What do you advise?

Walter Hoff Seely, Mgr.,
Picadilly Theatre,
Rochester, N. Y.

Produced by Wharton, Inc., for

International

Written by Louis Joseph Vance

Released by Pathé

Pathé

Beginning March 18

the first run price in all
large communities of

Lonesome Luke

will be

$25

and the length of each
will be

two reels

At this price the comedies represent
the best comedy value on the market.

Thousands of exhibitors have written us
saying no star was drawing bigger than
"Lonesome Luke" in their houses.

Pathé

The trio that causes
the laughs heard
'round the world -

Harold Lloyd
"Snub" Pollard and
Bebe Daniels in

Luke Comedies

Produced by Rolin

Every exhibitor who shows these comedies booststhem.

KNICKERBOCKER AMUSEMENT CO.
1425 JEFFERSON AVENUE EAST
DETROIT MICH

December 20
1 9 1 6

Pathe Exchange,
40 E Larned St.,
Detroit, Mich.

Gentlemen:

I am writing to express my satisfaction with your Lonesome Luke Comedies. I have shown them for some time and have always been well pleased; as well as proving a drawing card with our patrons.

'Snob or Tin Horn Tommy' playing opposite Luke is also very popular and I feel that he could be featured in his own company and prove a drawing card as well as the Luke Comedies.

Yours very truly,

Knickerbocker Amusement
Mgr. W J Martin

Pathé

"We know that we have booked the biggest magnet of a serial ever released – Pearl of the Army – .... the house stood up and cheered when Pearl White was introduced on the screen!"

JOHN GREULICH E. L. COOPER

THE ALTA THEATRE

"The House of Comfort"—"The Home of Quality"

PENDLETON, OREGON

CAPACITY 800
STAGE 40-40-25
OPEN 30 MIN

Jan. 11th, 1917.

Pathe Exchange,
392 burnside St.,
Portland, Ore.

Gentlemen:-

I thought I would drop you a line and tell you how a live wire serial gets across in a live wire house. We advertised Pearl of the Army strong, featuring Pearl White in the cuts because we knew that the serial was good if Pathe released it.

Even at that we underestimated Pearl White's drawing power, for on the first night the crowd was packed to the middle of the street trying to get in to see Pearl. It is an actual fact that almost everyone in the house stood up and cheered for about half a minute when Pearl was introduced on the screen.

On the second night there was a big crowd, too; and now that we have shown the second episode we know that we have booked the biggest magnet of a serial that was ever released.

We are writing you this because we know that you have always booked us good film, and we want to tell you that we appreciate it.

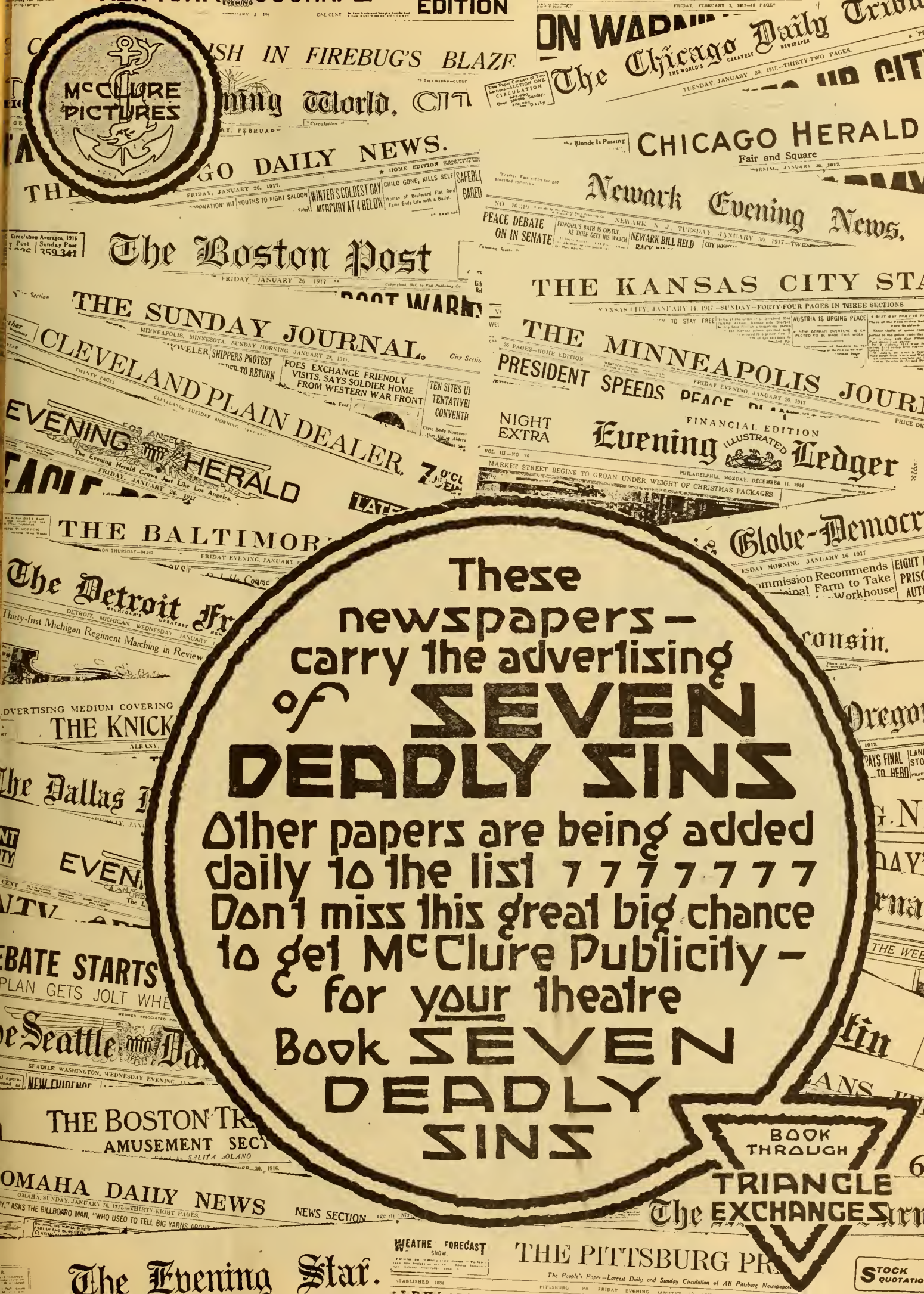
Yours truly,
John F Greulich

JG/W

Exhibitors tell us Pearl White is the biggest drawing card in pictures. You're losing business if you don't show her.

TRADE MARK

Produced by Astra
Directed by
Edward José


McCLURE PICTURES
These newspapers — carry the advertising of SEVEN DEADLY SINS
Other papers are being added daily to the list 7 7 7 7 7 7 7
Don't miss this great big chance to get McClure Publicity — for your theatre
Book SEVEN DEADLY SINS
BOOK THROUGH TRIANGLE
The EXCHANGE
The Chicago Daily Tribune
CHICAGO HERALD
Newark Evening News.
The Boston Post
THE KANSAS CITY STAR
THE MINNEAPOLIS JOURNAL
PRESIDENT SPEEDS PEACE
Evening Ledger
THE SUNDAY JOURNAL
CLEVELAND PLAIN DEALER
EVENING HERALD
The Detroit Free Press
Globe-Democrat
The Dallas News
The Seattle Daily Times
THE BOSTON TRAVELER
AMUSEMENT SECTION
OMAHA DAILY NEWS
The Evening Star.
THE PITTSBURG PRESS
STOCK QUOTATIONS

This Week-
ANN MURDOCK in ENVY
This Week-
H.B. WARNER in WRATH
See SEVEN DEADLY SINS
EVE LESLIE is young, beautiful, appealing. Wealth, luxury, social success—are within her reach. But they have a price.
The men and women who have the power to give Eve her heart's desires are pawns of Seven Deadly Sins. They will give her what she wants but her soul will be stained in the getting.
Adam Moore, her lover, sees this. He follows the young girl to the metropolis. He rescues her from one trap to find another opening for her. Thrill follows thrill. Laughter follows heart-throbs tender love scenes follow tragedy—but love wins!
This Week-
LEY MASON in PASS
EVE LESLIE BREAKS THE HOME
Go to see SEVEN DEADLY
AT THESE THEATRES
GET THIS McCLURE PUBLICITY
ADLY SINS
See These Seven Famous Stars
Ann Murdock in "Envy" Nance O'Neil in "Greed"
Holbrook Blinn in "Pride" H. B. Warner in "Wrath"
Shirley Mason in "Passion" Charlotte Walker in "Sloth"
George Le Guere in "The Seventh Sin"
eek-HOLBROO
This Week-
RLOTTE WALKER in SLOTH
McCLURE PICTURES
AT these Moss Theatres Monday, Tuesday and Wednesday, February 5th, 6th and 7th, in addition to the usual vaudeville bills:
REGENT THEATRE HAMILTON THEATRE PROSPECT THEATRE
This Week-
NANCE O'NEIL in GREED
A Desperate Man-A Despairing Woman
NANCE O'NEIL, the distinguished actress, has a part worthy of her great emotional powers in "Greed," the "money-play" of the series Seven Deadly Sins.
Passion for speculation is vividly portrayed by Miss O'Neil. She plays the part of a girl who becomes involved in the shady financial schemes of a desperate adventurer, later she rebels against his attempts to use her to lure others to financial ruin. You will miss the week's biggest film feature if you miss "Greed."
Go to see SEVEN DEADLY SINS
AT THESE THEATRES
Go to see SEVEN DEADLY SINS
DEADLY SINS
and what they did
TODAY
TO ONE LITTLE GIRL
WEDNESDAY
LAST CHANCE TO SEE
ANN MURDOCK in ENVY
AT B.S. MOSS' THEATRES
REGENT HAMILTON PROSPECT
JEFFERSON FLATBUSH
STARRING
A NEW "SIN" EACH WEEK-AT B.S.MOSS THEATRES
Go to see SEVE
D'ARCY, the banker, is proud of name, wealth, success.
Eve Leslie is a poor young girl who only assets are innocence and beauty.
The proud D'Arcy is haunted by E loveliness. Eve is fascinated by D'A money and social position.
D'Arcy tries to trap the girl into a with him by making a subtle appeal to pride. He offers her every luxury her desires—but she must shut her eyes
GO TO SEE ANN MURDOCK IN ENVY SEVEN
Triangle Distributing Corp. 1459 B'way New York

This Week-
HOLBROOK BLINN in PRIDE
This Week-
CHARLOTTE WALKER in SLOTH
See These Seven Famous Stars of
SEVEN DEADLY SINS
SEVEN DEADLY SINS
and what they did to ONE LITTLE GIRL
BEAUTIFUL Eve Leslie breaks home ties and goes off to seek lovers, success.
Sloth and a Seventh Sin. Opposed to these evil forces are noble men and women who try to save this lovely young girl. Among them is Adam Moore, her lover, a virile American.
Can he win his sweetheart in the face of those who are plotting her downfall? Can go through without being one of the below for
Newspaper Advertisements —
SEVEN DEADLY SINS
In leading newspapers in every important city and town
Link your theatre with the biggest advertising campaign — in motion picture history
BOOK
SEVEN DEADLY SINS
McCLURE PICTURES
BOOK THROUGH
TRIANGLE EXCHANGES
DEADLY 7 SINS
and what they did to ONE LITTLE GIRL
LAST CHANCE TO SEE
McCLURE
Presents a series of seven five-reel feature-plays, each play exemplifying one of the SEVEN DEADLY SINS. See the entire series—a new film each week.
AT THESE THEATRES
See the Special Pre-Release Exhibitions at the following B. S. Moss Theatres, Monday, Tuesday and Wednesday, February 5th, 6th and 7th, in addition to the usual vaudeville bills:
REGENT THEATRE
HAMILTON THEATRE
PROSPECT THEATRE
JEFFERSON THEATRE
FLATBUSH THEATRE
EXHIBITORS—Book Seven Deadly Sins at the nearest Triangle Exchange—write, 'phone, wire!
Address McClure Series Dept.,

TRIANGLE

Fine Arts

SUNDAY FEB.. 25TH

Dorothy Gish
in
"Stage Struck"

is intense in her human appeal, and true in the portrayal of a country girl drawn into the maelstrom of the Big City by alluring promises of a "fake" theatrical agency.

Then there is a man—and the swirling life of the stage, the struggle of these two children, against fate, the sheer humanness of the whole release, make a story absorbing and unforgettable.

Also
A Triangle Komedy
"A Bachelor's Finish"

Mack Sennett-Keystone

SUNDAY FEB., 25TH

One Hundred Laughs!
One Hundred Thrills!
in
"Maggie's First False Step"

It's one continued gasp of excitement and merriment from start to finish.

Charles Murray
and Louise Fazenda

are the principal laugh and thrill producers.

Watch For The Next One!

Ince-Kay Bee

THURSDAY MARCH 1ST

William Desmond
as
"The Last of the Ingrams"

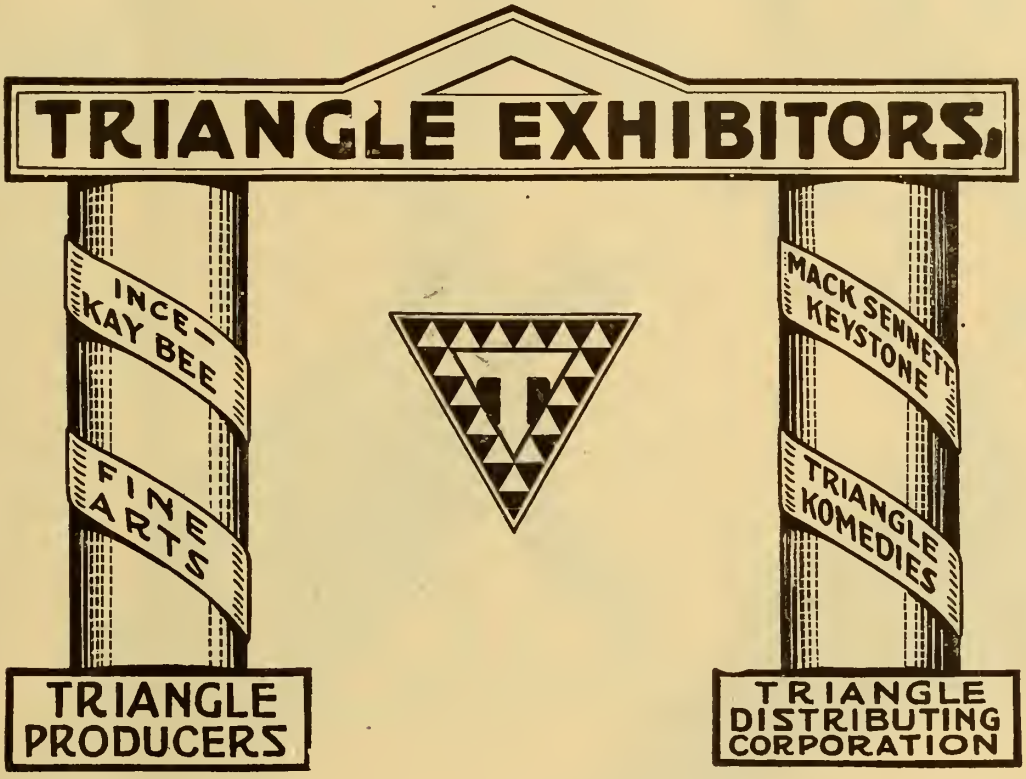
a race of hardy New England fishermen stern and granite-hearted. But—Jules Ingram, is a dreamer, and into the melting pot of the town Shylock goes, bit by bit, his inheritance, and tighter and tighter draws the noose of poverty. And then—a girl who, in innocence has erred—the bond of sympathy and the combating of evil with a strength born of love and righteousness and regeneration. The play teems with action and thrills; laughs and sobs.

Also
A Triangle Komedy
"Done In Oil"

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

THE TRIANGLE IDEA



New Triangle policies and plans assure firm foundation, an enduring structure, absolute stability and permanence.

Triangle Producers are now concerned solely with production. This means continually better pictures; always the best.

The Triangle Distributing Corporation, free to devote all its energies to *service*, is enabled to guarantee the exhibitor complete and satisfying co-operation in all problems of distribution.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

The Evening Telegram

AMERICA and JOAN OF ARC

She is leading France and England into battle; will her spirit hover over Americans?

"Every man has two countries," said Benjamin Franklin, "his own and France."

Above the din of battle, through the haze of death, the voice and form of Joan of Arc are heard and seen to-day, urging the brave soldiers to victory. Hers is a household word in France and England. How soon will her name be on every American tongue?

Joan of Arc

SEE THE GREATEST MOTION PICTURE OF THE MOMENT —THE STORY OF THE IMMORTAL MAID OF ORLEANS

Jesse L. Lasky *presents*

GERALDINE FARRAR *in*

"JOAN THE WOMAN"

produced by Cecil B. DeMille

44St. THEATRE

25¢-50¢-75¢

THIS HALF-PAGE ADVERTISEMENT APPEARED *in the* NEW YORK EVENING TELEGRAM *on* FEB. 4. 1917. ONE DAY AFTER RELATIONS WERE BROKEN WITH GERMANY

Momentous Timeliness

of

"JOAN THE WOMAN"

ART DRAMAS

QUALITY—**ART DRAMAS**—*CONSISTENCY*
EVERY WEEK

HERBERT BLACHÉ

presents

MARIAN SWAYNE

in

"THE ADVENTURER"

By UPTON SINCLAIR

A strong picturization of a successful play, written by a nationally known author. Romance, drama, and heart-interest, from leader to trailer

Produced by U. S. Amusement Corporation

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Building.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investment Building.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
ST. LOUIS—STANDARD FILM CORPORATION.
DES MOINES—STANDARD FILM CORPORATION.

116 WEST 39TH STREET NEW YORK CITY

NOW!!

While the entire country from end to end is aflame with patriotism comes this mighty production.

DEFENSE OR TRIBUTE

"The Spectacle of the Hour"

"DEFENSE or TRIBUTE" is a massive 5-part sermon on Preparedness that drives home a never-to-be-forgotten message. It presents spectacles of earliest periods in the world's history right down to the present day, including all late huge war scenes—Naval scenes—Submarines—European Battlefields, etc. It is the timeliest production of the hour; and NOW while the country is talking, thinking, dreaming preparedness, is the time to get the big money with this big spectacle.

Tremendously Valuable

STATE RIGHTS

TERRITORY NOW SELLING

Even before we had formed our intention to advertise STATE RIGHTS for sale on this production, the news of this preparedness spectacle being on the market leaked out in the Trade with the result that a large part of the territory has already been snapped up. Yet we have some wonderfully profitable territory on sale for immediate closing. Complete line of wonderful posters, advertising props for Exhibitors. "STRIKE" while the iron is hot. Write or wire for terms, territory, etc., immediately on "DEFENSE or TRIBUTE" to—

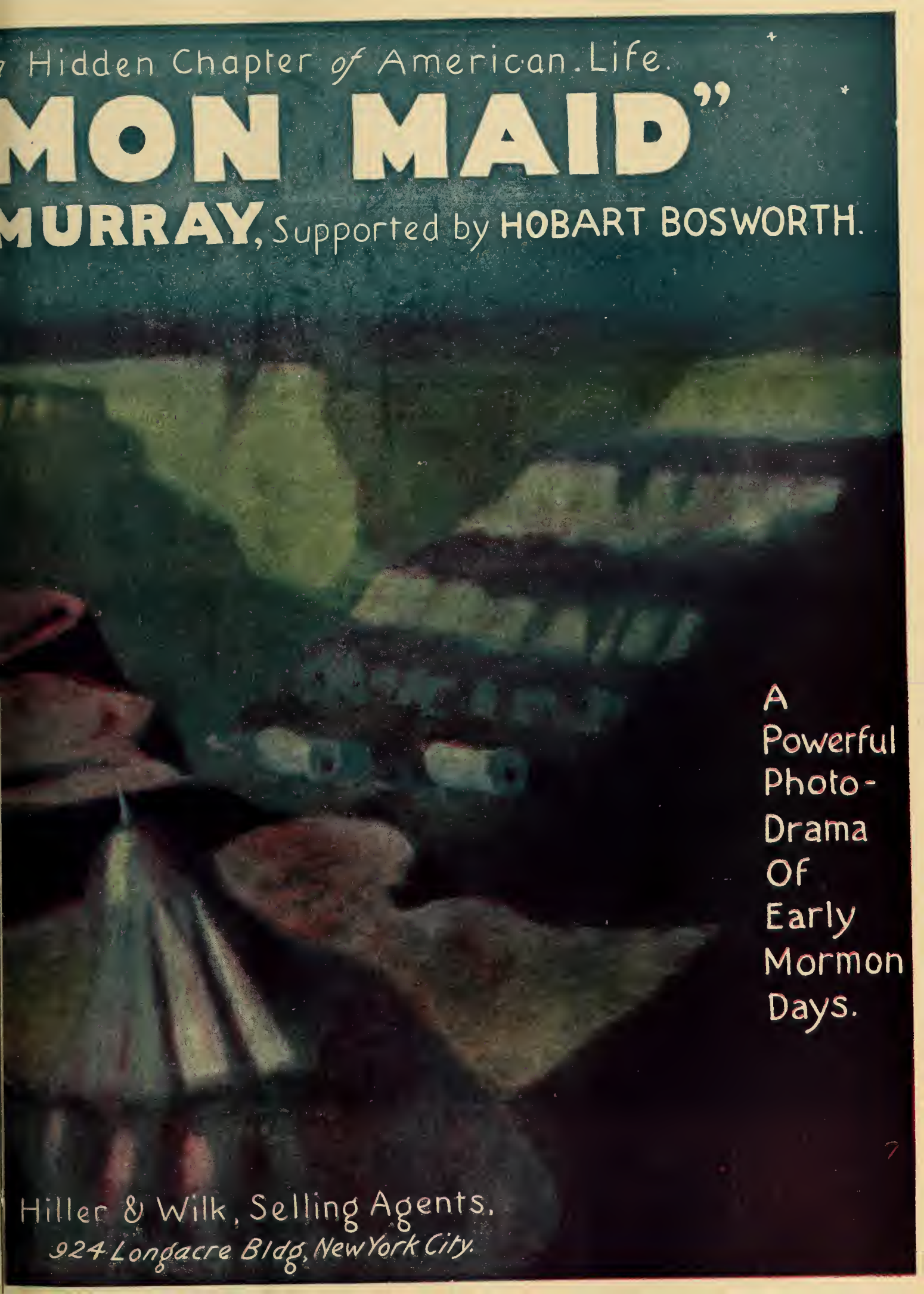
Defense or Tribute
FILM COMPANY
923 Longacre Building
New York City

A Stupendous, Thrilling Expose of
"A MOR
Presenting MAE
State
Rights
Now
Selling
Is
Mormonism
Right?
Controlled by Friedman Enterprises.
Inc.
Benjamin Friedman, Pres.

Hidden Chapter of American Life.

MON MAID"

MURRAY, Supported by HOBART BOSWORTH.



A Powerful Photo-Drama Of Early Mormon Days.

Hiller & Wilk, Selling Agents,
924 Longacre Bldg, New York City.

MR. BENJAMIN FRIEDMAN

WILL BE HONORED BY YOUR PRESENCE
AT A SPECIAL PERFORMANCE OF

"A MORMON MAID"

BY PAUL WEST

A POWERFUL PHOTODRAMA OF EARLY MORMON DAYS

PRESENTING

MAE MURRAY

SUPPORTED BY HOBART BOSWORTH

AT THE

STRAND THEATRE

WEDNESDAY, FEBRUARY FOURTEENTH
AT TEN A. M.

CONTROLLED BY

FRIEDMAN ENTERPRISES, INCORPORATED

HILLER & WILK, SELLING AGENTS

SUITE 924, LONGACRE BUILDING

FORTY-SECOND STREET AND BROADWAY, NEW YORK

MEMBERS OF THE PROFESSION CORDIALLY INVITED

A $MASHING BIG HIT

DRAMATIC SENSATION **PHOTOGRAPHIC TRIUMPH**

Derwent Hall Caine

As Dan Mylrea in

THE DEEMSTER

By HALL CAINE

Read What the Critics Say

TERRITORIAL RIGHTS NOW SELLING

ARROW FILM CORPORATION

No. 1475 Broadway NEW YORK CITY

Goldwyn Pictures

Lend Us Your Brains—
And *Two Cents*

GOLDWYN is ready to begin organizing its distribution—the point of daily contact with thousands of exhibitors.

No company should attempt this without the full co-operation and support of the exhibitors who are to present a producer's pictures.

How would YOU organize the Goldwyn distribution and conduct it ***if you owned this company?***

Write us your ideas and opinions on this most important detail of our and ***your*** business.

Instead of running the risk of building an organization that might not conform to your own valuable ideas, how much better it will be if ***you*** assist us to build and organize correctly from the start.

ADVISORY BOARD:
SAMUEL GOLDFISH, Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

Goldwyn Pictures Corporation

16 E. 42nd St., New York City

Telephone: Vanderbilt 11

Goldwyn Stars

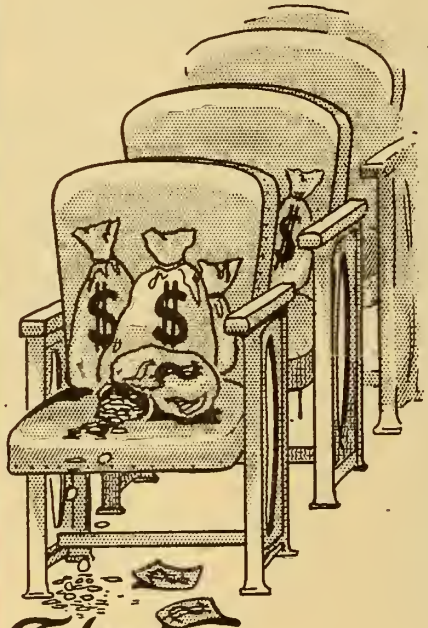
Goldwyn Pictures Corporation

16 E. 42nd St., New York City

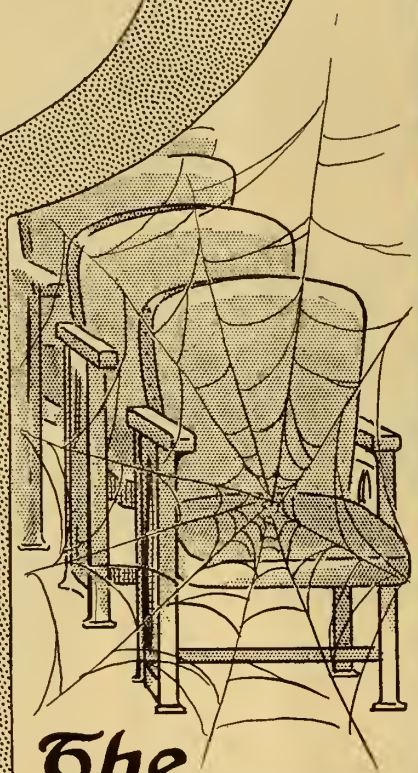
Telephone: Vanderbilt 11

WORLD PICTURES BRADY-MADE

Which are your seats



The WORLD PICTURES BRADY-MADE



The ORDINARY KIND

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

CARLYLE BLACKWELL
JUNE ELVIDGE & MURIEL OSTRICHE
in "A Square Deal"

Cast including HENRY HULL Directed by HARLEY KNOLES

The fundamental fault with pictures is the DAILY CHANGE.
It is a double-barreled disturber.
Not only does it militate against the making of good pictures, but it also prevents the advertising of them.
The critics who assail the quality of our weekly releases, on one hand; and on the other, those who criticize the advertising of pictures will have to go deeper than the surface.
They will have to go down to the ruinous daily change policy.
This whole problem, like every big economic problem, runs in the inevitable circle.
LONGER RUNS bring more money back to the producer, enabling him to make better pictures, which pictures make possible longer runs.
And into LONGER RUNS—and only through longer runs—enters advertising, the one great and necessary factor to stop a shrinking public and bring it up to maximum strength.

Editorial MOTION PICTURE NEWS
Written by William A. Johnston

LONGER RUNS—NO MORE DAILY CHANGE

ENLIGHTEN THY DAUGHTER

WILL OPEN AT ANY THEATRE IN THE LAND, UNANNOUNCED—AND WILL BE PACKING YOUR HOUSE AFTER THE FIRST NIGHT

Enlighten Thy Daughter at the Park Theatre, N. Y. C., enjoyed a 200 per cent. increase in business before the 5th day of the engagement.

At 7 o'clock, Sunday, Feb. 4, at the Park Theatre, N. Y. C., the Fire Department closed the doors and refused to admit any more people. This occurred again at 8.45 the same night.

Enlighten Thy Daughter will pack to capacity any theatre in America every day until every one in your town has seen it.

AND THIS AT PRICES UP TO $1.00

ENDORSED BY

300 MINISTERS
NATIONAL BOARD OF REVIEW
COMMISSIONER OF LICENSES BELL
18 DAILY PAPER CRITICS
9 TRADE PAPER CRITICS AND
51,000 PAID SPECTATORS IN NINE DAYS

TERRITORY NOW BEIN
STATE
BASIS

ENLIGHTMENT PHOTO

220 WEST 42d STREET, N. Y. C.

HENRY

A REMARKABLE STORY
A SERIES OF HEART THROBBING CLIMAXES
THE MOST GRIPPING SITUATIONS EVER SCREENED
THE FINEST CAST IN FILM HISTORY

SO POWERFUL—SO ABSORBING
SO GRIPPING THAT DURING THE
ENTIRE SEVEN REELS—GREAT
AUDIENCES AT THE PARK THEATRE
HAVE SAT SPELLBOUND

The N. Y. American said:

"'Enlighten Thy Daughter' is the most amazing of screen plays."

Victor Watson

William R. Hearst's leading dramatic critic, said:
"Everybody in the world will see this picture. It can be classed among the greatest."

The N. Y. World said:

"'Enlighten Thy Daughter,' at the Park is attracting so much patronage the management has decided to run continuous performances."

The N. Y. Star said:

"'Enlighten Thy Daughter' will get the big money everywhere."

)ISPOSED OF ON
RIGHTS
ADDRESS

LAYS CORPORATION

SUITE 1005, 'PHONE, BRYANT 7812

ROCK, President

B. S. MOSS presents

"IN THE HANDS of the LAW"

featuring ~ LOIS MEREDITH

A MAGNIFICENT PLEA FOR JUSTICE and HUMANITY!

An intensely vivid, startling photoplay bulging with sweeping Dramatic Situations, artistically interpreted, splendidly enacted.

THE LATEST
SURE FIRE
BOX OFFICE MAGNET

A soul stirring screen drama of a man's life wrecked by Circumstantial Evidence.

STATE RIGHTS NOW SELLING

B. S. MOSS MOTION PICTURE CORP. 729 SEVENTH AVENUE NEW YORK CITY

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 24, 1917

"GENTLE INTRUDER" NEW MINTER-MUTUAL ISSUED THIS WEEK

"THE Gentle Intruder," sixth of the Mary Miles Minter-Mutual Photoplays, is released the week of February 19. It is in five acts. It was directed by James Kirkwood at the Santa Barbara studios of the American Film Company, Inc. Bookings can be made now at any of the 68 Mutual Film Exchanges.

Is Willed a Fortune.

Dainty Mary Miles Minter is cast in the role of Sylvia Merton, who is willed a fortune. Sylvia, a sweet faced little girl, goes to live in the home of the man who robs her of her inheritance. She isn't aware that she has been wronged. The man carefully conceals from his family the fact that his fortune is in reality Sylvia's. For a time pretty Sylvia is looked upon as an intruder in her new home. Eventually, however, she comes into her own. The unfolding of the story is most capably managed. It will hold audiences spellbound. A splendid cast assists Miss Minter throughout the production. "The Gentle Intruder" is the sixth of the Minter-Mutual Photoplays. The others, now playing, are "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," and "The Innocence of Lizette." All are available at all Mutual Exchanges.

"Easy Street" Sets New Chaplin Record

"Easy Street," the newest of the Chaplin-Mutual Specials, is setting new records for even such popular releases as Chaplin subjects have proven. Every theatre running "Easy Street" has reported satisfactory business. "The best Chaplin yet," writes one exhibitor; "my audiences roared with laughter when they weren't pop-eyed in amazement at the remarkable 'stunts' performed. Just how it is possible to get hit on the head with a red-hot stove tossed from a third story window and survive is a problem that simply staggered them." "Easy street" is already more famous than Fifth Avenue, Wall Street, Riverside Drive, State Street, Pall Mall, Unter Den Linden and the Champs de Elysee put together.

"Turn away" business is being done at practically every theatre running the sequel to "The Diamond From the Sky." To date the bookings on this subject have been phenomenal and they are still pouring into Mutual Exchanges.

Mutual Star Productions For February

Week Beginning February 5th.

Title. Lead.

Where Love Is.....Ann Murdock

Week Beginning February 19th.

The Gentle Intruder.....

.....Mary Miles Minter

Week Beginning February 26th.

The Greater Woman.....

.....Marjorie Rambeau

MANY GREAT AUTHORS FOR MUTUAL PLAYS

Gertrude Atherton, Algernon Boyesen, Ibsen, Dickens and Frederick Arnold Kummer

The foremost writers of the land, it was announced, were to furnish the material for Mutual Photoplays. That announcement was made weeks ago. It was based on arrangements which had been effected with novelists of national reputation. Now Mutual is able to announce specific works of certain writers which are already completed in photoplay form, or now in course of production.

"Mrs. Balfame," an adaptation of Gertrude Atherton's novel of the same title, has been completed at the studios of the Frank Powell Producing Corporation. Nance O'Neil is the star of this O'Neil-Mutual Photoplay. It is the first Gertrude Atherton story ever filmed. Miss O'Neil is now working in "Hedda Gabler." This is a picturization of the Ibsen play of that name in which Miss O'Neil starred for years on the speaking stage. "Bleak House," the third of Miss O'Neil's productions, was penned by Charles Dickens. It is one of his most famous stories.

Algernon Boyesen's famous play, "The Greater Woman," is the first Marjorie Rambeau-Mutual Photoplay. It is a story of big climaxes—tense moments—powerful emotional scenes. "Motherhood," the second Rambeau-Mutual Photoplay, is from the pen of Frederick Arnold Kummer, famous American novelist. "The Second Wife," another Rambeau production, was specially written for Miss Rambeau by Caroline I. Hibbard. Another Ibsen play—"The Doll's House"—is known the world over. It will be a forthcoming Rambeau-Mutual Photoplay. Reservations on these Photoplays can be made now at Mutual Exchanges.

WILLIAM RUSSELL TO BE PRESENTED IN NEW MUTUAL SERIES

WILLIAM RUSSELL has signed a new contract with the American Film Company, Inc. He is already at work on a new series of William Russell-Mutual Photoplays. The new series, the first two productions of which are already completed and scheduled for release in the near future, will set new records for elaborateness and attention to detail. William Russell is sure to add to the laurels he has already won.

Elaborate Productions.

Unusual pains are being taken with the productions in the new William Russell series of Mutual Photoplays. Nell Shipman, scenario writer of note, novelist and short story writer, has written the manuscript for the first of the new Russell productions. It's title is "My Fighting Gentleman." It is a story of the South and Mr. Russell is provided with some decidedly unusual opportunities for the display of his ability. It is a picture that theatre audiences will talk about for months and months. It is a production that will enhance the reputation of any theatre showing it. "High Play," the second of the William Russell Mutual Photoplays, is also from the pen of a noted writer. It is totally different from "My Fighting Gentleman." An entirely different type of story. But in that, too, Russell rises to tremendous heights.

Box-Office Value.

Exhibitors who have played previous releases starring William Russell know he is a real drawing card. His portrayal of red-blooded roles—his splendid physique—his undoubted good looks—his versatility and unquestioned dramatic skill have made him a popular favorite. The new series will double his popularity. Bookings on the William Russell-Mutual Photoplays can be made at Mutual Film Exchanges now.

Beauty of Ziegfeld "Frolic" In Gaumont Fashion Poses

Sybil Carmen, the fascinating dancer in Florenz Ziegfeld's "Midnight Frolic," is appearing in fashion poses at the Gaumont studios for the Mutual Weekly. This famous beauty weekly displays the latest frocks, coats, bathing suits, lingerie and other items of feminine wear. Exhibitors can make a special appeal to their women patrons by arranging to show the Mutual Weekly on a certain night each week, and advertising this fashion feature.

MUTUAL

MUTUAL

AMERICAN FILM COMPANY, INC.

Announces

WILLIAM RUSSELL

In A New Series of

RUSSELL-MUTUAL PHOTOPLAYS

THIS announcement heralds the coming of a new series of feature photodramas starring the popular favorite, William Russell. it is the intent of the American Film Company, Inc., to present to Exhibitors, in these new productions, a series of plays that should create new standards in the art of cinematography.

These productions will be presented to Exhibitors as Russell-Mutual Photoplays and will be released at stated intervals through all the Exchanges of the Mutual Film Corporation in America. The first two plays in this new series are entitled "My Fighting Gentleman" and "High Play" and are already completed. Release dates will be announced soon. Titles and dates of release for other productions in the series will be announced shortly.

The exceptional versatality and dramatic skill of William Russell are well known to Exhibitors everywhere. Combined with these, in this new series, are plays written by competent authors and produced by leading directors. Nothing is being left undone to make these productions deserving of the adjective, "best." Exhibitors are thus assured an extraordinary group of productions in the new Russell-Mutual Photoplays. Reservations for this series are now being made at all Mutual Exchanges.

Produced by

American Film Company, Inc.

Samuel S. Hutchinson, President

Russell-Mutual Photoplays distributed throughout America exclusively by the Mutual Film Corporation.

MUTUAL

American Film Company, Inc.,
Presents

MARY MILES MINTER

"The GENTLE INTRUDER"

in

A fascinating story of a sweet-faced little girl who inherited a vast fortune unknowingly, and lived for years in the home of the man who robbed her of it. How she eventually comes into her legacy is told in a most unusual fashion in "The GENTLE INTRUDER."

Sixth of the Mary Miles Minter-Mutual Photoplays. In five acts.
Directed by James Kirkwood.
Released the week of February 19th through Mutual Exchanges.

Now Playing:

"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"—"FAITH"
"A DREAM OR TWO AGO"
"THE INNOCENCE OF LIZETTE"

These Minter-Mutual Photoplays can be obtained at any Mutual Exchange.

MUTUAL

Record Crowds For Fifteen Weeks!-Book

The "Perils of Our Girl Reporters" is registering a tremendous success everywhere. Big box office receipts follow every booking. This series of sensational motion picture stories portrays the thrilling experiences of our girl reporters in securing "front page news." Exhibitors everywhere are reporting big profits with the "Perils of Our Girl Reporters." 15 startling stories, each complete—a new story released each week. You can enjoy record receipts for 15 weeks if you book the "Perils of Our Girl Reporters" NOW thru any Mutual exchange.

Featuring
HELEN GREENE
EARL METCALFE
ZENA KEEFE

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

Booking NOW At All Mutual Exchanges

MUTUAL
VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"LURED AND CURED"

TWO REELS **RELEASED FEBRUARY 18th.**

FEATURING PADDY McQUIRE

LILLIAN was a country belle. Paddy was her rural sweetheart. One day the city man arrived. He smiled upon Lillian. He pictured in vivid colors the home she would occupy in the city. That night they eloped. Paddy, like Don Quixote of old, set forth to rescue his "ladye faire." But—alas—Paddy and his $2,000 were spurned by Lillian until—well you'll have to see this uproarious Vogue Comedy yourself in order to appreciate what happened next. It is simply indescribable. Directed by James D. Davis. Released through Mutual Film Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway Chicago, Illinois

MUTUAL

MUTUAL FILM CORPORATION
Announces
As The Fifth of the "Shorty Hamilton" Featurettes

"Shorty Turns Wildman"

Disguised as a wildman, "Shorty" is captured by a circus. Imprisoned in a cage he sees Anita Keller in company with the villain.~ But eventually "Shorty" escapes-and triumphs.

RELEASED FEBRUARY 12th

Produced by MONOGRAM FILMS
Released Thru
MUTUAL EXCHANGES

ARE YOUR BOOKINGS PROFITABLE?

Many times we have heard an exhibitor say: "'So and So' was a good picture but it did not draw at the box-office for me!"

Perhaps you, too, have frequently made the same statement about pictures you played. There was no doubt about the merit of your bookings; yet people did not turn out to see them.

Cub Comedies assure you of pictures which are successful not only from the screen standpoint but from the box-office angle as well. They have merit plus drawing power. This is because the producer studies prevailing likes and dislikes and makes his pictures accordingly—the kind of pictures theatre-goers like.

Choose Cub Comedies—the brand of comedies made for **your** patrons.

Bookings available at any exchange
of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

Released February 22

"Jerry's Brilliant Scheme"
featuring
George Ovey

Released March 1

"Jerry's Romance"
featuring
George Ovey

MUTUAL

Walking right up to the money —and grabbing it

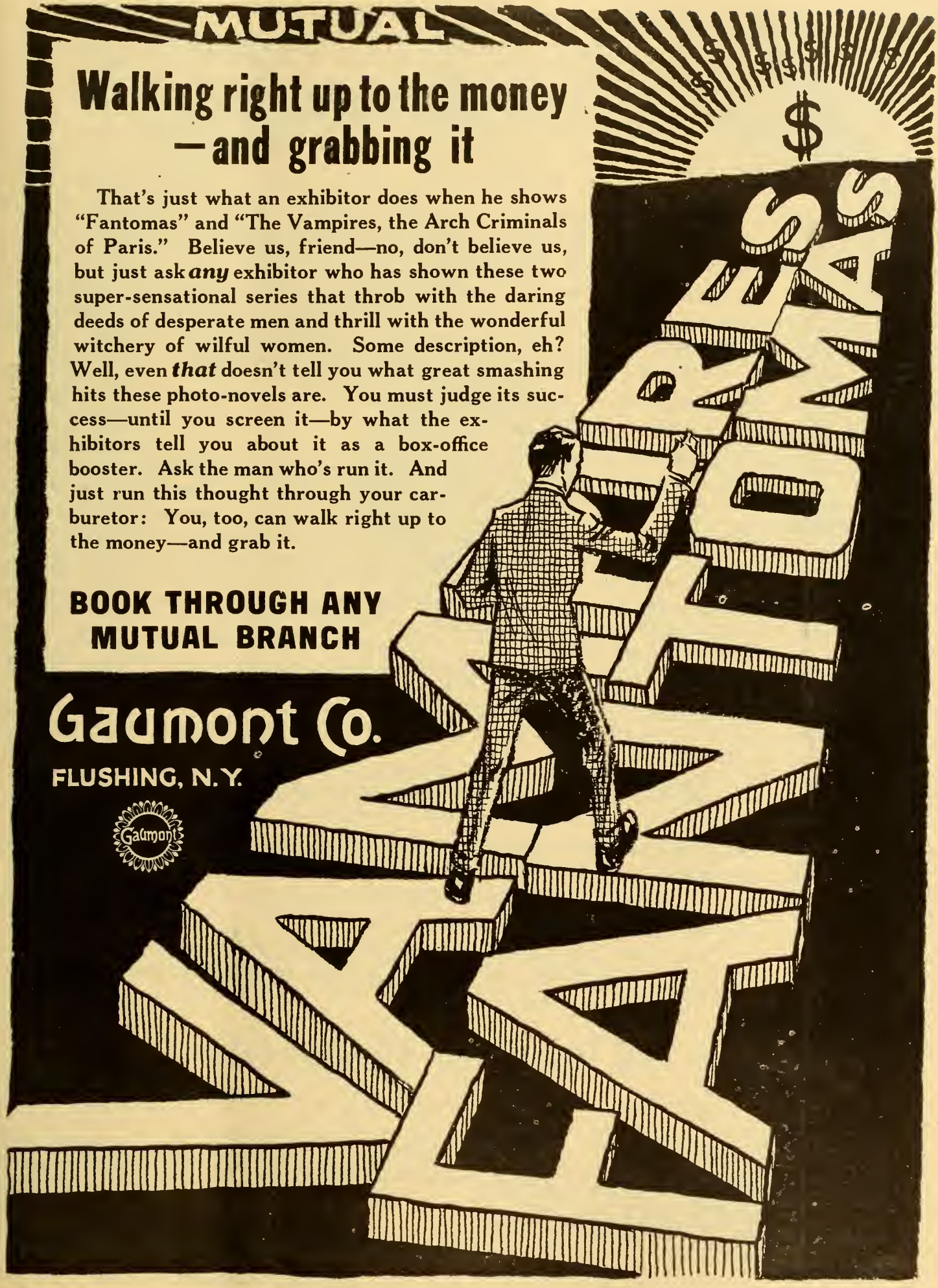
That's just what an exhibitor does when he shows "Fantomas" and "The Vampires, the Arch Criminals of Paris." Believe us, friend—no, don't believe us, but just ask *any* exhibitor who has shown these two super-sensational series that throb with the daring deeds of desperate men and thrill with the wonderful witchery of wilful women. Some description, eh? Well, even *that* doesn't tell you what great smashing hits these photo-novels are. You must judge its success—until you screen it—by what the exhibitors tell you about it as a box-office booster. Ask the man who's run it. And just run this thought through your carburetor: You, too, can walk right up to the money—and grab it.

BOOK THROUGH ANY MUTUAL BRANCH

Gaumont Co.

FLUSHING, N.Y.

Gaumont



To Foreign Buyers

If you are seeking super-productions or high average program pictures for the foreign market, I can spare you the needless hustling and consequent price boosting which keen competition with one another is certain to create.

My selections are based upon a knowledge of the actual quality of each production and its special fitness for your market. Consequently I have acquired the very cream of American features and the program material best adapted to foreign conditions and in greatest demand abroad.

The subjects and brands set forth in this advertisement are merely samples to show the quality of my stock:

PARDNERS by REX BEACH, the leading American fiction writer. The gentle and beautiful personality of Charlotte Walker, one of the most popular legitimate stage stars, pervades and ennobles this virile five reel drama. This production was made by the Edison Co., with many of the well known Edison stars in the supporting cast, and cost upward of $30,000 to produce. One of the finest examples of modern photoplay.

WHERE LOVE IS, by WM. J. LOCKE, foremost English author. This pre-eminent six reel society drama features the vivacious, charming and beautiful Ann Murdock, who is regarded as the greatest motion picture actress developed in the last year. The production cost $33,000, was made by the Edison Co., and a view of it will convince you that, in point of elaborate settings, spirited excellent acting, fine technique and gripping interest of story, this picture has never been surpassed.

Both PARDNERS and WHERE LOVE IS were purchased from me and have already been scheduled for release in this country by one of our biggest distributing concerns, and the fact that they have more than doubled their advertising on these subjects is an ample testimonial of merit.

DAVID HORSLEY'S five reel productions featuring CRANE WILBUR—one of the most popular stars the world over. These productions have long been the leading sellers on the Mutual Program. Twelve now ready, with one each month to follow.

CUB COMEDIES, featuring the inimitable GEORGE OVEY, universally recognized as the best comedies on the market today, next to Charlie Chaplin. These one reel fun makers have long been in the front rank of best sellers and are in great demand abroad. One each week.

I have the exclusive foreign rights to all of these subjects and brands and many more of similar quality. The CHAPLIN-MUTUAL series is still open for a few foreign territories—quick action necessary.

I do not deal in second hand film or cheap trash, and can give you prompt service, thorough satisfaction and references which run back to the early days of motion pictures, in association with the greatest companies and biggest men the industry has ever known.

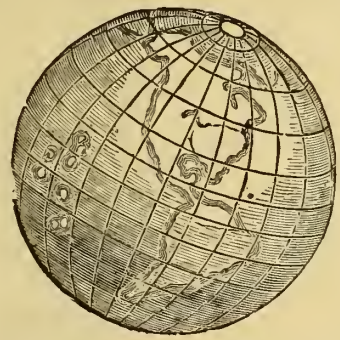
Chester Beecroft

71 West 23rd Street
New York

The La Salle Film Co.

"Laugh—and keep healthy"

ALL THE WORLD'S AT WAR



In these days when the passions of all nations are inflamed everyone should make an honest effort to "calm the troubled waters."

and

We offer to the world delightful comedies replete with mirth that will chase dull care away, that will bring smiles to troubled minds and smooth the wrinkled brow of all mankind

THE LAFCO COMEDIES

are

COMEDIES DE LUXE

HUMOR ABOUNDS

VULGARITY IS NOTICEABLY ABSENT

A Single Reel Feature Comedy Service—Released Weekly Thro' The Independent Exchange

Ten Now Completed and Others On Their Way

Territorial Rights Now Selling

Studios { SUNSET and GOWER ST. LOS ANGELES - CALIF.

Executive Offices { HARRIS TRUST BLDG. CHICAGO - ILLINOIS

·LAFCO COMEDIES·

SELZNICK PICTURES

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips.

Directed By
CHARLES GIBLYN

WILL ESABLISH A NEW STANDARD OF MOTION PICTURE PRODUCTION

READY FOR RELEASE

ALBERT CAPELLANI
Director General.

SOLE DISTRIBUTORS

LEWIS J SELZNICK EXCHANGES

BRANCHES EVERYWHERE

SELZNICK PICTURES

EVERY FILM REVIEWER IN NEW YORK SAW

ROBERT WARWICK

In

"THE ARGYLE CASE"

THIS WEEK AND THEIR UNITED OPINION IS BEST SUMMED UP IN ONE WORD-

IMMENSE!

Presented By Harry Rapf
(Through Arrangement With Klaw & Erlanger)

Adapted from the famous detective drama by Harvey J. O'Higgins, Harriet Ford and Wm. J. Burns.

Directed By

RALPH W. INCE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES EVERYWHERE

NORMA TALMADGE

Presented By
Joseph M. Schenck

In

"PANTHEA"

The Celebrated Drama
By Monckton Hoffe

Directed By ALLAN DWAN

IS PACKING EVERY MARCUS LOEW THEATRE TO THE DOORS THIS WEEK.

THIS PICTURE ..... WILL DO AS MUCH ..... FOR YOU

"It Plays on the Heart Strings"

The Girl Who Didn't Think

6 Massive Parts

Mr. States Rights Buyer!

IN your experience in promoting photoplays have you not often observed that the pictures that get the big money are the ones that have that same wide human appeal that goes to popularize the occasional novel from the pen of some gifted writer?

When it's all said and done, the "story's the thing"—and the story of the really successful photoplay must have that same interest which makes the reader of the popular novel finish it before he lays it down.

"THE GIRL WHO DIDN'T THINK" was made with this thought in mind. The story, by Violet Stuart, was selected because it is the kind of story which will interest people in every walk of life—the rich and the poor, the proud and the humble. It is a story of real life as it is being lived from day to day in every city, town and hamlet in the world.

JANE GAIL, STANLEY WALPOLE, MAY SIMON, and their supporting players were chosen as the best possible exponents of this fine type of story.

The production, under the direction of William Haddock, is all that could possibly be desired.

You'd Better Apply Now for Your Territory!

This is Your Golden Opportunity!

The picture is complete with every aid for exhibitors to "get the money"—heralds, slides, newspaper cuts, and pictorial posters in one, three, six, and twenty-four-sheet sizes.

Creative Film Corporation
1585 Broadway New York City

TO THE EXHIBITOR

The Whartons

HAVE ENTERED

THE OPEN MARKET

Watch These Pages for the List of

Independent Exchanges

Handling Our Product

Important Announcements Later

Address

Wharton, Incorporated
Ithaca, N. Y.

State Rights Buyers!

***Do you know** where your next release is coming from?*

***If so,** have you any idea where you will get the succeeding one?*

Furthermore,** what will be your subsequent releases and **when?

The Whartons

Will Solve These Perplexing Problems for Responsible Buyers

Address

Wharton, Incorporated
Ithaca, New York

A motion picture serial such as can be produced only by

The Whartons

Producers of

PATRIA *with*
Mrs. Vernon Castle

The Exploits of Elaine

Adventures of J. Rufus Wallingford

Beatrice Fairfax

The Mysteries of Myra

State Rights

For Our 1917 Releases

Features Now In Course of Preparation

ALADDIN *and* THE WONDERFUL LAMP
ALI BABA *and* THE FORTY THIEVES
THE FISHERMAN *and* THE GENII

Also One, Two and Three Reel Fillers

TO BE ANNOUNCED LATER Five to Ten Reel Productions from well known books and plays interpreted by prominent screen and stage stars.

Not merely supervised but personally directed by
LEOPOLD and THEODORE WHARTON

Address

Wharton, Incorporated
Ithaca, New York

Do you realize-Mr.Exhibitor-
ARE INQUIRING for

What Mr.Friedberg of the Alhambra East Liberty,Pa. Wrote BLUEBIRD(inc) A Year Ago

Mr. Friedberg wrote under date of September 23rd, 1916:

"Get good titles. Our patrons are getting next to BLUEBIRDS. 'THE GIRL OF LOST LAKE' is a splendid production. Allow me to congratulate you on your good, consistent brand."

Still unconvinced that the excellence of BLUEBIRDS and that the good business they drew was due to the BLUEBIRD policy, Mr. F. wrote, under date of October 4:

"BLUEBIRDS will go to 100% if they get stars of national reputation. All BLUEBIRD needs is stars. The production end is there. 'SAVING THE FAMILY NAME' is splendid. Production by Smalleys brought good business."

RE

The biggest news for feature Exhibitors in the world today is the slogan at the bottom of this page—"BLUE BIRDS HAVE ARRIVED." The people are de manding BLUEBIRDS. The Exhibitor who books and shows BLUEBIRDS will travel to success and profit on a wave of

BLUE
HAVE AR

how many countless thousands of people BLUEBIRD Photoplays ?

AD

What Mr. Friedberg Wrote BLUEBIRD (inc) Last Week

Finally, convinced that BLUEBIRDS drew the crowds, because they were the finest pictures made, Mr. Friedberg wrote under date of January 27, 1917:

"Do you realize that people are inquiring now for BLUEBIRDS? I played "THE PIPER'S PRICE." It is an excellently acted drama with new twists. Whole cast in this is splendid. Direction was perfect. Paper on this was fine. Please continue to tint your pictures. It enhances a picture very much."
(Signed) N. Friedberg, Alhambra Theatre, East Liberty, Pa.

In other words, BLUEBIRDS have arrived on their sheer merit, with no dependence on stars—but on consistently good pictures.

Popularity. BLUEBIRD Photoplays have convinced Exhibitors and patrons alike through sheer merit.

If you want to get on to the success bandwagon get full particulars today from your local BLUEBIRD Exchange, or

BLUEBIRD Photo Plays (Inc.) 1600 Broadway NEW YORK

BIRDS

RIVED

Extracts From A Few Letters

Motoys are booking so rapidly I would like earlier releases if it is possible for you to furnish same.
—R. O. Proctor.

Motoys, one of the biggest successes in Comedies I have had in my houses for some time. All my theatres will use them.
—A. Hamberger.

Evanston children and grown-ups delighted with new addition of Motoys to my program. Book me regularly.
—Bodkin & Keane.

Our patrons as well as ourselves concede the Motoy Comedies are a distinct novelty.
—Hoyburn Corporation.

A Common Cry For SOMETHING NEW in Pictures

IS REALIZED IN

MOTOY COMEDIES

MOTOY COMEDIES ARE NOT A PASSING NOVELTY.

MOTOY COMEDIES ARE ACTUALLY MYSTERIOUS, AWE INSPIRING—YET LAUGH PROVOKING.

MOTOY IS THE NEWEST IDEA IN COMEDY

STATE RIGHTS FOR SALE

SOME GOOD TERRITORY STILL OPEN. ADDRESS

Toyland Films, Inc.

6242 Broadway
Chicago, Ill.

BLUEBIRD PHOTOPLAYS INC.
PRESENT
"THE SAINTLY SINNER"
THE STORY OF AN INNOCENT GIRLS PERSECUTION - WITH
RUTH STONEHOUSE
AND A DISTINQUISHED CAST OF BLUEBIRD PLAYERS
DIRECTED BY RAYMOND WELLS
ER.

BLUEBIRD PHOTOPLAYS

MR. S. L. ROTHAPFEL

Director-General of the world famous

RIALTO THEATRE

New York's Finest Moving Picture House Chooses

BLUEBIRD PHOTOPLAYS

and scores tremendous success.

NO greater compliment could be paid to ANY Feature Photoplays than that paid to BLUEBIRDS by S. L. Rothapfel, the greatest showman since the days of Barnum, who chose "The Mysterious Mrs. M" and "Polly Redhead" for the Rialto Theatre right in the face of the fact that more than a dozen competitive features containing stars of supposed drawing power were all offered in the *same week.*

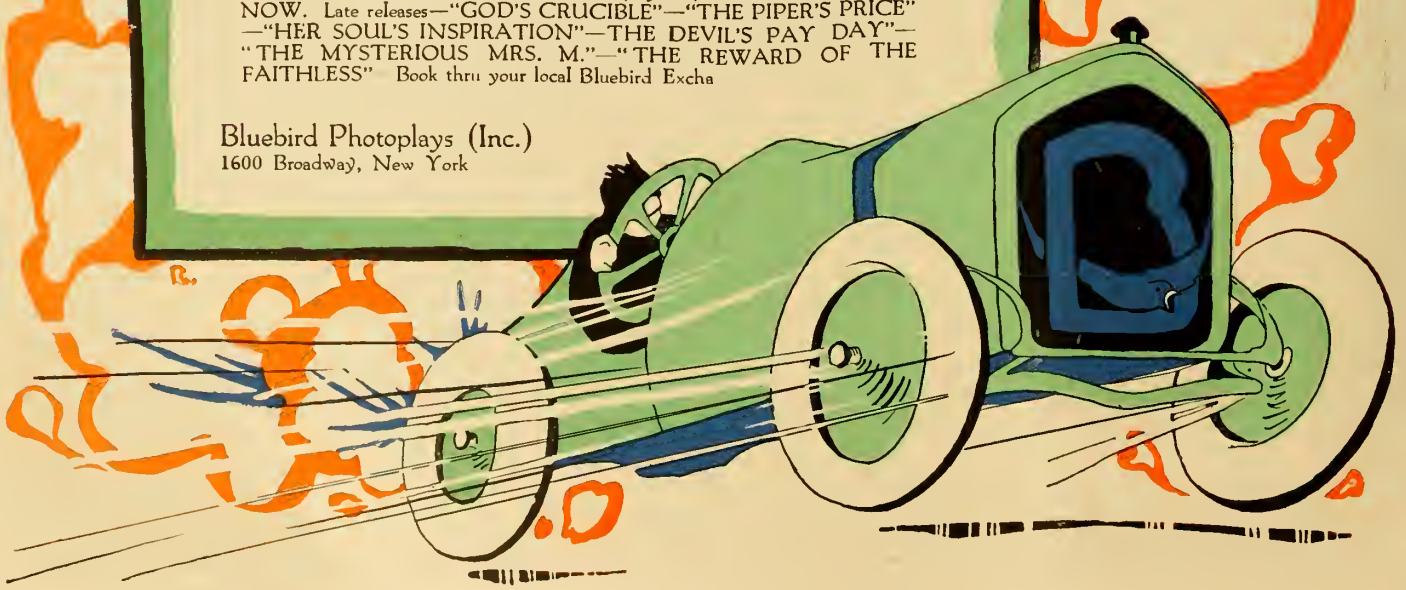
It proves that Mr. Rothapfel believes with us that after all "The Play's the Thing" and that the Star in a poor play is cheating the public and cannot endure. He endorses our policy of "The Perfect Play plus the Perfect Cast" plus perfect direction and perfection of details.

THAT'S THE TRUE MEANING OF "BLUEBIRD." Mr. Rothapfel's selection of BLUEBIRDS for the RIALTO, New York's finest Picture theatre, should carry tremendous weight with every Exhibitor in this country. Mr. Rothapfel's favorite pastime is "SUCCESS." He has achieved success solely thru his knowledge of *what the people want.*

YOU can follow the ideals of Mr. Rothapfel and succeed in your territory as does Mr. Rothapfel in his territory. BLUEBIRDS HAVE ARRIVED. BLUEBIRDS ARE HERE TO STAY AND TO SUPPLANT THE MEDIOCRE IN FEATURE PHOTOPLAYS. BLUEBIRDS ARE THE ANSWER TO THE COUNTRY-WIDE DEMAND FOR PLAYS THAT ENTERTAIN AND MAKE PEOPLE WANT TO GO TO MOVING PICTURE THEATRES.

Read the handwriting on the wall. Join the daily growing crowd of successful BLUEBIRD Exhibitors everywhere. You'll finally come to BLUEBIRDS sooner or later, if you want to keep your public coming. BEGIN NOW. Late releases—"GOD'S CRUCIBLE"—"THE PIPER'S PRICE"—"HER SOUL'S INSPIRATION"—THE DEVIL'S PAY DAY"—"THE MYSTERIOUS MRS. M."—"THE REWARD OF THE FAITHLESS" Book thru your local Bluebird Excha

Bluebird Photoplays (Inc.)
1600 Broadway, New York



KLEINE EDISON SELIG ESSANAY

The Heart of Texas Ryan

A Selig Red Seal Play Carrying a Strong Story of Love and Hate and Featuring an Exceptional Cast of Stars, Including GEORGE FAWCETT, BESSIE EYTON and FRANK CAMPEAU.

An All-Star Cast
A Big Story
Beautiful Effects
Gripping Action

A Box-office Attraction Exploiting Three Stars Instead of One!
Book It Now!

The Heart of Texas Ryan

See Bessie Eyton's Ride for Life—See the Rustlers' Camp in the Rainswept Night—See the Realistic Warfare with Mexican Bandits —See Wonderful Scenery of Texas Borderland.

RED SEAL SELIG PLAYS

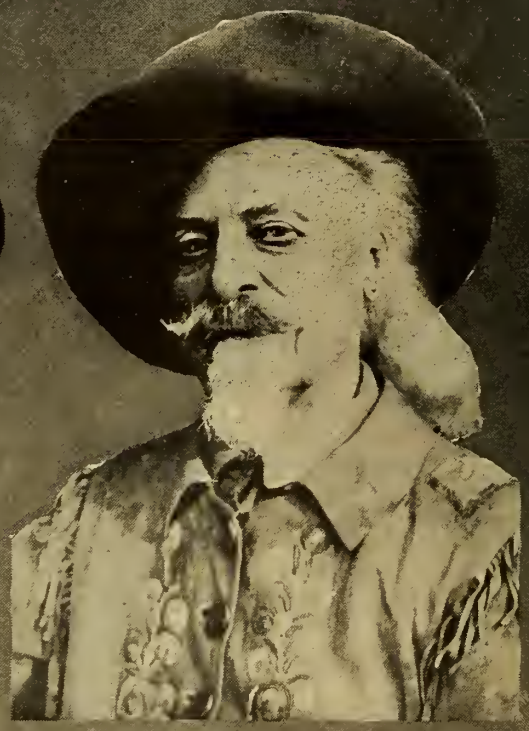
Selig Polyscope Co.

CHICAGO, ILL.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

"SKINNER'S DRESS SUIT"

Presenting

Bryant Washburn

Booked at the best and biggest theatres. To see it screened is to accept it.

Every theatre patron viewing

"SKINNER'S DRESS SUIT"

will be a walking, talking advertisement.

Some of the bookings follow:

Rialto, New York City
Piccadilly, Rochester, N. Y.
Strand, Hartford, Conn.
Strand, Syracuse, N. Y.
Mojeska, Atlanta, Ga.
Strand, Birmingham, Ala.
Imperial, Jacksonville, Fla.
Poli's Elm, Worcester, Mass.
Emery, Providence, R. I.
Kenwood, Chicago, Ill.
Pastime, Chicago, Ill.
Logan Square, Chicago, Ill.
Merrill, Milwaukee, Wis.
Colonial, South Bend, Ind.
Heucks, Cincinnati, Ohio
Olympic, Washington, D. C.
Lyric, Washington, D. C.
Picture Garden, Baltimore, Md.
Garden, Baltimore, Md.

By Arrangement with
Houghton Mifflin Co.

K.E.S.E

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

General Film Service

BLACK CAT

Features

FILL ALL THEATRES

Book them every Tuesday—
They are sure drawing cards

Here are the latest:

"THE LIGHTED LAMP"
presenting
Edward Arnold
and
Anna Mae Walthall

Screen time 27 minutes *Released Feb. 13*

"A FOUR CENT COURTSHIP"
presenting
Bryant Washburn

Screen time 28 minutes *Released Feb. 20*

Other Essanays:

TINY, SLIM and FAT

With Alaskan Scenic

Screen time 15 minutes *Released Feb. 28*

IS MARRIAGE SACRED ?

ESSANAY STOCK COMPANY

Five screen stars of international reputation.

Marguerite Clayton
Edward Arnold
Lillian Drew
Sydney Ainsworth
Thomas Commerford

appear every Saturday in a series of 12 thrilling dramas on

MARRIAGE and DIVORCE

Each play has a separate and distinct plot. Here they are:

"The Burning Band"—Dec. 16th
"Dancing With Folly"—Dec. 23rd
"Wife in Sunshine"—Dec. 30th
"When the Man Speaks"—Jan. 6th
"The Wide Wrong Way"—Jan. 13th
"The Sinful Marriage"—Jan 20th
"The Magic Mirror"—Jan. 27th
"Shifting Shadows"—Feb. 3rd
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Your nearest General Film Exchange will accept bookings on this entire SERIES of two-part Western Dramas, which can be run in any order. Twenty-five episodes featuring MARIN SAIS. Stories by Robert Welles Ritchie and originally published in "Short Stories" magazine.

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For over two years these thrilling singles have been earning money for exhibitors. Whenever **you** are ready they will do the same for you. Not only the **original** Railroad dramas, but the **best.**

KALEM COMPANY

235 West 23rd St., New York

TRADE KALEM MARK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS GUIDE

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J. P. CHALMERS, Founder.

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(Index to this issue will be found on page 1256.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 24, 1917

Facts and Comments

AT THIS writing indications point to the entrance of the United States onto that stage where is being enacted the greatest drama-tragedy in the history of the world—into what may be in fact as it has been in name the world war. The exhibitors of the United States from now on will assume among their clientele and in their communities a greater responsibility than any they have been called upon heretofore to shoulder. Upon each now devolves the duty of seeing that on his screen nothing is thrown that will tend to a breach of the peace.

* * *

FEELING is running high. In many localities there are large numbers of persons of German or Austrian sympathies. Many of these are good American citizens and others are trying to be, to hold fast to their oaths of allegiance. Give them a chance. Bear in mind that if nothing is shown that will afford opportunity for natives of these countries to applaud there will be no equal opportunity afforded to those who will most certainly hiss.

* * *

THE responsibility of the exhibitor is greater than is that of the producer. A subject may be put on the screen in one neighborhood without creating antagonism. In another the same subject may precipitate a situation that will require the services of the police—and possibly of the undertaker.

* * *

THIS is the time for the display of one flag. It is the time for the display of good judgment as to what goes on the screen. It is the time for an exhibitor to be an American in the best sense—and surely he can find no better example of what constitutes just that than in Woodrow Wilson the man no less than in Woodrow Wilson the President of the United States.

* * *

EXHIBITORS throughout the country are not likely to take much stock in endorsements of a privately owned publication with a malodor from its very beginning. Why should they subscribe to any paper started under false colors, attempting to bribe advertising patronage and sailing under the pretense of being the organ of an association when it is really the individually controlled property of less than a half dozen, whose object in starting it was not the benefit of exhibitors, but the "clean up" in the exaggerated profits they anticipated. It is not representative of the industry, but, more than any other publication that we know of, it represents only the ideas and methods of the few who control it.

* * *

THE more we come to understand the deal that was put over in Chicago last summer in the election of the National League officers, the more despicable it appears. That the name of a film manufacturing concern was dragged into it by one or more of their employes does not make it any better, but rather considerably worse. It is, therefore, not to be wondered at that an endorsement of the paper "of, for and by the exhibitors" (God save the mark), was played up and passed with a whoop the other day in Chicago. It was to start this same publication that the stage was set and Mr. Ochs placed in the saddle in Chicago last year. Some of those who helped to put through the endorsement of his paper the other day were also helping him last summer.

* * *

GROWING dissatisfaction on the part of exhibitors throughout the country with the present exhibitors' National Association is only what might be looked for. When the officers of any organization use their office solely for the advancement of their own personal ends the per capita tax of State branches becomes not only a useless expense, but is actually handing over good money for others to use for their individual benefit. What a contrast to the work that might be done for the cause of the exhibitor. Get the right men next time.

* * *

"NO BRAINS are required in the picture business," is said to have been a remark made by a motion picture promoter in his testimony before the New York State Legislative Commission which is investigating the industry with a view to ascertaining its taxabilities. Judging from the exploits of some of the men in the business of making pictures, brains have been conspicuous for their absence in numerous instances. The wild extravagances in almost every department of production and sale can be accounted for in no other way; surely men who have brains and use them could scarcely be guilty of the great waste of energy and money that can be seen on every hand. However we may esteem the author of the remark, he cannot be harshly censured for his conclusion.

A Golden Age

By Louis Reeves Harrison

TO AN extent probably never known before this whole country has been prospering. The inpouring wealth has gone to a fortunate few thus far, but its wider distribution is bound to come. It is already finding its way to those who provide entertainment, and this outpouring is bound to gradually increase. It cannot be without significance to producers and exhibitors of moving pictures that an opportunity has arrived which must be taken by the forelock. The occasion lost cannot be redeemed. The opportunity neglected may not return. Why not divert some of the attention now given exclusively to political matters to brightening the feature releases—some of them are worse than nothing.

As cheerless as the arctic circle are many of the crime stories playwrights are called upon to arrange in scenario form, simply because distributers insist on that kind. I have no objection to a thrilling story of crime—our weaknesses form a very essential part of strong drama—particularly if there is some meaning to it all. It is the significance, the effect, that is of chief importance, the part usually forgotten. We are in a very muddy rut, however, when crime is depicted for the sake of a lurid poster. The red poster has stuck us where we cannot move forward.

Largely due to the fact that certain producers continued to reach out for the patronage of Willie in Short Pants and some of his grown-up friends whose minds were only eight or ten years old is the failure of those old producers, once well established, now only a memory, or on their way to the down-and-outs. Willie grew faster than those unprogressive producers. Their stagnant conservatism cost them millions in profits and did an injury to the whole business that is beyond reasonable estimate.

There are pretty certain indications on the screen that the producer with the red eye is with us yet. Passion as red as the protuberance of a gobbling turkey, rage as red as the naked hand of bloody doom, billboards red with flaming houses and burning ships—one would think that public taste had reverted to Beadle's dime novels and Bowery melodrama. Far from making an impression, a great deal of this stuff is raw. It is usually as raw as a blister and about as entertaining. Flame and red fire may have a great depth of meaning—out of the crucible of human experience often comes wondrous development of human character.

Is it not about time to tincture our presentations with a little common sense? What is the use of portraying the crucible and not what it brings forth? There is a golden shower awaiting exhibitors who can present a program of such power that people will go away with lasting impressions and come again to get more. The excuse is that producers will not furnish plays that make a profound impression on a mixed audience. Producers say that the exchange men will not handle that kind. The exchange men say they are catering to the taste of the exhibitor, and so on.

All have rightly judged public taste for intensity of character in the visualization of stories, but it is lacking in the stories themselves. It has to be put there, usually by one or another gifted star performer. The star simply infuses a role with interesting personality, a role otherwise colorless, hence the demand for actors of striking personality. They are called upon to replace with personal effort the shortweight of characterization. It seems to be a matter of no importance that Nature rarely repeats her composite human effects. There are millions of different kinds of characters, as there are of faces.

Now pops up old man Statistics with his alleged Thirty-six Dramatic Situations, the gentleman who still imagines that he is riding in a surface car whose battery is charged with oats and hay. Take the simple situation of a man in love with a woman—it may have aspects beyond counting. It has been so for thousands of years—it will be so for thousands to come. The question is, What bearing has this or that situation or incident upon the characters developed in a story, with the field spreading out into the infinity of the star-sown skies at night.

In countless number and variety are the stories of love and adventure yet to be written. There is no other than self-limitation imposed on creative genius. As old as the Man in the Moon, who has looked down all these centuries with smile mysterious on romantic young people, is the love of man for woman and of the diviner love of woman for man. A Mighty Spirit, Soul of the Universe, swinging planets and suns in their orbits, signaling a greater intelligence than our own, is the source of human love.

Huge joke is it that there can be any limitation placed upon what is daily presented to our eyes with endless and infinite variety. Obvious limitation is that of the man who can see nothing in the art of producing moving pictures except what he happens to get in the way of financial returns. What matters it if there are fascinating fields for difference of opinion in production—so much the better—the main idea is to push the product up to the constantly advancing perceptions, views, opinions and tastes of our times, even in advance of them when keeping step with great leaders of thought. Old nags are disappearing from our roads and streets these days. Men of imagination and skill come along and lead the way to something better.

No very great diversity of sentiment exists among exhibitors. They are in business to give the public all that they can of immediate interest, all that is vital to the hour and to our happiness. They cannot choose until the product is complete. They can select neither subject nor method of presentation. They are not in the business of supplying what will not bear world scrutiny. Their condition of dissatisfaction, whenever manifested, is not a morbid one, nor are they fussy. Their main idea is to place the business of exhibition on an excellent footing, attract public interest and hold it by fine presentation of good product.

It is not the exhibitor's fault that there are still old nags in production. I do not dislike those old nags. I go to their studios and find a whole company of actors sitting around in make-up and costume, waiting with professional patience for a scene to be arranged, waiting while salaries and rents are mounting up and up, all of which has to be charged to the cost of production and eventually to the exhibitor. Some of those old nags think I am too critical, but my visits to studios are not at all unpleasant—they are only dull. The same old things are being done in the same old way—all is monotony.

All is monotony, even to the lack of system. A man with a new idea is an intruder—he is in the way. One turns from this manufacture of the commonplace to contemplation of motion picture possibilities and wonders how long we must remain in our mewling and bawling infancy. When shall we grow up to the notable ideals and far-reaching activities of American people? When will we respond to the brimming energies of our times? When will we achieve a proud place in the arts of expression through strength of intelligent effort and tap the Golden Age?

Bull, Bunk and Bluster

By Sam Spedon

"THEM'S harsh words." We might, in different words, say, "In promulgating our esoteric cogitations and articulating our superficial sentimentalities, etc.," but that wouldn't be to the point; that's bunk. We all know what "bull," "bunk" and "bluster" mean. These words are familiar to all who have been associated with motion pictures longer than yesterday.

A man of intelligence who until recently had been occupied with motion pictures for nineteen years and never got further than a shipping clerk and assistant office manager said: "If a correspondence school gave a course in bull I think I would take it; it is the one thing I have lacked to make me a Napoleon of films."

A modest, conservative, self-respecting business man, who considers before he concludes is sorely handicapped in the film business. A good line of bull has been considered more to the point in getting away with it and putting things over. Too many of us have been doing things on the bull, bunk and bluster basis. It is what has helped put us all in wrong.

We know of a man who eight years ago wanted to learn the business, made application for a position with a producing company, and when he was asked how much he wanted he replied: "Nothing! If at the end of the week I am not worth anything it's good-day." He was willing to make good, and stayed with that concern seven years. That man was too honest; he wasn't "smart." He didn't understand the value of bull, bunk and bluster. That man didn't have time to look into these counterfeits, he was too busy doing real honest-to-God work for money received. .He understood his business, but he didn't make enough bluster about it. He was too old fashioned; he wore suspenders and didn't do a whole lot of things that entitled him to travel with the "regular guys."

We have been placing a premium on bull, bunk and bluster until now it is hard to find executive help who are willing to get down to brass tacks and work for a living and a future.

A modest, contented and well-balanced business man doesn't spend his spare time telling how much he gets, or has, to arouse the envy of his less fortunate fellows; generally it isn't worth mentioning. He knows clothes fool a whole lot of people, but he also knows clothes don't make the man. If he owns an automobile he doesn't talk about it or toot his horn to attract attention, because he has nothing on Jack Johnson and a whole lot of others of equal importance.

If we expect to get down to real business we have got to deliver the goods. There is a good living in it for all of us and some profit for real genuine investment, but we have got to deliver the goods.

The bull, bunk and bluster of moving pictures in the embryo has brought within our midst many "B. B. B." artists, who have cast a blight upon the business and attracted a lot of undesirables to it, whom we have got to rout horse and foot before we can command the respect to which the industry is entitled.

Naturally we might come to the conclusion that these plain, unvarnished words of bull, bunk and bluster apply only to the vulgar, who do not know any better. No, they are farther reaching, they apply to the suave, high-sounding phraseologists, who by their oratory and persuasive manners can convince you that the moon is made of green cheese and that they are the alpha and omega of the whole business; they are the bunk artists. Bull and bluster may apply to the vulgar and mentally deficient, but bunk never.

The "Patsy Bollivers" of the High Cost of Pictures

By Sam Spedon.

WE are getting a whole lot of real information through the New York legislature investigating committee, now in session in New York city. We have learned from W. L. Sherrill of the Frohman Amusement Company, P. A. Powers, treasurer of the Universal Company; W. A. Brady, of the World Corporation, and all the other witnesses, that the primary cause of existing conditions is the industry is high salaried stars and the increased cost of production.

If we watch the reports of the New York daily papers and the Moving Picture World we will find the answer to the question, "What's the matter with the moving picture business?"

Mr. Powers also stated that "easy money of 'War Brides' and other profits" are sapping the life of the industry, and while they are losing their millions the producers cannot make any money because the manufacturers who are using these millions are selling their products for less than cost. In other words, they are "cutting the throats" of their competitors.

We must conclude from these statements that while we have high salaried stars we will have high priced features. Why then do we have these stars?

What are we going to do about it? There is but one answer to this question, nothing. If the public want them the exhibitor wants them. But he certainly can't afford them at ten cents admission. The result will be, the exhibitor will have to increase his admission price or go out of business. We wish to contradict ourselves. There is an alternative, he can reduce his admission price to five cents or hold to ten cents and use ordinary pictures. We say this advisedly, because we have heard there is a movement on foot by certain producing companies to make such pictures with well known and popular stars in the casts.

In regard to Mr. Brady's statement that "easy money" has broken into the game and is being used by producers to undersell their competitors, we can see but one result, and that is, they will drive their competitors out of business, or compel them to stick to ordinary pictures.

What then? Up goes the cost of feature pictures, which none but the larger and chain houses can use, and—"good night" to the little ones. It also means week runs, possibly two week runs, or even longer, on percentage or cash basis and increased prices of admission. This would not affect the small houses in suburban or town communities, as it would affect the larger cities.

The statement by Mr. Powers as to the cost of publicity convinces us of the value of advertising. It is also an acknowledgment that producers of motion pictures have at last woke up to the value of advertising. It is no longer a necessary evil in the industry, it is an essential. He didn't say so, but he intimated it is to be counted on for the increased cost of features. Large productions have made advertising not only a local matter, it is now national and international. This is an item to be considered, also the high cost of paper, labor and printers' ink. The "fourth estate" can now sympathize with the "fifth estate," and vice versa.

Looking the whole matter squarely and fairly in the face, we are up against it. "The survival of the fittest" are no idle words.

Legislators Divided on Tax Question

Joint Committee Said Not to Favor Plan Unanimously—Sentiment Against Sunday Shows—New York Hearings Continue

AT THE present time, the Joint Legislative Committee, busy in an investigation as to the practicability of taxing the motion picture industry, is divided in its opinion, reports the Albany correspondent of the Moving Picture World. Whatever may be the ultimate report to the Legislature, it is certain that today at least fifty per cent of the members do not approve adding additional burdens to the industry. While this statement is not made openly by the committee as a whole several of the members, on their return from New York City, said that they believed that in many respects the motion picture industry today was similar to that of the automobile a few years ago and that before long a more or less complete reorganization must be effected in order to get not only the highest grade picture, but also to place the industry in a position where it could not be jeopardized by minor measures.

Members of the committee are loud in their praise of the open manner in which the motion picture men of New York City appeared at the hearings and furnished valuable testimony appeared the necessity of securing same by subpoena. One Senator said this week that from the testimony which he had gathered he was of the firm opinion that nothing had been withheld, particularly by the big ones in the business. The Senator in question asserted that he believed that while many of the larger concerns were making money at the present time, the majority of the smaller ones were not, and for that reason he was of the opinion that the industry should not be hampered and harassed by legislation that would compel the payment of a tax that would add immeasurably to the burdens now being borne.

The committee is keeping away from the question of censorship and Sunday shows as far as possible, although both questions will undoubtedly be submitted to the Legislature before final adjournment. There is not a Senator or Assemblyman today whose mail does not include petitions from this or that place against the legalizing of Sunday motion picture shows.

Senator Charles W. Wicks, one of the leading factors in the upper house this year, made the statement Monday night that there was no question as to the attitude which the Senate would take on Sunday shows when the matter was put to vote. There is strenuous opposition in the Senate toward legalizing Sunday shows and it is said that Senator Elon R. Brown is open in his opposition. Petitions with from ten to a hundred names have swamped the Senate during the last few days, the majority coming from the smaller places, although some cities are represented through church organizations.

The expression among the Senators is that Sunday shows, if permitted, would be merely an opening wedge to a Continental Sabbath. Few, if any Senators, will dare to come out openly for such shows.

The present week is witnessing a careful canvass of Albany's business section in obtaining signatures to a petition against the opening of motion picture houses on Sunday. The canvass was preceded by meetngs of workers in various wards where careful instructions were given out. Petitions were circulated in all of Albany's churches last Sunday. At the services in nearly all Catholic and Protestant churches the pastors spoke of the petitions and on Monday a house-to-house canvass was started in each ward of the Capital City. Each church had previously been assigned certain wards and districts. No child under sixteen years is permitted to sign the petition. For the present the committee in opposition to Sunday shows will confine its work to Albany. The committee is the first in the state of its kind, but it is said that a similar movement will now be carried on throughout the State through churches and women's clubs. Each church in Albany pledged itself to contribute its share of the expense of circulating the petitions and of speakers at the various meetings.

Little is being heard at the present time in either the Senate or Assembly in regard to censorship of films. While the matter is apparently temporarily dormant, it is known that Speaker Sweet of the Assembly has taken a keen interest in the matter and will undoubtedly request some action in his body at least before the close of the present session.

The joint committee now holding its hearings in New York had an initial appropriation of $5,000, practically all of which has now been expended in counsel, stenographic and incidental fees. An extra appropriation will probably be called for in the near future as it is the committee's intention to continue its hearings until the subject has been completely covered.

New York Hearing Continues

Legislative Investigators Question More Picture Men—All Declare Tax Impossible.

THE committee continued its hearings in the Murray Hill Hotel, New York, on Wednesday, February 7. Albert E. Smith, president of the Vitagraph Company, told the legislators of the twelve-year growth of the organization of which he is the head. Testimony was adduced to the effect that the Vitagraph Company had been incorporated in 1904, with a capital of $6,000. Last year, according to Mr. Smith's testimony, the company was reorganized with an authorized capital of $25,000,000. Of this amount, $7,000,000 in common and preferred stock has been issued.

The witness stated that he had been engaged in the film business for the past twenty-one years, and that during that time he had watched its developments closely. Through Walter W. Irwin, general manager of V-L-S-E and counsel to the witness, Mr. Smith declined to answer questions concerning the finances of the General Film Company, of which company Mr. Smith was treasurer in two recent years. Mr. Irwin objected to the questions on the ground that, inasmuch as the General Film Company was at present involved in two suits under the Sherman Anti-Trust Law, it would be manifestly unfair for the witness to answer questions in that connection.

Questioned as to his belief of the ability of the motion picture industry to shoulder a tax at the present time, Mr. Smith said:

"The producers are not able to pay a tax at the present time. If you should place a levy on raw stock, the burden would eventually back up on the producer. To a great extent the distributor is merely an agent of the producer, and I do not think that he would be able to get it back from the public. I can think of no branch of the trade that can bear taxing under present conditions."

During the session the names of Eastman and other manufacturers of raw stock were brought into the discussion on several occasions.

Smith Says Stars Will Put Producers Out of Business.

As to the salaries of stars, the witness declared that he knew of a few who were being paid almost a million dollars a year each.

"In real money, with eagles stamped on it?" incredulously asked Senator Hinman.

"In cold, hard cash," replied Mr. Smith. "And unless some kind Providence reduces the salaries of some of the stars the producers will have to go out of business. Only a few of the stars are worth what they are getting. Recently I bid for the services of a certain star and she demanded a cool million, but she did not get it from me."

The name of the high-priced player was not disclosed by the witness.

Thanhouser Pays no Dividends.

Edwin Thanhouser, head of the Thanhouser Film Corporation, was a witness on Wednesday morning. He verified the financial report of his concern, which had previously been filed with the committee. Mr. Thanhouser, with some little satisfaction, declared that he was going to retire from the film business in about a year.

Mr. Thanhouser was asked if, in his opinion, the film industry should be taxed, and if so, through what source or sources. He said:

"I don't know that any of our competitors are paying dividends. Certainly we have ceased to. The business is so rapidly changing that, to my mind, it would be unfair to tax any one in it. I frankly believe the majority of manufacturers are losing money, and many large distributors are sailing on thin ice. My own contract expires in a year, and

then I am going back to my little farm on Long Island. I have had enough of the business."

Business Speculative Says Goldfish.

The most important witness on Thursday was Samuel Goldfish, president of the Goldwyn Pictures Corporation, and former vice-president of the Jesse L. Lasky Feature Play Company. Mr. Goldfish was questioned at length regarding the financial affairs of the Lasky concern during his connection with it. During the course of his testimony the question as to whether or not big features of the past and present could be profitably revived in years to come was brought up. The witness gave it as his opinion that pictures could not be revived with success.

"A picture that was considered great two years ago is not considered much today," he said. "The advance in the art of picture making has advanced so rapidly that pictures are far more artistic and better all around today than ever before. I think motion pictures will advance a great deal further artistically and every other way. But, personally, I feel that the business will have to change a great deal from what it is at present. It must clear itself quite a little before any appreciable amount of money can be made out of it. There is a great deal of room for improvement."

Further questions along this line were overshadowed when, in answer to a question of one of the committeemen, Mr. Goldfish took occasion to say:

"I think that this is a good time to investigate the motion picture business—not to tax, but to investigate and put out of the business some of the people in it——"

"What do you mean by that?" interrupted Senator Hinman.

"I mean," answered the witness, "that any man who is selling worthless motion picture stock to the public, to the poor—widows, and such—should be put out of the business. There are several men like that in the business."

After this outburst, Mr. Goldfish continued in a more calm manner. He said that he believed the industry was, in general, a more or less speculative one, depending for its success to a great extent on the ability of the persons in control. He said that unless a business was carried on under the proper management it would surely fail, this holding good with all lines of endeavor, but especially so with motion pictures.

"The Lasky Company and the Famous Players Company succeeded because it was their own money that was invested," the witness declared. "When your own money is invested, you naturally work harder than you would if the business was being conducted on outside capital. The men connected with the two companies worked eighteen hours a day for a long time. When there is outside money heavily invested, there is not much work done."

Senator Hinman then questioned Mr. Goldfish regarding the affairs of the Goldwyn Corporation. He said that his corporation had already engaged several stars, and that production was in progress. He stated that the method of distribution of Goldwyn Pictures had not as yet been decided.

"I am frank to say," said Mr. Goldfish, "that if it wasn't for the fact that we are a new organization we wouldn't be paying the salaries we are paying our stars. But we had to get them in a competitive market. Even if we don't make money for a few years we are satisfied. We are building up an organization, and when the business is thoroughly sound, that organization is going to give us a return on our investment.

"The story, and not the star, is the most important thing. Exhibitors at present don't play a picture long enough to let the public know that a story is good. Chief interest centers in the story always, but today the exhibitor books a picture for only one day. Consequently, he must have a big star to attract the people every night. When they come to a realization that 'the play's the thing' we will make money. Just now we are looking toward building up an organization that will mean something when that realization comes, as it is sure to do."

Questions regarding outside capital financing moving picture ventures brought from Mr. Goldfish the following:

"Every man from 'downtown' who has financed a moving picture company has lost money—at least none of them have made any money on their investment. Some moving picture concerns, you will find, have been entirely financed by 'downtown.'"

Mr. Goldfish qualified his testimoney with the assertion that "downtown" had invested in motion picture concerns as individuals, but scarcely ever had a banking institution, as such, invested any money in motion picture schemes.

Other witnesses who testified Thursday were Emanuel Heidenheim, treasurer of Klever Pictures, Inc.; Allen Kander, president of Ultra Films, Inc.; Mrs. Margaret Bray, secretary and treasurer of Bray Studios, Inc.; F. G. Bradford, general manager of Gaumont; Isaac E. Chadwick, vice-president of the Ivan Film Corporation, and Elizabeth Huber, secretary and treasurer of Modern Feature Photoplays, Inc.

Selznick Says "No Brains Needed."

Lewis J. Selznick, head of the Lewis J. Selznick Enterprises, Inc., was the most interesting witness heard on Friday. Joseph W. Engel, treasurer of the Metro Pictures Corporation, had been subpoenaed to appear on Friday, but up until the time of adjournment he had not appeared, nor had he, according to Senator Hinman, communicated with the committee in any manner. This led to a declaration that the matter would be brought to the attention of the State Assembly.

Several high lights were struck by Mr. Selznick after he had told the committee of the financial affairs of the companies in which he was interested. During the course of Mr. Selznick's examination along general lines he said:

"First of all I want to state that when I was with the World Film Corporation I had several million dollars to burn up, and naturally I learned something. I learned enough to make me see where things were wrong."

Mr. Selznick then told of the distributing system he had devised, explaining that in that maner he had righted many of the wrongs.

"When I entered the field there was a secret agreement among every organization releasing a program to the effect that if an exhibitor ran my pictures his program contract would be canceled. But the exhibitors paid for my pictures and made money with them just the same, and they kept their program contracts too."

The witness took issue with Samuel Goldfish's testimony of the day before to the effect that the story, and not the star, was the big factor making for the success of a picture.

"It is a combination that makes for success," Mr. Selznick declared. "The combination of star, story, direction and publicity is the winning combination.

"There are too many pictures being produced at present. My own system is to make as few pictures as possible and have them as good as it is possible to make them."

As to the competition, the witness said:

"I have no competition."

"I take it, then, that the Selznick Enterprises are making some money," remarked Senator Hinman.

"Yeah," drawled Mr. Selznick, "I'm making some money every day in spite of the reports of my competitors that I'm going broke."

Later on the witness declared that there was $25,000,000 a year being wasted in the distribution of motion pictures. "There is more attention now being paid to destroying your competitor," he said, "than there is to building up an efficient organization.

Mr. Selznick testified that almost all of the raw stock used in the industry was bought of the Eastman company. "It is a 100 per cent. monopoly," he said.

He told the committee that his experience had been from "peanuts to banker," and had covered almost every line of endeavor. He added that he was experienced in all lines of business.

Another assertion of Mr. Selznick's was:

"It takes less brains to operate a moving picture business than it does to operate any other business in the world. Why, in this business they cut prices and try to kill each other. Only a short time ago Clara Kimball Young was offered $15,000 a week if she would break her contract with me."

Then Mr. Selznick told the committee how good a picture "War Brides" was, stating that the gross rentals in New York City alone had been upward of $40,000. In this connection he again drew attention to Samuel Goldfish's testimony. He drew a comparison between "War Brides" and Geraldine Farrar's "Carmen," which, Mr. Goldfish had testified, had brought in only $45,000.

"Why," said Mr. Selznick without a show of modesty, "with Geraldine Farrar's 'Carmen' I could have brought in $300,000."

With equal frankness the witness told the committeemen that all of his books were open to them "and," he added, "you can publish the figures and everything. I am not ashamed of them."

Mr. Selznick stated that the Selznick Enterprises had started with $1,000 cash and had made $105,000 in ten weeks. "Every company I've got is making money," he said.

Preceding Mr. Selznick's general examination he was asked questions pertaining to the concerns allied with the Enterprises. He told the committee that the Clara Kimball Young Film Corporation had been incorporated for $1,000,000. He

stated that $499,000 in common stock had been issued to the actress, but that since then he had acquired much of the stock. He said that he had put $1,000 cash into the Young corporation. He told the investigators that he had a five-year contract with Miss Young for her services, and that she was receiving $1,000 a week in adition to her stock interest. Since the incorporation, the witness said, $100,000 worth of Class B stock had been issued.

"Are there any other stockholders in the Young corporation besides Miss Young, yourself and the Enterprises?" asked Senator Hinman.

"Yes," replied Mr. Selznick, "my wife. She owns half. I always go fifty-fifty with her."

"That's a good idea," remarked Senator Hinman. "You probably live more happily with your wife that way than if you didn't go fifty-fifty with her."

"Who are the officers of the Young corporation—who is the secretary and who is the treasurer?" Senator Hinman queried.

"I am president, secretary and treasurer," answered Mr. Selznick. "I'm practically in charge—I'm the whole show."

"What salaries are being paid the officers?"

"I get $1,000 a week as president of the Clara Kimball Young Film Corporation," Mr. Selznick replied. "I'm in full control of every branch of manufacturing and distributing. The two directors—the directors who produce the pictures—are now getting $500 a week each. They have contracts whereby their salaries increase according to the length of time."

Mr. Selznick admitted that the Young corporation had not yet declared a dividend, but that the corporation was contemplating paying a dividend.

The Herbert Brenon Film Corporation was next under discussion.

"I'm in control of that corporation, too," said Mr. Selznick. "It is incorporated for $1,000,000—$250,000 in preferred stock and $750,000 in common. There is $514,000 of the common and $14,000 of the preferred stock issued."

The witness explained that the common stock had been issued on a contract he had with Mr. Brenon. Mr. Brenon was receiving a salary of $750 a week, and $250 a week advance on the profits. Mr. Selznick said that Mr. Brenon was president of the corporation and that he (Selznick) was treasurer. He added that the officers drew no salaries as such.

Mr. Selznick testified that the Robert Warwick Film Corporation was also allied with the Enterprises. He said that he had no stock interest in that corporation, but that he had a profit interest in it.

"I get ten per cent. of the first ten thousand dollars profit," he said, "and twenty-five per cent. of the profits after that as compensation for my supervision."

"Have you a contract to that effect—is that in writing?"

"Yes. Everything is in writing."

Mr. Selznick said that he believed Mr. Warwick's salary was $1,250 a week for the first year, and that the actor had a five-year contract under the terms of which his salary was to increase to $2,000 per week.

Other witnesses who testified on Friday were Benjamin Goetz, secretary and treasurer of the Erbograph Company, and Britton Busch, secretary and treasurer of the World Film Corporation.

During a short session on Saturday, William Fox and Louis B. Jennings, the latter president of the Standard Films Industries, Inc., and the American Film Laboratories, Inc., were heard. Mr. Fox's examination was very short, Senator Hinman informing Mr. Fox that the committee would probably call him again.

Mr. Fox objected to furnishing the committe with financial data relating to the Fox corporation. One of the "quiz sheets" with the forty-six questions had been sent Mr. Fox. Several questions were unanswered on the list sent the committee. Among the unanswered questions was question number 33, which asks: "What is the average cost per foot of the negative of each picture produced by your company up to and including the making of the negative, and not including special feature pictures nor cost of advertising?"

The witness, when asked by Senator Hinman why he had not answered that question, replied that he did not think it was of interest to the committee. Mr. Fox also admitted that he had not replied with the request of the committee that he furnish them with balance sheets—inventories, trial balances, etc.

Mr. Jennings told in great detail of the endeavors of the Standard Film Industries, and explained that the company was in condition to undertake any branch of the industry on a businesslike basis. He told of the corporate affairs of the organization, and of stock issues, etc. After Mr. Jennings had testified the hearings were adjourned until Wednesday, February 14.

Didn't Vote on Sunday Shows

Press Agent Misinterprets Action of Audience Which Saw "Joan the Woman" at Albany.

AT THE instance of the Better Movies Committee of the Albany Drama Society a special exhibition of "Joan the Woman" was given in the auditorium of the Educational Building in Albany, N. Y., recently. This exhibition was attended by many of the leading citizens of Albany, including a number of state senators and representatives, who had been invited to witness the showing of a really good picture.

Also at the instance of the Better Movies Committee each person present was handed two questions to be answered which read as follows:

> Question No. 1. Would you do us the courtesy of saying whether you like this film or not? Through frankness of expression from this audience we may be able—by memorializing the manufacturers—to present to our local public better films. We ask your aid in this end.
>
> Question No. 2. If pictures were shown on Sunday would such a film, in your judgment, be suitable to show?

The story of this event published in the Moving Picture World on February 10 on page 859, interpreted the vote on Question 2 as meaning that those who voted in the affirmative were in favor of Sunday shows. This erroneous view of the question has caused considerable commotion in Albany and especially among the members of the Drama Society, who say that questions show plainly that it was the picture which was commended and not Sunday shows endorsed.

This report was also erroneous in the statement that Governor Whitman and his staff were given the courtesy exhibition. The Governor was not present, nor was any of his staff in their official capacity. The exhibition was at the request of the Albany Drama Society, and the attempt to make it appear that the Governor and many of the members of the state legislature favored Sunday shows was clumsy press work at this time.

ACTORS' FUND FAIR COMING.

Actor folk, who are always helping others, this year will ask New York to help them. For the first time in seven years the Actors' Fund, through which needy members of the theatrical profession all over the country are cared for, will hold a fair. It had been planned to hold one two years ago but the outbreak of the war caused Daniel Frohman, president of the Actors' Fund, and other officials to decide upon a postponement.

While it had been hoped to withhold making a public appeal until after the war, so that all of America's charity could go to war relief, the Fund is so imperatively in need of replenishment that it became necessary t raise money by outside appeal. This led to the decision to revive the bazaar. Those at the head of the fund feel that the country will not hesitate to share its prosperity with those on whom it depends for entertainment.

The fair will be held at the Grand Central Palace from May 12 to 21 and it is predicted will exceed in attractiveness all those of the past.

Theatrical and allied interests already are actively at work preparing for the fair. Everv prominent producer, manager, playwright and actor has pledged support and co-operation. From among a group of volunteers Mr. Frohman will shortly appoint a plan and scope committe to work out the detailed program for the bazar.

ROLAND E. BLAISDELL AT LIBERTY.

Through the taking over of the releases of the International by Pathe, Roland E. Blaisdell, for the past year purchasing agent and office manager of the former organization, is at liberty. Mr. Blaisdell has had an unusually comprehensive experience in the film industry. Always connected with the business end, he has been an executive in studio, laboratory, distributing office and exchange. With his training and native executive capacity he should prove an asset in the personnel of any film organization. Mr. Blaisdell is one of the early members of the Screen Club and has a large acquaintance in the industry.

Rocky Mountain Screen Club Ball

Saturday Night, February 3, City Auditorium Scene of Brilliant Film Dance—No Screen Stars Present.

THE Rocky Mountain Screen Club ball is now a matter of history. It was held on Saturday night, February 3, and was an unqualified success. The crowd exceeded the fondest expectations of the club's officers. The spacious dance floor of the City Auditorium was crowded from early evening until the wee' hours Sunday morning, while hundreds of spectators watched the merry-makers from the boxes and galleries.

The Auditorium was a maze of light and color. Flowers and toy balloons of varied colors added to the beauty of the decorations. Each of the fifteen or more Denver film exchanges and many of the theaters had decorated boxes and booths, with pictures of leading screen stars displayed in conspicuous places.

The ball was a costume affair and Charlie Chaplins, Mary Pickfords and Theda Baras were the more numerous, although scores of other screen celebrities had their imitators.

One disappointing feature of the ball was the failure of Sussue Hayakawa, the Japanese star of Paramount, to arrive in time to lead the grand march. He left Los Angeles January 31 for the express purpose of attending the ball, but was caught in the snow blockade in Wyoming. He was marooned for three days and did not get into Denver until the Monday after the ball.

This left the Screen Club without a single moving picture star to help entertain the guests, whereas it had been expected, when the event was originally planned, to have at least three of the leading screen performers as guests of honor at the ball. Performers from several of the legitimate theaters appeared in special acts. The Empress theater contributed two baby elephants to the galaxy of performers.

One of the most interesting features of the program was the actual staging of several scenes from "The Truant Soul," a photoplay in which Henry B. Walthall is to appear on the screen. Many of those present had never before seen a moving picture made. Vernon Walker, Denver correspondent for the Selig-Tribune Weekly News, directed the taking of the film. Don Bigelow officiated at the camera. In the absence of Sessue Hayakawa, Cecil Secrest of the Denham stock company took the leading male part.

The dancing program was staged in two parts. The grand march was held during the intermission. It was led by state and city officials and army officers from Fort Logan. Prizes for the best costumes were awarded the dancers, the judgin being done as the marchers passed before the reviewing stand.

Marion Sobaske won the grand prize. She appeared in a daring costume representing Annette Kellermann in the "Daughter of the Gods." Cleora Hobson, representing Mary Pickford, won first prize for ladies. James Glendye, as Charlie Chaplin, was awarded first prize for men. Bessie Lee of the Universal Film Company, costumed as Grace Cunard, was declared the winner of the second prize for women.

Following were the committees in charge of the ball:

Arrangements—Harry E. Hoffman, chairman; Harry T. Nolan, Frank Harris, A. E. Fair, W. B. Glasser, Ward E. Scott and James A. Curran.

Reception—Milton H. Cohn, chairman; Dan Lehrburger, George Killam, Harry Lustig, E. M. Erwin, A. G. Talbott, W. S. Rand, H. Bradley Fish, James Curran, William E. Foley, John Thompson, W. G. Barker and H. I. Rosefield.

Floor—George W. Wells, chairman; George Greaves, John R. Crabb, H. T. Nolan, H. H. Buckwalter, F. Y. Langtree, John P. Brooks, H. H. Quine, Chas. R Gilmore, J. W. Scott, L. Goldstein, T. Y. Henry, W. H. Swanson, Edward Anderson, J. W. Wrightsman, Jay Cooper, Fred Lee, Louis Marcus, A. B. Hirschfeld, Harold Shellhorn, C. S. Jacobs, John Domann and Edward Armstrong.

Occupants of Boxes.

Among the occupants of the boxes were the following—Artcraft: Mr. and Mrs. T. Y. Henry, Miss Mary Glover and Miss Cleora Hobson; Fox: Miss C. H. Stick, Miss R. H. Stick, A. F. Bergan, George Shea, Miss Amy Krause, A. B. Smith and Miss Mary Bottone; World Film: Mr. and Mrs. H. I. Rosefield, Miss Helen Regan, Miss Emma Schattinger, Miss Mercedes Austgen and Miss M. Fishman; Kleine-Edison-Selig-Essanay: Mr. and Mrs. H. H. Buckwalter, Miss Margaret Buckwalter, Miss Maud Leavy, Miss Virginia Crossway, Miss Romona X. Summerville and Mr. and Mrs. Roland K. Goddard; Princess theater: George H. Greaves, Mr. and Mrs. H. Bradley Fish, J. E. Bona and Miss Edith Gilligan; McClure: W. B. Glasser, Mr. and Mrs. Arthur Hewitt, Miss Hazel McGilvary, Dr. Joseph Savage and Miss Ann McGilvary; Metro: Mr. and Mrs. Harry Lustig, Miss Dora Kaplan, Miss Lillian Lustig, H. Minneovitz, R. Berkowitz and Miss Mae Quigley; Paramount: Mr. and Mrs. M. H. Cohn, Dr. and Mrs. Wm. Drexler, Mrs. A. B. Merritt, Miss Emma Merritt, Martin Cohn, Mr. and Mrs. John Hayden and Miss M. White.

Pathe: Charles R. Gilmour and party; General: Mrs. A. E. Fair and mother and party; Mutual: Mr. and Mrs. W. E. Scott, Mr. and Mrs. E. J. Haslam, Miss Ruth McCabe, Mrs. Harriet Brown, Miss Helen Brown, C. H. Small, W. E. Liggett and Guy Hart; Triangle: W. S. Rand and party; Universal and Bluebird: Mr. and Mrs. M. E. Hoffman of New York, Mr. and Mrs. F. Y. Longtree, Edward Amstrong, C. M. Christensen, Eddie Haley and George Burke.

H. S. Northrup in Metro Pictures

H. S. NORTHRUP has been engaged to play Glendon, the arch-conspirator, in Lionel Barrymore's forthcoming Metro-Columbia production, as yet unnamed, which was written by June Mathis and directed by Harry Davenport.

For a number of years Mr Northrup has been one of the most celebrated leading men on the American stage. His first experience in motion pictures was with the Vitagraph company Among his most important screen plays with that company have been "The Test," "The Secret Seven," "The Battle Cry of Peace," "Fathers of Men," "The Christian" and "Vanity Fair." For Triangle he has appeared in "Fifty-Fifty," with Madge Talmadge; for the McClure company in "Greed," and for Famous Players in "The Traveling Salesman."

H. S. Northrup.

Harry Stoboe Northrup was born in Paris, France, of old colonial stock. He attended the public schools of San Francisco, finishing his education at the University of California. He went on the stage immediately after his graduation, his first position being with the stock company of T. Daniel Frawley. Attracting the attention of Eastern managers, it was not long until he was playing in important Broadway productions.

During Mr. Northrup's eighteen years as a Broadway favorite he became known to theatergoers all over the country. He was starred in Clyde Fitch's last comedy, "Girls," previously playing important parts in "The Round Up" and in "The Heir to the Hoorah," and acting as principal support to such well-known stars as E. H. Sothern, Henry Miller, Mary Mannering, William Faversham and Wilton Lackaye.

ADOLPH ZUKOR GOES WEST.

Adolph Zukor, president of the Famous Players-Lasky Corporation, left New York on Saturday, February 3, for an extended tour of the country, during which he will make his first visit to the Lasky studio in Hollywood since the merger of the Famous Players and Lasky concerns. On his way west, Mr. Zukor will stop off at Chicago, Kansas City and several other of the principal cities, where he will confer with exchange men and exhibitors on important questions incident to production and distribution.

Mr. Zukor will also complete the detailed arrangements for the marketing of Famous Players-Lasky productions in Japan, negotiations for which were closed some time ago, prior to the entry of the company into Argentine, Uruguay and Paraguay.

FREULER AND CHAPLIN CONFER.

President John R. Freuler of the Mutual Corporation is in California visiting the Mutual's west coast studios—and incidentally calling on Charles Chaplin at the Lone Star-Mutual studios in Los Angeles. Mr. Freuler is taking up with Mr. Chaplin the completion of arrangements for the new series of Chaplin comedies to follow the series of twelve now being released by the Mutual.

Douglas Fairbanks Signs with Artcraft

Popular Screen Star Forms His Own Producing Company to Release Through the Artcraft Pictures Corporation.

DOUGLAS FAIRBANKS on Tuesday, February 6, announced his film plans for the future which embrace the formation of his own producing company and the release of his photoplays through the Artcraft Pictures Corporation. This sets at rest the many conflicting rumors which have been current for the past few weeks concerning the future activities of the popular screen star. The arrangements for the distribution of the new Fairbanks subjects include the entire world by the Artcraft Pictures Corp., which also handles the Mary Pickford and George M. Cohan pictures.

Mr. Fairbanks is to form immediately his own producing company and will produce himself all the photoplays in which he will appear. Work on the initial production under the new association will be commenced immediately in the East, other subjects being staged in whatever locale best suits the story.

"I have been investigating the motion picture business with the serious intention of making my own productions for some time past," said Mr. Fairbanks shortly after the agreements were signed. "It is as a result of these inquiries that I have determined to operate under my own name so far as the production of the plays is concerned.

"My decision to make my own pictures gives me the chance to build my own producing organization. John Emerson, who has directed several of my most successful pictures will have entire charge of production and scenarios will be written by Miss Anita Loos, who is responsible for most of the best stories I have had in the past. Although our first pictures will be made in and near New York, it is our intention to make our productions in whatever locale best suits the story."

J. C. Graham Completes First Tour

Newly Engaged General Foreign Representative Finds Business Flourishing in Canada.

J. C. GRAHAM, well-known motion picture executive, who was recently engaged by the Famous Players-Lasky Corporation as general foreign representative, returned from Canada, Monday, February 5, after completing his first official tour on behalf of that company. During the course of the trip, which consumed four weeks, Mr. Graham visited the Famous Players-Lasky exchanges in Canada and made an exhaustive tour of all the principal Canadian cities. Mr. Graham reports that to his surprise he found the Canadian motion picture theaters to be doing a tremendous business, apparently unaffected to any great extent by the war. Although the tension throughout Canada is very great, and popular attention is centered upon the war, the motion picture seems to be filling the demand for cheap but universal entertainment.

Though the motion picture business in Canada was set back to a certain degree by the war in 1914, it has completely recovered and is flourishing as it was at any time previous to the outbreak of hostilities.

In Winnipeg, Mr. Graham encountered a temperature of 30 degrees below zero. Not being used to the dry cold which prevails in that part of the country, he had no conception of the actual temperature until he met a motion picture acquaintance on the street who told him that his nose and ears were frozen. Upon the advice of his friend, Mr. Graham went immediately to the Winnipeg hospital where he was held for forty-eight hours pending the thawing out of the frozen members. Mr. Graham says that this is the only incident in his journey which might be referred to as a cold reception.

NEWCOMER IN HORSLEY FAMILY.

David Horsley is being congratulated for two reasons these days. Having just returned to Los Angeles from the East where he closed a number of big and important deals over which he was receiving the congratulations of his friends, there came another occasion for expressions of pleasure in the form of a new arrival at his home, 987 Gramercy Place, Los Angeles. The newcomer is a girl, weighing eight pounds. Mr. Horsley's two other children are boys, Stanley and John.

VOSBURGH TO SUPPORT MARY MILES MINTER.

Jack Vosburgh has completed his first engagement at the American studio as the juvenile heavy lead in William Russell's company making "My Fighting Gentleman," and has been cast in support of Mary Miles Minter in her next production under the direction of James Kirkwood.

Picture Men Try Baseball

Portland, Me., Baseball Team Purchased by Hiram Abrams, President of the Paramount Pictures Corporation. Arch Selwyn and Stanley Mastbaum Also Interested.

HAVING gobbled up most of the stage stars, the motion picture producers are now invading the baseball field and stealing stars by the team-full. The breach in the first line trenches was made when the Portland (Eastern League) baseball team was purchased last week, by Hiram Abrams, president of the Paramount Pictures Corporation, Arch Selwyn, the well known theatrical producer, and Stanley Mastbaum, of Philadelphia, whose motion picture holdings in the Quaker City and New York are legion.

Mr. Abrams, who is president of the newly formed club, declares that he is going to tour with his new club in the summer and the chances are that he will be flanked by movie cameras. At any rate, he states, that before he gets through with it, the Portland team will be the paramount team of New England.

The new baseball magnate is probably doomed to some serious complications on the matter of "releases," as the word has vastly different meanings in the two fields of endeavor. It can be predicted without fear of contradiction, however, that Mr. Abrams will be classing motion picture censors and baseball umpires in the same category before the season is half over.

Zena Keefe in Moss Picture

LENA VIRGINA KEEFE, co-star with Alan Hale in the forthcoming Moss production of "One Hour," sequel to Eleanor Glyn's "Three Weeks" and "One Day," is a product of the Golden West, and one of the youngest and most promising stars on the motion picture horizon. Miss Keefe was born in San Francisco, Cal., on June 26, 1896, and her meteoric career in films makes interesting history. She is an American girl to the core, her father, James P. Keefe, having been a native of Mobile, Ala., and her mother whose maiden name was Allie Turbiville, hailing from Yazoo, Miss. While born in California, Miss Keefe is of Southern type, possessing all the characteristics of the land of cotton and sweet scented magnolias, particularly the soft voice and hospitable manner that is a birthright of every person of Southern heritage.

Zena Keefe.

When but three years old Miss Keefe made her first professional appearance in Palmer Cox's "Brownies in Fairyland." After this engagement she began her education in a convent in San Francisco, where she stayed until her parents moved to New York.

The latter part of 1914, Miss Keefe returned again to the movies, which forever beckoned to her, and this time she is quoted as saying: "I hope my engagement in moving pictures is for life." The most important pictures in which Miss Keefe has appeared lately include "The Scarlet Runner," "Perils of Our Girl Reporters," "The Island of Surprise," "The Tigress," "Life's Yesterday," "The Esterbrooke Case," "Three Hours of a Woman's Life," etc.

"BATTLE CRY" REPEATING IN BOSTON.

"The Battle Cry of Peace" plays its third engagement and twelfth week in Boston at the Scollay Square Olympia, starting Monday, February 12. This is the largest theater on the Gordon Circuit of houses, seating 2,800. It is probably the first picture ever repeated in the Scollay Square Olympia after having played so long in other houses. The reason for playing this at the present time is the peculiar position the country is in and the possibility of war with central powers.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

More Ruff Stuff.

RECENTLY we gave considerable space to Ralph Ruffner's newspaper work for his Liberty Theater, Spokane, Wash. Now "Ruff" comes along with more of the same that is perhaps more interesting because it is more within the price limit of the average theater. Not every house can take full pages each week, but here are three

"two nines" or eighteen inches of space. Two are for Fairbanks and one for Clara Kimball Young, but these three are worked as a series for each picture. How they run are shown in the second cut, which gives the effect on the page. That black border will fight anything that gets

on the same page with it. Heavy black border is no new thing. It has been used time out of mind, but the trouble has been that a black border sometimes suggests a death notice. Mr. Ruffner lifts the curse by making it so black and deep that it serves as a frame and not a border. Mr. Ruffner writes:

> After a long, long period of effort to find a right sized ad that would "bang 'em in the eye," think I've at last hit upon the shape and make-up of a "dinger."
>
> Two days ahead of the show we start with these two nines, changing head the next day and then rapping it home with a good strong ad Sunday (as it was in this case). I am sending you the whole page so you can see how well it stands out over everything. It is one style of an ad that *can't* be buried. The makeup man could put it in his pocket and it'd still show.
>
> With the Clara Kimball Young stuff I am sending a similar line of effort on Fairbanks in "The Matrimaniac." Talk about crowds! Goodness! Note the little "Iggleteemiggletees" playing around on the letters. There's a couple of folks will see 'em and they'll tell others. It takes the curse off a dignified announcement of a star's name and the title of picture (of course one wouldn't hardly do that on E. H. Sothern) and makes talk.

As the "iggleteewiggletees" do not show up strongly on the cut, it may be well to explain that in the rays emanating from the Fairbanks smile are the words "Romance. Action. Smiles. Speed. Pep. Ginger. Fun in everything." They do not show up strongly, but they are there and will be caught by most readers. For Miss Young he uses the phrase "For the girl who expects to marry and for the man who is to marry her." The hours of performance follow. Whole pages were used for the Young picture and four-fifteens were used for Fairbanks. It is worth noting that the advertising is not on the theatrical page, but is run as general advertising, probably at a much smaller rate. We think that Frank Montgomery was the first to use general space instead of the theater page. Generally you can get twice as much for the same money and you do not have to be on the theater page save in the really large cities, and there it is a simple matter to take an inch to refer the reader to some other page. On the general pages you can take enough space to get a showing no matter where you are placed. This scheme was more recently used by the Stillman, Cleveland, and it worked well there. If you deal with papers having a sliding scale for various classifications, ask for general space and insist upon having it. Then get some scheme that will make your stuff stand out, and you cannot be buried. The Ruffner stuff is specially drawn and then made up with type top and bottom to suit, but if you eannot afford the service of an artist, get a general frame or device and mortise it for cut and type.

Something New.

The Cumberland theater, Brooklyn, offers something new in its program in the shape of a for sale and exchange column. This is a good idea for other locality houses to take up. Christmas week it added special reels for the children at all matinees.

Novelties.

L. H. Rossiter, of the Orange, West Haven, Conn., a suburb of New Haven, sends in quite a batch of novelties. One is a three by six inch card program, brown on white overprinted with four diagonal bands of another color. The effect is striking, but rather detracts from the ease with which the program may be read. For a job of this sort it would be better to use a good black ink instead of brown, as the latter is a little too weak to fight up through the overprinted red or green. The idea is good because it is novel and striking. A cut-out is the familiar derby with merely the house name, location and date and "Charlie Chaplin." Imagination will supply the rest. Cut-outs are expensive unless the dies are found ready made, but printers should have small difficulty in locating a hat cut-out that will serve. A small pay envelope carries two cuttings from a film "just to give you an idea what moving pictures look like" and the advice that to see them properly presented one should go to the Orange. There were special cards for Christmas and New Years in red and green, a Santa for the former and a bell for the latter. The latter also uses Mr. Blanchard's Orpheum bill verse but without the pictures, which give them added point. The verse is useful to any house with a two or three syllable name. The batch is better than anything Mr. Rossiter has sent before.

Just a Laugh.

This is too good to be kept, even though it may not belong to this department in a strict sense. A New Year's Greeting card carries this paragraph.

> May the year of Nineteen hundred seventeen be unusually prosperous to you, and may you feel free to call on me for any service I may be able to offer. Let us cooperate in strengthening both our friendship and our business.

This would be all right for some lines, but this card is put out by an undertaker and the only way the recipient can strengthen his business is to be obliging and die.

Fait in Line.

William Fait, of the Avon, Utica, N. Y., is the latest to announce kid matinees. A local society will cooperate with him in the choice of programs and give tone to the venture. From Mr. Fait's general plan of management we imagine he should be unusually successful with the special matinees. Another departure is the announcement that instead of having regular plays for program changes a picture will run from one to four days, as seems most practicable. This is better than running a light draught picture three days just because a big production will last that long.

A Suggestion.

The last program of the Lehigh Orpheum, South Bethlehem, Pa., is not quite up to their usual standard. It is a small card folder, blue on white and one page is so crowded that there is not sufficient emphasis on the days. A bit of two point rule out to the exact length of the date line will help a lot and is worth trying.

Stillman Stuff.

C. L. Madden is less active in the Stillman press work than he was, but he writes that he will remain in an advisory capacity while giving more of his time to commercial accounts. From a late program we lift this nicely phrased appeal for personal touch. We have used other forms of the same idea, but we like this one better:

> When you especially like—or dislike—something that you see here, won't you take the trouble—please—to tell us? You'll be doing that much to help us please you better the next time you come—for the expressed preferences of our patrons are never carelessly dismissed. We can guess at what the bulk of the audience like, of course; but we could guess better if we had more positive statements from patrons about what each, individually, likes.

You will note in all the Stillman copy—up to now—a certain intimate touch that is worth copying. It is not grandiloquent announcement or braggart self-praise, but just a talk from the house to the individual patron, and this is the proper keynote.

Booming the Crisis.

Captain Stanley H. Lewis, who is booming The Crisis in the Missouri territory, sends in an account of his work that will interest others:

> The Crisis opened at the beautiful new Grand Central Theater in St. Louis December 24, to an audience that overflowed the theater at both matinee and night—the turn-away business prevailing continuously since the opening. An elaborate stage setting was provided by Manager Sievers, including several patriotic drops which ascended one by one following the overture and concluding with a tableau in which two men dressed as Confederate and Union soldiers advanced to the center of the stage, clasped hands and marched off arm in arm, while "The Dove of Peace" flew overhead. The ushers were garbed as soldiers of the opposing sides and the lady attaches of the house attired in costumes of the "sixties." Captain Stanley Huntley Lewis (who has charge of the publicity for The Crisis for the State of Missouri under Mr. Sievers) addressed during the past three weeks the students of the various High and Graded schools of St. Louis, his subjects being "Abraham Lincoln" and the "Crisis," his lectures being illustrated by rapid blackboard sketches. Captain Lewis is the originator of this style of work, having used it successfully with "The Battle Cry of Peace," in Michigan last winter and with the "Fall of a Nation" throughout Ohio. He has also been engaged to address a Federation of Women's Clubs of St. Louis, and various branches of the Y. M. C. A. on "Lincoln," and has also decorated the plate glass mirrors in the lobbies of the Planters, American Laclede and other leading hotels, and the windows of various local business houses with large water color pictures of Lincoln, accompanied by appropriate lettering. His automobile equipped with a rapid fire machine gun, a military bugle blown by the exhaust of the engine and bearing the portrait of Lincoln and the advertisement of the Crisis, is also the center of attention on the streets.
>
> Captain Lewis obtained lots of publicity in the St. Louis papers last week, by offering the machine gun equipped racer to the Police Department for the purpose of running down the gangs of auto bandits who are infesting the city.

Captain Lewis seems to be an advertising staff all to himself, but the stunts are all good. A great deal more could be done in the matter of window work on glass and on mirrors than is being done. It is flashy and yet not so crude as banner work and it is easy to anyone who can do lettering.

A Rarebit Dream.

B. Day, of the Ideal, Toronto, sends in what he thinks he might get if he telephoned his copy to the printers and did not see proof. He gets it

Stranded Theater
Presents
Theda Bare
In
Under Two Rags

In which the famous Empire Woman rolls a Cigarette

It's funny, but we know some printers who can do almost as bad with written copy.

Secretive.

Someone sends in a program of the Salem theater and asks if we do not like it. We do, but it might tell where it comes from. If we were given three guesses we would suggest Salem, Mass., for the program is printed in Lynn, and Salem, Oregon, has no Lynn near it. Having Sherlocked out the address we would suggest that they put it on the running head. It makes it look more like a magazine. It is intended purely for local distribution, but even at that it is always a good plan to have city and state on your programs, just to make them look "regular." The program is called The Cinema Magazine, and looks like a magazine. It is printed on cream laid paper, in brown, with good cut work. There is plenty of well written house stuff and there are several pages given to a running advertisement of coming attractions, covering the month. Now and then the editorial pen slips as when Mme. Nazimova is announced as the "last" of great stage players to reach the screen. George M. Cohan is even laster and there will be some laster still. Another slip is on a page headed with the announcement that these are "selected Sunday features" and the first is said to contain "no end of laughs." There is no reason why the comedy should not be run on Sunday, but the suggestion of laughs defeats the end in view. We like better this line from the house talk:

> Mr. Vincent, our ticket seller, is informed at all times as to coming attractions and will be only too glad to render any information concerning our future plays, and is willing to give any messages to your friends whom you are expecting to meet at the theater.

That fully carries the idea of service to the patron. It is little things like that that make friends for the house, a willingness to be of help.

Revived.

Louis B. Mayer, of Boston, has taken over Bluebirds for the New England territory, and will work them with the Metro releases. The change revives the house organ edited by W. E. Furber, that was dropped some time ago. We missed the sheet and are glad to see it going again, and we think that New England exhibitors will feel the same way about it. Anyhow, here's a welcome back to Mr. Furber, who has been quiet a long time and therefore should have a lot saved up to say.

On the City Hall.

Out in Cleveland they are advertising "The Great Secret" with large banners. Five were used in the downtown section. This cut shows one stretched across the old City Hall, which is in process of demolition.

THE MALL AND THE ALHAMBRA Theatres
THE MOST WONDERFUL SERIAL PHOTOPLAY EVER MADE
FRANCIS X. BUSHMAN IN THE GREAT SECRET
NOW BE SURE TO SEE THE FIRST CHAPTER SHOWN ALL THIS WEEK

A light streak cut off the boarding in front of the building, so we followed suit. The location of the sign will give some idea of its width, which must be close to fifty feet. The work is done neatly.

Two Ads.

The Mayer exchange, Boston, sends in three advertisements. Two of them are practically the same copy. One is from the Springfield Republican, and was inserted by George A. Whitney, for the Bijou. The other is for the Poli theater in Hartford. Both use practically the

same copy, and both use the same stock top and bottom pieces, yet the advertisements are different. In the Bijou advertisement we think the cuts are overplayed. A better display is gained in the Poli advertisement, and in the same way, in the top of the frame the use of a smaller "theater" gives greater prominence to the house name. "To you and your friends" has a broader appeal than that "to the patrons of the Bijou." Even the side rule is more in keeping with the stock pieces. It makes an interesting study in display and one that is worth spending a little time over. Take this over and show your printer and let him study them too. We are always glad to get advertising studies along these lines. In passing, now how these Metro top and bottom pieces work up with stock rule and ornament. This is a matter we took up some months ago in this department. With a set of these for two, three and four columns you can make frames of any size by filling in the sides with rule or ornament as needed. This is much better than a fixed measure frame.

Must Know It's Good.

F. S. Workman, manager of the Best, Bralnerd, Minn., writes that he has been on the point of sending in one of his programs several times but something always came up. Now he gets it off at last and wants some criticism, but we think he must know it is good himself. It is an

eight-page folder, pages 2¾ by 4, brown stock and deep blue ink. He says this V. P. size seems to work as well as a larger eight, and there is no reason why it should not. It is sightly and well planned. The cover carries a cut and there is one page for each day. At the top is the date in full, then the star and title, a brief description of the story, a cutoff rule and the underline for that day of the following week. This is orderly, informative and complete and the printer has done his share of the work well. The only lapse is the setting of the releasing company. This looks rather makeshift. A ten-point italic should work well here. Better still would be a change in the layout that would let the title and star rise to the top and place the releasing company below as:

Emily Stevens
in
The Wheel of the Law
(Metro)

If this is not liked, another good scheme, and one that will let the name rise to the top, is to run it:
Metro Presents—

Emily Stevens
In
The Wheel of the Law

Here the name of the firm should come out to the left hand margin with the rest centered. In either case it should be set as one bank and not with a rule between Metro and the title.

Unless you can get out an exceptionally good eight pager or unless you need the space for foreign advertising, you'll find that a neat V. P. will work as well as a 5 by 8 page loosely set and heavily leaded to save composition costs. It's not the size, but what you say, that counts, and nothing looks worse than a large page too white.

Hart in Silhouette.

Gordon M. (100%) Fullerton, publicity manager for the Liberty, Seattle, sends in a set of advertisements for "Truthful Tolliver" that are out of the ordinary. In explanation he writes:

William Hart in "Truthful Tolliver" played at the Liberty Theater, Seattle (capacity 2,200), four days, starting Sunday, January 7. Sunday's business broke all of our past Hart records and all our other Sunday's records. Monday, Tuesday and Wednesday, although not record breakers, were classed as highly satisfactory from the box office standpoint.

The silhouette used in the advertising is from the scene where Hart breaks in upon Deacon Doyle and York Cantrell, just before their thrilling fight in the dark. The silhouette was used to lend variety. Heretofore in advertising Hart, we have used his picture in all moods except smiling and all positions except upside-down. Therefore a silhouette that was typical of Hart in action and recognizable as Hart, was decided upon. The torn newspaper background used in our newspaper advertising was used to suggest Hart's role—that of a newspaper editor—his pose denoted the "fighter."

The cut shows an advertisement four columns wide, but the same thing is also shown in three columns and in one and still stands out well with this test. *Characteristic* silhouettes can often be used to give a touch of black where black is needed, and if you have a photograph or newspaper cut it is a simple matter to cut out what you want, paste it up, ink in with drawing ink and have a reduction or enlargement made in line cut to the proper size. If the title is not lettered in and you get hold of an exceptionally good pose, you can use it regularly as a trademark for the star whenever you run him in a picture. The idea is capable of extension.

More Change.

The Third Street theater, Easton, Pa., has been out of the department for several weeks, but it swings in line once more with a new program, grey paper with a drawn design in black. It is classy, though probably a bit expensive on the stock used.

Started Well.

The Colonial Theatre Co., operating the Colonial, Opera House and Princess at Winona, Minn., has brought out an eight-page house organ for the three theaters. The first issue starts off well. There are two pages of foreign advertising, segregated on special pages, and the rest is given the program, comment and news. The general program runs on page three. This should be extended somewhat and given dated days. It runs only about two-fifths of a column. It would be better to give it the entire column, employ a larger type face and date all days. As it stands you must take the date from the front page or guess at it from an advertisement appearing just below. The chief value of a program is that it makes it easy to convince a person they need to go and see a show, and dated days will help a lot. It might be well to run more house stuff. That is what pays best in a program. Your house is more important than the stars—to you, at least—and it will pay better to boom that than the productions. With eight pages there is room for both, but the program makes a capital start, and looks like a veteran.

Get a Receipt.

George Editor Carpenter, of Real Reels and the Notable Feature Film Co., Salt Lake City, urges the patrons of that exchange to get express receipts bearing not only the date, but the hour and minute of shipment, that any claims for delay may be made on a sound basis. Any expressman will write in the time if you insist and you have a complete record. The idea is so good that it is passed along. In the same issue George Editor makes joyous mention of a belated box of Christmas cigars, but he does not mention that he got a rhyming dictionary and metrical tape measure in his stocking, and certain it is the paper does not show it. George Editor seems to be a "natural" and not a "book taught" poet. You cannot, for instance, tell whether this is a poem or vers libre:

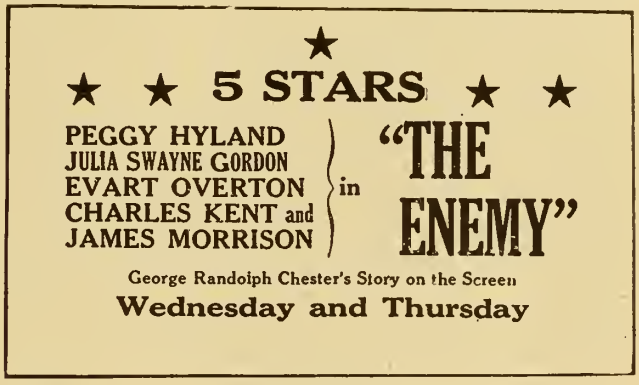
How doth our busy little Steno
Delight to pound and smite
Her typewriter keys throughout the day
Then view Paramount Pictures at nite?

Fame.

The Paramount Pointers, Philadelphia, has copied one of George Editor Carpenter's "poems."

For Stars.

Here is a little scheme from the Elmwood theater, Buffalo. It can be worked in a variety of ways, and one variant could be the five stars with the numerals from one to five, one under each star, the word "star" being omitted. Most printing offices have these stars in stock and anyone can order them if they have not. The idea works on the same lines



as the popular graphs. You can print the fact that you have five stars in one picture, and it may impress, but not so strongly nor so instantaneously as the five stars themselves. And the larger the stars the better. The card reproduced here is 2½ by 4 inches.

Those Kraus Frames.

Did you notice that insert of the Kraus Manufacturing Co. lately? For lobby pictures they are about the best that can be had. When the company was first putting these out, a couple of years ago, we had one made of our kiddie. It is just as fresh and bright today as it was two years ago. They stand up under poor weather conditions and with a minimum amount of care they last long and keep looking attractive. They are worth looking into.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Don't Forget the Museum.

LATELY Emmett Campbell Hall enlarged his original contribution to the Museum of Photoplay at Columbia University by adding to the script originally promised other material. There are one-reel stories from 1910 to 1913, a fifteen-instalment story in episodes and another in unbroken continuity, as well as some examples of his more recent work. The dated material is of unusual interest as showing the progress made in picture writing from year to year, and there are comparatively few of the scripts of 1910 extant now. What have *you* got to send in for preservation? Material may be sent direct to Dr. Victor O. Freeburg, Columbia University.

Hope From Hampton.

The president of the General Film announces that that releasing body will pay for film on a basis of its earnings. At first glance that seems to be a mere detail of exchange routine, of interest only to exchange men, exhibitors and producers, but as a matter of fact, it is the best news that has come to the author for many a long day. If the film subject sells well and rents well, the producer will be paid a better rate than if the film hangs fire. This means that producers in that affiliation will necessarily offer better stories for their subjects. They will have to hold the interest to get the money. At first they will turn to the big names, but they'll soon find that this does not work out as they thought it should. Later they will buy wherever they can find good material. And when they find that this not only makes money but friends, the other producers who are not in the General Film affiliation will have to follow suit or lose out, and presently there will be a demand for honest-to-goodness stories the like of which has not been known for the past four years. Mr. Hampton is an old magazine man and possibly he knows that only through this plan can better stories be brought out. More power to him.

In Between.

You have been told that comedies sell better than dramas because the public likes to be amused. If you need confirmation, note that the Paramount is running a weekly comedy in addition to its big reel stuff because other comedies were being used on their programs. Any free lance will tell you that a good one-reel comedy will sell more quickly than the best five-reeler, and there will be a demand for more.

But did you ever stop to apply that fact to drama? By this is not meant comedy dramas, but dramas of any sort. The public likes to be amused. A little sob stuff goes a long ways. Why not write clever and bright dramas? It can be done. There is much that is dramatic and yet away from the sordid and unclean. Some few companies use sex and underworld stuff from choice, but many use this material simply because it is so difficult to get anything else. There are plenty of heart-interest themes that are dramatic and pleasing; there are romances that please and grip. Don't write of the soiled ladies and crooks. Be different and you'll stand a better chance.

Proportions.

When you go to the picture theaters, study the audience. And to get full value, do not always go to the better class of houses. Go now and then to the five and ten-cent shows and study the people there. You can learn much from a study of face; more than can be learned from the screen. If you study intelligently you will get a sense of proportion. You will come instinctively to know what you can and should not do. You can, for example, study cutting back. You can see when too extended a series tires an audience and kills the effect aimed at. On the other hand you can see how really good cutting back can heighten the effect. You can sit with your back to the screen and tell from the expression on the faces of the spectators how the suggestion of rescue tempers their despair over the fate of the hero. You must know how such things affect audiences if you would use these devices intelligently. Sometimes a fourth cut back will kill the effect of the previous three. Sometimes five will be better than three. Learn why and you can sidestep your own errors. Of course at this moment you need not know much about cutting back because you will not be permitted to write the continuity of action; but the day is coming again when the full script will be in demand again, and right now is the time to study technique against the time you will need it. Now it does not matter if your technique of action is a bit faulty, for you can sell on synopsis, and by the time the full action is asked for you will be in a position to write it.

Holding to the Theme.

In his address before the Cinema composers of Columbia University lately Sidney Drew laid particular emphasis upon the need for holding to the story, and declared that no matter how interesting other incidents might be, unless it had a direct and essential bearing upon the story being told, it was valueless. This is one of the secrets of the numerous Drew successes, and it is also a factor in the success of any story. Look at any of the Drew comedies. You will find no padding. There are lots of things which Mr. Drew might do that would be as funny as the things he does do, but they would not be as interesting if they did not hold a direct application to the story, and one reason you like Drew comedies is because the stories are direct and without padding. Padding both distracts and confuses. It interrupts the thread of the story at the moment, and it persists in this interruption after the scenes pass because you are sub-consciously, at least, trying to find its application to the story being told. To drag in a lot of irrelevant incident is not only to spoil what story you have but to confess yourself lacking in authorship since your plot must be bolstered up by interpolated incident to give it even the semblance of humor. To pad is to confess yourself wanting in imagination.

Game Laws.

This is the closed season for comedy custard pies. See if you cannot find something a trifle newer.

High Cost of Leather.

The kicker only wears out shoe leather and the editor's patience. He never gets anywhere in particular except on his uppers.

Advertising Stories.

It might pay to give some thought to advertising stories. Ernest Dench has written a book on screen advertising, and gives some hints, but not many, and it will be better to work out the idea for yourself. It is not going to be easy, for you'll have to fight with the advertiser to get in enough story to carry the argument, but it will pay some few writers to become identified with this work. Write the companies making this sort of thing and ask for a trial. At the start it will probably be necessary to work on speculation, being paid only if your story is found acceptable, so deal only with the established concerns or you'll be badly stung.

How It Goes.

Speaking of a certain make of comedy, one of the men on the inside threw a lot of light on how things go. "We got letters in bunches from the exchanges," he said. "Mostly they were letters from the exhibitors kicking at the vulgar business. We talked and talked to the boys about it, but they would persist in doing the stuff that Keystone dropped a couple of years ago. Finally the big boss gave orders that absolutely nothing of this sort was to be done—and still the film came into the cutting room with the same old stuff in it." In other words, the employee is more important than the boss and though the boss and the exchange and the exhibitor and the patrons all kick, the comedians persist in doing as they darned well please—and some commentators say that there are no clean comedies. It's a shame.

Team Work.

The play's the thing, but the play needs playing and that means good direction, good actors and intelligent cutting. It is seldom that all four go together.

Persevere.

Anyone can slide down hill. It's the climbing up that counts.

To Suceed.

Have faith in yourself if you would win, but don't be too confident.

Sage Advice.

Don't roast editors. They'll get their roastings later. Tear up that kick letter you've written and try and smile.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 175.

Can you make a mechanically-correct adjustment of the ordinary star and cam type of intermittent movement? Explain your answer in detail.

Roll of Honor on Question No. 167.

The Roll of Honor on question 167 consists of W. P. Horn, Pocatello, Idaho; C. E. Linstruth, Carthage, N. Y.; M. M. Moon, Sherman, Texas; John W. Creamer, Chillicothe, Mo.; Edward Marshall, Vancouver, B. C.; S. C. Flood, Chicago, Ill.; William Meany, Syracuse, N. Y.; Gomer Nichols, Muncie, Ind.

I have selected the reply of W. P. Horne, Pocatello, Idaho, as best suited for publication.

Reply to Question No. 167.

By W. P. Horne, Pocatello, Idaho.

The Question:

If you were drawing 15 amperes with two rheostats in series, how many amperes would they deliver if wired in multiple?

The Answer:

It would be difficult to answer the question precisely, because in practice there is a considerable difference between the voltage drop in a 15-ampere arc and the voltage drop in an arc carrying larger amperage. However, neglecting that particular thing, we would have the following: Assuming that we are using 110-volt current, applying Ohms law (voltage divided by amperage gives ohms) we have $110 \div 15 = 7.33$ ohms as the total resistance of the two rheostats and the arc in series. Assuming an arc voltage of 35 (the amperage alternating current projection arc voltage drop) we have $110 - 35 = 75$, which, divided by 15, equals 5 ohms. This is the resistance offered by the two rheostats themselves when connected in series with each other. Now, cutting out one rheostat would halve the resistance, and connecting them in multiple would, to all intents and purposes, again halve the resistance, so that we would now have a rheostatic resistance equal to $5 \div 2 = 2.5 \div 2 = 1.25$. And now comes the stumbling block in this question. In order to know the exact resistance of the arc we would have to know its amperage. A 25-ampere, 35-volt alternating current arc would have 1.4 ohms resistance. Adding this to 1.25, the rheostatic resistance, when the two are in multiple, we have a total of 2.65 ohms resistance for the whole thing, and this divided into 110 gives us a little more than 41 amperes. This is, of course, not exactly what you would get, because, as before said, you could not get the exact result without first knowing the very thing we are trying to find out, since, to get the true arc voltage, we would have to divide volts by amperes.

[I am not quite certain about that proposition myself, Brother Horne, and though, perhaps, you may think I'm side-stepping, I really am not, when I tell you I could hardly figure out the price of sour apples per gallon if I knew they were ten cents a quart this morning. I was up until 5 A. M. at the New York Operators' ball last night. Tomorrow I may have to go to Indianapolis, Ind., and I certainly will have to go to St. Marys, Pa., Wednesday anyhow, and there are five appointments and a lot of mail and other things to be worked in somehow between now and then. My brain is a ball of yarn, so, if there is any error in your reply, I have my alibi all ready.—Ed.]

A New Theater.

Recently with the view to examining into the merits of the "Atmospheric screen," the editor journeyed to 195th street and Webster avenue, the Bronx, and there visited the U. S. theater, a new house owned by the Big Three Amusement Corporation, and managed by Jules Sarzin, who opened the Majestic for the same company at 77th street and the Concourse quite some time ago.

The U. S. theater seats approximately 1,800 on the main floor and 200 in the balcony. The front of the balcony is taken up with loges. The auditorium is 200 feet long by approximately 75 feet wide. It is plainly but tastefully decorated, and with its high ceiling presents an imposing appearance. The ventilation is very thorough indeed. It is accomplished by means of 8-foot typhoon fans. So strong is the air current that, standing in the main entrance door, one almost has to hold his hat to prevent its being blown into the theater. The screen is of the type known as the "Atmospheric screen," concerning the merits of which I will have something to say in another article, either this week or very soon. The screen is 22 x 17 feet. It is in one piece, but lacks a surrounding border of black. Due to necessity for draperies, used in connection with singers, there was no room for a shadow box, and its absence cannot be approved. This is practically, however, the only criticism I have to make with regard to the auditorium.

The operating room is of fair size, and of strictly fireproof construction; also the ports are of ample width, and the front and side walls are painted dead black. The projection equipment consists of two Power's Six B machines supplied current through a transverter using 50 amperes at the arc. Harry C. Kraisman is in charge of projection. There were faults the day I was there, but the theater had only just opened and, as usual, the placing of operating room equipment had been left until the very last thing, with result that while the picture was being projected there were three electricians working at wire connections in the operating and rewinding room, therefore Brother Kraisman was not so much to be blamed for shadows on the screen. Just why the operating room installation is, nine times out of ten, left until the very last minute— ? ? ? ? ?

The 50 amperes give a very brilliant picture, which is quite some favorable statement with regard to the Atmospheric screen, the picture being 22 feet wide and the long focal length lens being of very small diameter, thus making for huge light loss.

Oh, yes, and by the way, there is a very pretty ladies' rest room done in old ivory; also a well fitted gents' retiring room. Altogether the U. S. theater and its installation are excellent, though a little more width of operating room would have been acceptable. It is the legal size, but the legal requirement is *only a minimum*, a point many theater owners do not seem to grasp.

He Thanks Us.

G. W. Hathaway, Leavenworth, Wash., orders a Handbook and says:

> Don't think I, myself, waited this long for one of the books, as I purchased one of them as soon as they could be had; also I have one of the second edition, and a copy of Hallberg's "Motion Picture Electricity," proof, I think, that I believe in study. This book I am purchasing for a young man who is starting to learn the work under me, and the first thing I did was to instruct him to get the "bible," and study it. I have been operating for a little more than three years, and have combined my practical work with a study of both books and the World, which latter I absolutely could not do without. My manager has two houses, one equipped with a Power's Six, where we have road shows and special pictures. The other house has a Simplex. And here is some record for you. We have a G. E. rectifier, which was installed four years ago this fall, and until the first of September, 1915, ran five hours a day, since which time it has averaged four hours a day, and *the same tube with which it started is still on the job, never having been changed.* I have had to adjust it a time or two, and once in a while clean up the contact points, but aside from that I let it alone as much as possible, and possibly because I have never bothered it, it has never bothered me.
>
> I wish to thank you for what you have done for me through the World and your invaluable books. Without them I do not see how I could have gotten on as I have. I am proud of the picture I am putting on the screen, for which I give the big end of the credit to our department and to your books, plus study and a little horse sonse on my own part. I wish you all kinds of success, and may your shadow never grow less.

Well, Brother Hathaway, it is very pleasant, indeed, to know that our work has benefitted you, and through you has benefitted your manager and every motion picture theater patron in your city. But, nevertheless, all my work would have gone for nothing if you had not yourself

had the energy and good sense to apply your mind and study. If you had been one of the self-satisfied, I-know-it-all boobs, you would not have gotten any benefit, nor would any one else. If there is any one thing in this broad, wide world that makes me utterly and completely tired it is Mr. Solid Ivory-Top Boneheado who knows it all. You can't tell him anything. He can't be induced to admit even the possibility of there being anything in any way connected with projection which he could learn with benefit to himself. The only trouble is, however, when you get him cornered and pin him right down, his stock of knowledge fades away like a pound of soap on wash day.

This particular brand of man is a detriment and a draw-back to the profession. He has no real respect for his profession. He has not brains enough to understand that there is anything to operating except getting the greatest possible amount of money for the least possible return. Ask him what bearing the conjugate focl points of the condenser system have on projection, and he would probably remark: "Aw g'wan, y' poor nut, youse are crazy. What th' hell do I want to know about them fool things for?" Or he would stare at you in stupid amazement. There is another brand of this particular "operator," however, who would curl his lip in a sneer, and point to the screen, where you would see a really very good picture. The sneer and the gesture would be his answer. It would be equivalent to saying, "Go chase yourself. Haven't I got a good picture? What more do you want?" And he has got a good picture, too, only he don't know or realize that that picture is *costing his manager probably a half more than it ought to cost him.* In other words, if he had the proper knowledge he could put the same identical result on the screen for one-half less money, and that is quite some considerable item.

The editor of this department has had opportunities for learning which are probably not equalled by those of any other one man, when it comes to projection and things allied thereto. He is in intimate touch with the whole field, and has been for more than seven years, yet he finds that, notwithstanding this fact and the further fact that he has taken every possible advantage of the opportunities thus presented, there is still very much left for him to study and learn concerning the projection of pictures. That being true, how much more is it true that the average operator, who has at least very few special advantages, needs to study?

I shall be glad to hear from you at any time, Friend Hathaway. You may be a small town man, but you are a live wire, and that is the kind that counts.

Changes Too Radical.

Brother Ralph Martin, Los Angeles, Cal., has submitted to this department his idea of an improved projector optical system. I have promised Friend Martin that I would have this matter tested, and I am not sure but that I will yet. But here is the proposition. Martin asks for a minimum distance of 26 inches between the front condenser lens and the aperture, with a distance of a little more than 13 inches between the apex of the rear condenser and the back surface of the front condenser, with 3⅜ inches from the arc to the center of the convex of the rear (meniscus) lens.

Now from the optical point of view if this thing would work, and Brother Martin swears by the Beard of the Prophet it will, it would unquestionably be the thing if looked at purely from the optical point of view. I have, however, talked this matter over with projection machine manufacturers, and while the testing out of this matter would be interesting, still at the same time it presents mechanical difficulties which I am afraid would render its adoption almost, if not quite, out of the question. First there would be a distance of 26 inches plus 13.15 inches, plus 3⅜ inches, equaling about 42½ inches, from the arc to the aperture, added to which would be approximately 18 inches to the lamp controls, so that the total distance from the lamp controls to the machine gate would be pretty well on toward 5 feet, or at least 6½ feet from lamp controls to front wall of operating room, and this would make it very awkward to handle the lamp, particularly when the pitch is a steep one, because when the operator would be within reach of his arc controls he would be entirely out of sight of the screen; also the back end of the machine would be very high. In addition to this there is the difficulty of maintaining the spot central with the aperture under these conditions. With a 26-inch distance the slightest movement of the arc up, down, or sidewise would alter the position of the spot quite materially. Then, too, such a machine could not be gotten into more than about one operating room in ten. There are also other objections, but it seems to me these are sufficient.

When I told Brother Martin I would have this matter tested out I did not realize the many objections to such a system. It could, of course, be made to work, but its introduction would be very difficult. As the matter lies it seems to me that we would hardly be justified in having special lenses made and special mounts for them in order to test something which could not possibly be put into practical use.

To Obtain Ham and Eggs.

John D. Moore, Jr., Leavenworth, Washington, says:

> Have decided to enter the sweat box and learn to shoot pictures at the screen as a means of obtaining my future ham an' eggs. I like the work fine, and propose to make of myself an A No. 1 operator. Am studying under a good man, and have already had two months' apprenticeship. We use D. C. with a Simplex projector and A. C. with a Power's Five. The law only requires three months' apprenticeship in Washington.

Well, Brother Moore, with all due respect to you, the law which requires a three months' apprenticeship is a joke—though a VERY BAD ONE. *How would you yourself like to ride behind a locomotive engineer who had served a three months' apprenticeship? Or how would you like to have a plumber repair the pipes in your house if you knew he had only served a three months' apprenticeship? Would you hire a brick laying contractor whose men had only served a three months' apprenticeship?* NO, YOU BET YOUR SWEET NECK YOU WOULD *NOT.*

Now, son, you take my advice and don't get excited about becoming an operator too quickly. I suppose that, owing to that fool law, it would be a waste of breath to ask you to serve even as much as a one year apprenticeship, but for heaven sake stick for six months anyway. Don't get the idea that there is nothing more you can learn by remaining in apprenticeship after the three months' period has passed. It may seem to you that you are perfectly competent to take charge of projectors, but remember that *thousands of people will be paying an admission fee to view your work and if you are not competent to place the best possible picture on the screen you are not going to be able to return them full value for their money; also remember that when you pose as an operator after only three months' experience you are really very close to working a flimflam game on the public. At the very least it is false pretenses.*

Now, Friend Moore, don't feel angry at the foregoing. I am not saying all this just simply to you alone. I am merely using your case to point out to other apprentices certain FACTS. You are not the only one who imagines he can learn a trade,, which amounts to a profession, in a space of three months. Brother Moore, IT CAN'T BE DID. There ain't no such animal. One year ought to be the minimum of apprenticeship, and two years would be far better, although I fully appreciate the fact that you probably think it would be a tremendous hardship to be compelled to serve two whole years to learn the profession of operating, though (whisper) you would not think the serving of a two years' apprenticeship as a hardship if you were trying to learn the plumbers' trade.

Duplicate Slide Projection.

George G. Goodman, Tacoma, Washington, says:

> The inquiry of Mr. Corwell as to the effect of projecting duplicate slides simultaneously from two stereopticons set side by side is easily answered as to the possible stereoscopic effect. The stereoscopic effect of objects standing out in relief would be absent, as it is with so called stereoscopic views made with a single lens camera. In order to get this effect it is absolutely essential that two pictures be made at once with a twin lens camera, the lenses of which are set, preferably, a little further apart than the human eyes. The twin lens, like our eyes, can see on both sides of certain objects, such as a thin board viewed edgeways, and certain objects, such as a slender sapling, does not cut off the view of objects beyond. In other words, two eyes or lenses see more than one and can, to a degree, like the Irishman's gun, shoot around a corner. I have a stereoscopic camera and the idea has often occurred to me, as it has to Mr. Corwell, to make a pair of positive slides from a pair of negatives and see what the effect would be when projected from two stereopticons set side by side, thus blending the views. To insure success it would be essential that the lens of both camera and projection machine be exactly matched pairs, as to angle and focal length, and for the purposes of experiment it might be simpler to use the camera lens in the projection machine. If the experiment was a success it would be a simple matter to couple up two moving picture cameras, or construct a double lens machine, and thus have moving pictures in relief.
>
> If anyone should experiment along these lines it would be well to remember that the stereoscopic views are always transposed on the card mount, the right camera view being at the left of the mount, the reason being that the negative is made up side down. The double lens camera gets the same view that one would have standing on his head.

All of which is duly submitted for the consideration of Mr. Corwell and others. Information of this kind is both interesting and valuable. We should be glad to have the results of any experiments which may be made along the lines set forth.

Probably a Radiator.

J. W. Latham, Albert Lea, Minn., says:

> This is the first time I have taken direct advantage of your valued department, though I have received many valuable pointers through its columns. The trouble I am experiencing I have never seen treated in the department, and it is also one I have not experienced in ten years of operating. Am using 110 volts D. C., and a late model Motiograph, pulling about 40 amperes with a 98 foot throw. There is a considerable drop in the projection, and I am troubled with what appears to be a heat wave which has much the same effect as water running down a sheet of glass. It appears on one side of the screen only, and varies from the corner down and over to the center of the screen. I may be giving some unnecessary details, but, as I am getting a dandy picture otherwise, I am anxious for a quick solution of the trouble. In closing, I wish you a Merry Christmas and prosperous New Year.

I think, Brother Latham, your trouble is due to a radiator which is shooting hot air up through the light beam. Possibly this comes from a floor radiator, or I might say that probably it does. It is also possible that the heat from a wall radiator shoots out far enough to reach the light ray, provided it be a narrow house. Anyhow I guess there is no question at all but that is the seat of the trouble, and it is up to you to find the offending radiator and squelch it.

Society of Motion Picture Engineers' Watch Fob.

The accompanying cut shows the emblem of the Society of Motion Picture Engineers. The reel is of gun metal. It is mounted upon a handsome gold base, as shown. The fob is of black suede leather, suspended from which is the emblem of gold. This fob is sent, without charge, to all members in good standing.

The transactions of the first meeting of the Society of Motion Picture Engineers, held at the Astor Hotel, New York City, October 2 and 3, 1916, are now published in pamphlet form, and ready for distribution. Copies will be received by every member in good standing, and may also be obtained by non-members by sending the sum of 25 cents to the secretary of the Society of Motion Picture Engineers, 729 Seventh avenue, New York City.

The proceedings contain matters of considerable interest, among which is a paper by W. B. Westcott, Boston, Mass., on "Precision, the Dominant Factor in Motion Pictures"; an article by Don J. Bell, Chicago, well known to the motion picture fraternity, on "Motion Picture Film Perforation." There is also a paper by C. Francis Jenkins, Washington, on 'Condensers, their Contour, Size, Location and Support." These papers constitute the beginning of a series of what it is expected will be valuable technical papers prepared by experts who are members of the Society.

The next meeting of the Society will be held at Atlantic City in the early spring. Just what the organization will be able to accomplish remains yet to be seen, but as I have repeatedly pointed out there is not only room for, but a very distinct need for such an organization, particularly as applied to the standardization of apparatus used in connection with motion pictures, including all branches.

Current to Kill.

A. H. Ruby, general secretary, Australian Theatrical and Amusement Employees' Association. Victoria Branch, Melbourne, Australia, sends in the following:

> I would deem it a favor if you would oblige me with a copy of the letter received from the Governor of Sing Sing prison with relation to the amount of current to kill a person; also any particulars with regard to operators who have become blinded through operating projection machines; also the highest salaries paid operators in the United States. My reasons for asking these questions are that we are having a big fight with the managers with reference to increased wages and better conditions, and are going before the Arbitration Court for an award. Any information you can give with regard to operators and conditions existing in the United States would be very much appreciated, since the more evidence we can get together the stronger we can make our case.

The letter from the warden of Sing Sing prison says that the voltage used in executions is 1,800 or 1,900 volts, with an amperage of 7 — 10. It could hardly be claimed that under ordinary conditions the operator is in danger of death from electric current, except in this way: it is always possible, where current is taken from high voltage lines through transformers, that a defect might develop in the transformer which will charge the secondary line with primary voltage, or that a high tension line might accidentally come in contact with the operating room line, in either of which case a condition of great danger to the operator would obtain, particularly if he be working in a metal lined operating room, the metal of which is grounded. The operator, however, is in very genuine danger from fire, since in case of fire it is often necessary for him to remain in the operating room, and thus literally take his life in his hands. There have been several instances in which the operator has been burned so badly that he died, rather than open the door into the auditorium and make his escape at the risk of creating a panic in the audience.

As to being blinded, while I cannot cite individual instances, still of my own knowledge I can say that it is no very uncommon thing for an operator's eyes to give out under the strain of alternations from the brilliancy of the spot to the comparative darkness of the operating room. Operating is very, very hard on the eyes, and while very few operators are actually made blind, still a large number of them have their eyesight permanently injured.

Here in the United States the highest operator's salary of which I have any knowledge is $50 per week, this being paid in one or two instances in New York City. I believe also that out in San Francisco the maximum of the union scale is $35, though of that I am not sure, and inasmuch as the San Francisco local fails to keep us posted on such matters I cannot give you authentic information. The forty-five dollar jobs are very few, but there are a great many operators in this country receiving thirty and thirty-five dollars per week, though, of course, the great average is very much below that figure, probably being between twenty and twenty-five dollars. There are, of course, a large number of "road jobs" paying $45 per week, but they are with traveling attractions.

As to conditions: in many cities the law requires ample ventilation of the operating room, with fresh air brought in, not from the auditorium, but from the outside air. If you can get hold of the third edition of the Handbook (there have been a large number sold in Australia) you will find the operating room ventilation requirements of Massachusetts set forth on pages 229 and 230. The legal minimum requirement of operating room space in this country is 6 feet wide for one machine, with 3 additional feet for each additional machine. The front and back depth should not, with modern machines, be less than 8 feet, and the ceiling not less than 7 feet from the floor.

It seems to me that your managers ought not to oppose a reasonable demand for increased salaries and better working conditions for Australian operators, remembering that the modern photoplay is a high class proposition, costing in many instances thousands of dollars to produce, and if it is to be placed before the public creditably it is absolutely necessary and essential that there be a competent man in the operating room; also that, within reason, the better the working conditions and the higher the salaries, the higher the grade of ability and intelligence it will secure. I would like to ask the Australian theater managers if it is not a bit out of proportion to place a $25,000 photoplay in the hands of a fifteen or twenty dollar a week man for reproduction before the public, remembering always that it lies in the hands of the operator to present the photoplay in the best possible way, or to present it in a manner which will render null and void all the best efforts of the producer and of the artists.

A New Job.

Ed. L. Walsh, assistant manager, DeGraw theater, Brookfield, Mo., says:

> I have a new job now, as assistant manager of the DeGraw theater. Have two new machines, and can assure you I have had troubles of my own. But I am getting a better picture than the "other fellow" at that, though I am not satisfied and want to get the best that can be gotten out of the equipment. Have a 65 to 75 ampere capacity Wagner White Light Converter and two late models Simplex machines, with a 65 foot throw from the balcony. Have the screen tilted accordingly, but it is only an Indian linen painted. Am using Gundlach lenses, and ¾ inch carbon above and ⅝ inch below—both cored. My objective is working at 4¼ inches back focus. Have a 6½ inch condenser in front and a 7½ inch in the rear, with ¼ inch between the lenses, and 13 inches from the condensers to the film. What combination will beat this? also what do you think is the best screen? How about my carbons, and would you stop down the lens?

Well, Brother Walsh, in the first place I would advise you to use a solid carbon below. It will be considerably harder to handle your light, but you won't have much trouble after you get used to it, and you will get more light per ampere, for reasons which you will find set forth on page 286 of the Handbook, copy of which I would advise you to get at once; price $4 from the Moving Picture World. You will find it worth many times four dollars to you, though possibly you already have it.

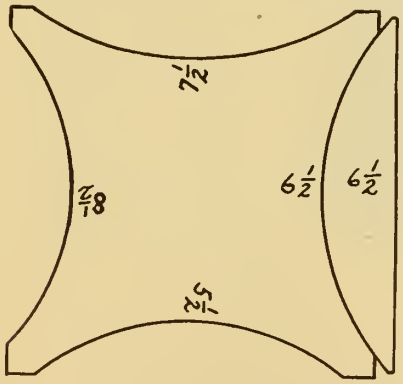
As to stopping down the lens, why you have not told me its diameter, so how can I answer that? Gundlach makes more than one diameter of lens, and the diameter is one of the very important points—very important indeed. Assuming your lens to have a 2 inch diameter, suppose you try the following: Set your condensers as close together as you can get them without actually touching, and move the lamphouse until the front side of the front condensing lens is just a little more than 18 inches from the aperture. If you are using 60 amperes, reverse your lenses; that is to say, put the 7½ in front and the 6½ next the arc. Now, I cannot guarantee just how this will work, but anyhow try it out and report. You see you should have given me your amperage and in addition the exact diameter of your objective lens. If the foregoing don't work, give me those two items, and I will see what I can do for you.

I cannot answer questions as to the relative merits of apparatus in this department. Advice concerning screens will be given on receipt of your check in the sum of $5—see my advertisement as projection engineer in another part of the paper.

Condenser Gauge.

J. R. Kress, New York City, wants to know if there is any accurate method of measuring the focal length of condensers by means of a gauge.

Yes, Brother Kress, there is. A picture of such a gauge was published in March 18, 1916, issue. It is, however, herewith reproduced. The gauge is made as follows: Get a sheet of good, stiff tin, or thin sheet brass, and cut it about five inches square. Fasten it down to a flat board by means of thumb tacks, or wire brads, two at each corner. Now with a pair of compasses set for a 5½-inch circle, scribe the 5½ side. Next with the compass set for a 6½-inch circle, scribe the 6½ side. Then set the compass for a 7½-inch circle and scribe the 7½ side, then for an 8½-inch circle and scribe an 8½ side. The circles then must be cut out, as shown, and this is the really difficult part of the thing since it must be done with accuracy or the gauge will be "off," and of no value. I think the best way would be to rough it out carefully with a sharp pair of tinner's shears, and finish with a fine, half-round file. It would be some trouble to make such a gauge, but once made it is a permanent and valuable adjunct to the operator's tool kit. I think, on the whole, however, I would make it of tolerably heavy metal, so it won't easily get bent.



Wants to Join.

B. Y. Coffman, Providence, Ky., says:

> Here I am breaking into the department again. I want to join the I. A., but up to date have failed to get the address of any local in my neighborhood. I have been operating for three years, only to be discharged that my place could be filled by an incompetent and cheap man. The cities in my vicinity in which there are locals are Owensboro, Paducah, and Evansville. Would you please inform me, through the department, as to the best course to pursue in this matter? If any one belonging to any of the locals above named see this article, I wish they would write me. I wish to express my thanks to yourself and the department for the help it and the Handbook have given me.

The matter of membership is one which is wholly and entirely up to the local union having jurisdiction over your territory, and according to my map, this is Owensboro, Ky. The secretary of the Owensboro Local is A. D. Rodgers, 221 Allen street, the number of the Local being 592.

Now, Friend Coffman, your only course is to write asking for an application blank. The Owensboro local is a Stage Hand Local. Whether it contains operators or not I cannot say, but in any event it does not have to receive you into membership unless it wishes to, nor need it give any reason for rejection.

This is not a policy with which I agree. I have long held, and still do hold, that it is up to the I. A. to receive into membership every operator who can prove his competency, and who is able to supply evidence of his moral fitness to belong to the organization. This is in no way, shape, manner or form designed as a slap at the Owensboro Local, because I don't know but that they will be glad to receive your application and take you into membership if you can prove your competency. The fact remains, however, that in very many instances where small town men have desired to join locals, their application has not only been refused, but entirely ignored, and this is wrong from any and every point of view. If a union does not wish to receive a man into membership the very least it can do is to reply courteously to his application, and refuse it in gentlemanly form. The man who has applied to an organization in good faith, only to have his application ignored, is very apt to become an enemy to organized labor, and there is neither sense, rhyme or reason in making enemies by this sort of procedure.

If a small town man residing within the jurisdiction of a local writes asking to make application for membership, treat him like a gentleman, even if you don't wish to receive him. That is the very least you can do.

Trip Itinerary.

The following is the itinerary of the first part of the trip, as far as Memphis, Tenn.

Arrangements have been made for the lecture in all these cities, with the exception of the following: Columbia, S. C.; Jacksonville, Fla.; Birmingham, Ala.; Louisville, Ky., and Jackson, Miss. I shall, however, stop in each one of these cities. The unions in Columbia, S. C., and Macon, Ga., did not reply to letters, which the secretary unquestionably received, else they would have been returned. Just why this is I do not know, but would respectfully point out to the aforementioned bodies that a union is presumed to be a business organization, and ordinary business courtesy expects a reply to a business communication.

F. H. Richardson.

The itinerary as it here appears may be accepted as official, and organizations can make their arrangements accordingly.

A picture of the editor is printed herewith, to the end that the committees will know what he looks like, and thus be able to pick him out from among the "arriving throng."

Leave New York City 12.30 A. M., Friday, March 2, via Pennsylvania Ry. Arrive Richmond, Va., 12.50 P. M., Friday, March 2, via Pennsylvania Ry. Leave 12.50 P. M., Saturday, March 3, via S. A. L.

Arrive Raleigh, N. C., 5.20 P. M., Saturday, March 3, via S. A. L. Leave 8.52 A. M., Sunday, March 4, via Southern Ry. Arrive Greensboro 12.10, leave 1.40.

Arrive Winston-Salem, N. C., 2.20 P. M., Sunday, March 4, via Southern Ry. Leave 4.00 P. M., Monday, March 5, via Southern Ry.

Arrive Charlotte, N. C., 7.30 P. M., Monday, March 5, via Southern Ry. Leave 5.05 A. M., Tuesday, March 6, via S. A. L.

Arrive Wilmington, N. C., 12.30 P. M., Tuesday, March 6, via S. A. L. Leave 5.30 A. M., Wednesday, March 7, via A. C. L. Ry.

Arrive Charleston, S. C., 12.30 P. M., Wednesday, March 7, via A. C. L. Leave 8.00 A. M., Thursday, March 8, via Southern Ry.

Arrive Columbia, S. C., 12.45 P. M., Thursday, March 8, via Southern Ry. Leave 10.15 A. M., Friday, March 9, via Southern Ry.

Arrive Augusta, Ga., 1.15 P. M., Friday, March 9, via Southern Ry. Leave 7.30 A. M., Saturday, March 10, via Central of Georgia Ry.

Arrive Savannah, Ga., 11.10 A. M., Saturday, March 10, via Central of Georgia Ry. Leave 8.35 A. M., Sunday, March 11, via S. A. L. Ry.

Arrive Jacksonville, Fla., 1.15 P. M., Sunday, March 11, via S. A. L. Ry. Leave 8.00 P. M., Sunday, March 11, via F. E. C. Ry.

Arrive Miami, Fla., 11.00 A. M., Monday, March 12, via F. E. C. Line. Leave 7.30 A. M., Tuesday, March 13, via F. E. C. Line.

Arrive Tampa, Fla., 8.45 P. M., Tuesday, March 13, via A. C. L. Leave 9.00 A. M., Thursday, March 15, via S. A. L.

Arrive Macon, Ga., 4.40 A. M., Friday, March 16, via G. S. & F. Ry. Leave 10.40 A. M., Saturday, March 17, via Southern Ry.

Arrive Atlanta, Ga., 12.55 A. M., Saturday, March 17, via Southern Ry. Leave 6.20 A. M., Sunday, March 18, via Southern Ry.

Arrive Chattanooga, Tenn., 10.55 A. M., Sunday, March 18, via Southern Ry. Leave 10.45 A. M., Monday, March 19, via Southern Ry.

Arrive Knoxville, Tenn., 2.30 P. M., Monday, March 19, via Southern Ry. Leave 7.00 A. M., Tuesday, March 20, via L. & N. Ry.

Arrive Lexington, Ky., 3.55 P. M., Tuesday, March 20, via L. & N. Ry. Leave 9.00 A. M., Wednesday, March 21, via L. & N. Ry.

Arrive Louisville, Ky., 12.40 P. M., Wednesday, March 21, via L. & N. Ry. Leave 8.35 A. M., Friday, March 23, via L. H. & St. L. Ry.

Arrive Evansville, Ind., 12.58 P. M., Friday, March 23, via L. H. & St. L. Ry. Leave 6.45 A. M., Saturday, March 24, via L. & N. Ry.

Arrive Nashville, Tenn., 11.40 A. M., Saturday, March 24, via L. & N. Ry. Leave 8.30 A. M., Sunday, March 25, via L. & N. Ry.

Arrive Birmingham, Ala., 3.40 P. M., Sunday, March 25, via L. & N. Ry. Leave 9.00 A. M., Monday, March 26, via L. & N. Ry.

Arrive Montgomery, Ala., 11.25 A. M., Monday, March 26, via L. & N. Ry. Leave 11.40 A. M., Tuesday, March 27, via L. & N. Ry.

Arrive Mobile, Ala., 4.38 P. M. Tuesday, March 27, via L. & N. Ry. Leave 2.00 P. M., Wednesday, March 28, via L. & N. Ry.

Arrive New Orleans, La., 7.05 P. M., Wednesday, March 28, via L. & N. Ry. Leave 8.30 A. M., Saturday, March 31, via Illinois Central.

Arrive Jackson, Miss., 1.40 P. M. Saturday, March 31, via Illinois Central Ry. Leave 12.20 A. M., Sunday, April 1, via Illinois Central.

Arrive Memphis, Tenn., 6.05 A. M., Sunday, April 1, via Illinois Central Ry. Leave 9.00 A. M., Monday, April 2, via Iron Mountain Ry

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Get a Handbook.

Peter H. Smith, Cohoes, N. Y., says:

> I am a moving picture operator, and would be greatly obliged if you would settle the following question, which has vexed both myself and a number of fellow operators. The question is this: Does a small wire contain more resistance than a large one? If so, why so?

Brother Smith it is very evident that you and the brother operators in question need to study, and I would recommend that you send $4.00 to the Moving Picture World and procure a copy of the third edition of the Handbook, a 720 page work devoted practically in its entirety to projection. On pages 34 to 39 you will find your question answered. Then on page 40 under the heading "Properties of Conductors," and on page 41 under the heading of "Loss Through Resistance," and on page 42 under the heading "Mill-Foot Standard of Resistance," and on page 44 under heading "Figuring Resistance of Circuit," and on page 45 under heading "Figuring Voltage Drop," you will find other data on this particular subject.

And now to answer your question, which you will observe from the foregoing cannot be fully answered in this department, since it would take many pages of space. Increasing the diameter of a wire increases its resistance per unit of length. Increasing the diameter decreases its resistance per unit of length. In other words, a given length of wire made of a given substance, will have its resistance increased as you decrease its diameter, and vice versa. I don't quite know how to explain to you briefly why this is true. However the standard of resistance for wires is based on what is known as the "mill-foot standard of resistance" (see page 42 of the Handbook), which is the resistance of a wire one circular mill in cross-section (one one-thousandth inch in diameter), and one foot in length, *made of the same material as the wire it is proposed to measure the resistance of.* The resistance of such a wire, when made of ordinary copper, is 10.5 ohms. That is to say, a wire one foot in length and one one-thousandth of an inch in diameter (one mill cross-section) made of ordinary commercial copper, will, at a temperature of 75 degrees F., or 24 degrees C., have a resistance of 10.5 ohms. It therefore follows, since resistance decreases with increased diameter, that the resistance of any piece of wire one foot in length will be equal to 10.5 divided by the area of cross-section of the wire expressed in circular mills, and the total resistance of any number of feet of such wire will be the resistance of one foot multiplied by the total length. The rule is as follows: (page 44 of the Handbook) To find the resistance of a copper wire of any size and length multiply its length in feet by 10.5 and divide that product by its area in circular mills, which amounts to the same thing as I have already set forth, since the result would be the same if you divide 10.5 by the cross-section of area in circular mills, and multiply by the length of the wire in feet.

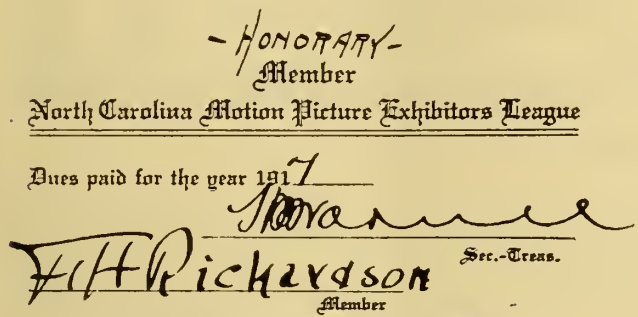
Now, Brother Smith, I am not trying to force you to buy a Handbook, though I would be perfectly willing to do that little thing if I could, *for your own benefit.*. It is essential that operators know these things, because *it is not only up to the operator to put a good picture on the screen, but* to PUT IT ON FOR THE LEAST POSSIBLE COST *and he cannot be sure he is doing that unless he is able to figure the resistance of his circuits, and know they are of ample size to prevent loss through unnecessary voltage drop.*

Editor and Exhibitor.

I present herewith indisputable evidence that I am now a full-fledged exhibitor, and lemme tell you, you darned operators had better step along lively from this time forward. Huh! Gee it's great to be a boss, even if it is only an "honorary" one.

P. S. There needn't any of you spell honorary "onery" either.

However, lest I do violence to the dignity of the body which issued



the card, let me say that I very thoroughly appreciate their courtesy. At the time I attended the Convention, Maurice Costello, Rose Tapley and myself were the "exhibits" extraordinary, whereupon the Convention added an "ors" to the name, which made us exhibitors, for which many thanks, gentlemen, I trust "our" league will prosper, and long continue a power of good in the sovereign state of North Carolina.

Get Hep to Themselves.

Will J. Fallon, Sioux City, Iowa, says:

> Don't know whether you will shoot or merely hang me for bringing up the subject of punch marks in films. However, I am going to take a chance, although I know, Brother Richardson, you must be very, very tired of that particular subject. My solution of the change-over proposition, contained on the separate sheet attached hereto, is not original with me. Credit for the idea belongs to a real operator, viz.: W. B. Larmour, Waterloo, Iowa. I think, however, I have improved on his plan. Have been sending it along with the shows I ship away, and have, up to date, received two letters and one post card complimenting me on the scheme. The letters are from the International Film Service and Blue Bird Photoplays managers in Omaha, and the card from an operator in the Orpheum theater at Menomie, Wis. I would like to see more operators get hep to themselves, and follow out the idea. If they did so I believe it would be only a little while before exchange managers would follow suit.
>
> Local Union No. 355 has started school of instruction meetings for its members. We held our first meeting December 9, with about half the membership in attendance. Brother Charles L. Bateman was elected instructor, and he sure is some teacher. If you could have heard the brothers talk after the meeting it would have done you good. We propose to hold these meetings every week.

All of which is most excellent. The change-over plan referred to is as follows:

> CHANGE OVER CUE SHEET FOR MARY MILES MINTER IN "FAITH."
>
> REEL NO. 1. AFTER NOTE IS SHOWN ON SCREEN. LAST SCENE. CLOSE UP VIEW OF OLD LADY READING NOTE. (FADE AWAY.)
>
> REEL NO. 2. LAST TITLE. GIVE THIS FLOWER TO YOUR MOTHER. LAST SCENE. VIEW OF LONE LADY IN FLOWER GARDEN. (FADE AWAY.)
>
> REEL NO. 3. LAST TITLE. THERE, THERE, YOU'RE A GOOD GIRL. YOU MAY GO OUT AND PLAY AWHILE. LAST SCENE. VIEW OF TWO WOMEN IN KITCHEN.
>
> REEL NO. 4. LAST SCENE. VIEW OF LONE MAN WITH HAT IN HAND GOING TOWARDS DOOR. AFTER HE LEAVES ROOM WITH THREE OTHER MEN IN IT.
>
> REEL NO. 5. LAST TITLE. DILIGENT INVESTIGATION BY STRONG FAILS TO UNCOVER A SCRAP OF EVIDENCE TO ASSIST HIM IN THE DEFENSE OF FAITH. LAST SCENE. CLOSE UP VIEW OF OLD LADY AND MAN SITTING. (FADE AWAY.)
>
> CUE SHEET ARRANGED BY WILL J. FALLON, OPERATOR PLAZA THEATER, SIOUX CITY, IOWA. USED AND FOUND O.K. BY CARL GILBERT, RELIEF MAN.

I am not going to comment on its merits, but merely remark that the plan is ingenious and has genuine merit. Still I believe the change-over sign ought to be incorporated in the negative itself, so that it will be automatically placed in every reel that goes out. This is not a criticism, Brother Fallon. Your idea is all right, as far as it goes, and certainly is a big improvement over what we have now, viz.: nothing. But I believe anything that the operator or exchange man can do will of necessity be in the nature of a make-shift. The thing properly belongs in the hands of the manufacturer, and will never be entirely and completely taken care of until Mr. Manufacturer gets busy.

As to the school idea, why it is good, better, best. Rightly followed out it will put the organization in position to advance a very convincing argument when the next salary advance is requested. You can then say we not only want an advance in salary because we need it in our business, but because we are better operators, and can place you a better picture on the screen, or place the same picture on for less money.

I am anticipating the pleasure of meeting the Sioux City men. I have always regarded the Sioux City Local as composed of live wires. Your action in this matter proves that I am correct. Let the good work go on.

From Mexico.

Ivan Bujan, Jr., Cananea, Sonora, Mexico, says:

> Am having lots of trouble with my condensers. Have one Six A and one Six B Power's, using 40 amperes through mercury arc rectifier. Meniscus-bi-convex condensers, first 6 1-2 inch focus; second 7 1-2 inch focus. On the Six A machine the meniscus condenser never breaks, but on the Six B, I have broken three meniscus in two days. On the Six A the carbons are about 5-8 inch closer to the condenser than those on the Six B. I don't understand this matter. Will you please advise me what to do to stop the breakage? I now have a plano-convex on the Six B, and it has not broken yet. Can I use D. C. motors on A. C. current?—Power motors.

No you cannot use a D. C. motor on A. C., but inasmuch as I believe you refer to the Power's motor drive, the secondary of your rectifier produces direct current, or a very good imitation of it, and the motor is made to operate at arc voltage, therefore you are all right on that proposition. Just cut your motor drive into the lamp circuit at the machine table switch, on the "live" end.

With regard to the condensers, you have sprung a hard one. The presumption is that there is some difference in the ventilation of the two lamphouses, or you have a fan in the operating room which is creating a heavy air current around one lamphouse and not around the other, or that there is some peculiarity in the condenser holder itself which is causing the breakage. It is also possible that, due to the introduction of loose joints, poor copper or something else, there is more resistance in one lamp circuit than in the other. I would suggest that the first thing you do would be to get your light company to test the amperage on both lamps. If it is the same, then you are all right there. However, if you are getting the same size spot, and your condenser lenses are all the same focus, and the lenses of both sets are the same distance apart, then you are not getting the same amperage at both lamps. That is point number one. If you find that the Six B lamp gets more amperage than the other, and the illumination from the other lamp is satisfactory, then cut down the amperage by the introduction of a little extra resistance in the circuit of the Six B. If you find the amperage is the same on both lamps, get a little thin sheet of asbestos and so place it that the lenses of the Six B does not come into contact with the metal of the holder at any point. Another thing: be sure that the vents of both lamphouses are open and free, and that there is no strong air current passing over either lamphouse. It is a cinch, Brother Bujan, there is something wrong somewhere, either with the set of your condensers, their focal length or amperage, when one arc is 5-8 inch further away from the condenser than the one which breaks.

Elects Officers.

The Knoxville, Tennessee, Moving Picture Machine Operators' Union, No. 405, writes as follows:

> We are patiently awaiting your arrival in our city. We are all of us constant readers of the department, and very desirous of meeting its editor in person. Needless to say all our members have a copy of the Handbook, and believe that its ownership by union operators should be compulsory.
>
> Local Union No. 405 has elected the following officers for the ensuing year: President, J. W. Johnson; Vice-President, John McLean; Recording and Corresponding Secretary, Manard K. Baird; Financial Secretary, R. R. Field; Treasurer, L. K. Wayland; Business Agent, O. L. Worsham; Assistant Business Agent, George W. Lane; Sergeant-at-Arms, Frank Ellison; Delegate to I. A. Convention, R. R. Field.
>
> I will be making up the itinerary of the trip, as far as Memphis, Tenn., some time this month, and when it is completed you will be advised. I could go ahead with it now, but don't want to take a chance on changes in railroad schedules; also am holding back because up to date no arrangements have been made either with Macon, Ga., Birmingham, Ala., Cincinnati, Ohio, or Louisville, Ky., all of them important cities, the leaving out of which would be regrettable.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
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Your bookseller can supply you or the nearest ***Moving Picture World*** *office will promptly fill your orders.*
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. 17 Madison Ave., New York City. Haas Bldg. Los Angeles, Cal.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Camera Specifications (Continued).

Lens Mount.—In a motion picture camera the lens is seldom fastened directly to the front board as in the ordinary camera, but is fastened in a mount which serves the same purpose as the bellows in the ordinary camera; that is, it permits the lens to be racked in and out, permitting it to be focused upon objects at different distances. As the different focal lengths of different cinematographic lenses vary so much in size each different lens is generally fitted with a focusing mount of its own, each mount carrying a flange which makes it interchangeable with all of the other mounts used on that camera, each mount being provided with its own focusing scale. The Goerz Optical Company, however, provide an interchangeable lens mount with micrometer adjustments and interchangeable lens tubes, the lenses being mounted in tubes to fit the interchangeable mount. Such a mount requires a table giving the reading of the mount at the different distances required in focusing each lens. In the Pathe camera the shaft of the screw which adjusts the focal distances of the lens is continued through to the rear of the camera where it is provided with a dial carrying three pointers, so that the focusing scales for three different focal lengths of lenses may be engraved, permitting the camera to be focused instantly from the rear. This is a very desirable feature, since it is often necessary to change the focus of the lens while the camera is running as the object comes toward or recedes from the camera. In the DeBrie and some other makes of cameras a rod may be screwed into the lens mount so that the camera may be focused from the rear by moving the rod in line with the scale engraved on the flange at the front of the camera. Almost all mounts depend upon some kind of a screw thread for adjusting the lens backward and forward; the so-called micrometer mount being graduated much the same as the familiar tool for making accurate measurements known as the micrometer. Others using a coarser thread of much greater pitch have a scale of distances engraved directly upon the mount, while the micrometer mount depends upon an interpolation from a table for its setting.

Lens Hood.—It is not desirable that any light except that which goes to make up the image within the aperture plate should strike the lens, especially when this extraneous light is stronger than the light from the objects being photographed. For that reason a hood is generally provided in the form of a tube or box of metal surrounding the lens. This hood may be part of the lens mount or entirely separate and supplementary to the mount. When the lens sets far back within the mount a hood is not always necessary. Many lighting effects require that a strong light shine almost directly toward the camera, but such direct light should never be permitted to strike the lens of the camera except in such rare occasions as where the light is included in the picture itself. An adjustable arm carrying a metal leaf which may be extended a foot or two in front of the camera is a very good and handy attachment to have in one's outfit, especially in taking what is known as back-lighting and Rembrandt effects. The farther it is possible to extend the hood in front of the lens without cutting off any of the image the more effective it is. A very useful form of lens hood is a telescoping one of two or more sections which may be shortened or lengthened at will. The lens hood should be strong and rigid and heavy enough to support an iris diaphragm for circling in and out and such other attachments as the cameraman may see fit to use for vignetting, visions, double exposure work, etc.

Attachments and Mattes.—Attachments for the camera to produce various effects, such as round and square dissolves, curtain dissolves, vignettes, etc., are not usually provided by camera manufacturers but are sold independently and may be purchased as the needs of the camera user require. The most complete line of these attachments is made by the Goerz Optical Company. Manufacturers of cameras, however, generally furnish a certain number of aperture mattes for their cameras, although they are charged for extra. Aperture mattes is the term used in contra-distinction to the mattes which are placed in the lens hood for vignette effects; a matte placed in the aperture plate giving a comparatively sharply defined line in comparison to one placed in front of the lens in the lens hood. The most commonly used aperture plate mattes are the circle and double circle used in views supposed to be seen through a telescope and through opera glasses, after which come keyhole shapes and various decorative designs, such as heart shape, maple leaf, oak leaf, diamond, star, etc., ad infinitum. Aperture mattes were formerly used to a large extent for double exposure and vision work, but have been almost entirely supplanted by lens hood mattes, except where a sharply defined image is required, such as a scene of an audience viewing a picture show supposed to be thrown on the sheet, in which the picture on the screen is inserted by double exposure.

Camera Mechanism.—Types of camera mechanism are as various as the names of the makers. It would seem that an integral mechanism would make for simplicity and rigidity in a camera, and yet a number of the highest grade cameras separate by releasing a catch into two or three separate and distinct parts. The Universal camera, however, has an integral mechanism from which the case may be entirely separated without disturbing any portion of the mechanism. In the DeBrie the front of the camera, carrying the lens, mount and the shutter may be turned up on hinges by pressing a catch. In the Lumiere camera the gate, spring runners, take-up, take-up gear chain and footage indicator are included in the retort and must be duplicated in each separate magazine. In the Pathe Portable the camera is separated into three distinct parts, held together only by hinges. Several other makes of cameras separate their mechanism in various places, becoming complete only by the fastening of connections.

Threading.—The ease or difficulty with which the film may be threaded through the camera has an important bearing upon its usefulness. As a rule, a camera of a straight line threading, that is one in which there are no twists in the film in its passage through the camera, is the simplest and most desirable. On the other hand, the more compact models, in which the retorts are placed side by side, cannot be threaded without a twist in the film. The general rule for threading the camera is as follows: Place the feed retort in position, pull out as much film as is needed to thread the camera, pass the film over the feed sprocket and open the gate, place the film smoothly between the side guides with the emulsion toward the lens, close the gate carefully and latch, leaving a loop of film betwen the feed sprocket and the upper portion of the gate large enough so that pulling the film down in the gate for six perforations will not draw the loop taut between the sprocket and the top of the gate, and yet not large enough so that the loop will strike any portion of the camera mechanism; then leave another similar loop at the bottom of the gate, carry the film around the take-up sprocket beneath the rollers, through the light trap in the retort to the spool in the take-up retort, fastening the end of the film to the spool in the take-up retort; making sure that there is no slack between the take-up sprocket and the take-up spool; fasten the cover of the take-up magazine; give the handle a turn to see that the film is feeding through properly and close the camera. The film in the feed retort must be wound so that when the retort is in place the film is threaded properly the emulsion side of the film in the gate will be toward the lens. In straight line threading the loop is not a true loop but only a slackness in the film to provide for a quick downward movement of that portion of the film within the gate when it is dragged down by the claws. In cameras with the magazines side by side a true, or return, loop must be made in the film between the feed sprocket and the gate and between the gate and the take-up sprocket. Types of the double return loop threading are found in the DeBrie, Pathe Portable and Newman & Sinclair cameras. The Prevost, carrying its magazines side by side on top of the camera, is an exception, the feed magazine being directly above the feed sprocket and gate and feeds downward in a straight line and simple loop into the gate. From the bottom of the gate it goes upward and to the right in a long simple loop, without a twist, to the take-up sprocket, where it feeds directly into the take-up retort. The return, or true, loop is the same sort of a loop as would be formed by wrapping a piece of film once in a spiral direction about a round object, while the simple loop of straight threading is merely a slackness in the film without any other twist or turn. In addition to the simple directions given here there are a number of variations in different cameras which provide rollers for guiding the film in various directions, as, for example, in the old style Gillon a roller is provided which brings the film in a straight line from the feed retort, from whence it passes over another roller before passing to the feed sprocket; the object of the second roller being to engage the film around a greater part of the circumference of the feed sprocket, in which only two teeth would engage the film at any one instance if this roller were not provided to stretch the film around a greater arc of the sprocket's circumference.

The foregoing completes roughly most of the vital points in connection with the construction of a camera which a purchaser wishes to know. The interpolated exceptions take up considerable space, but a comprehensive description of a camera and its parts could be printed upon one ordinary catalogue page if the explanations above were already understood.

(*The end.*)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

World's Music Center Is Now New York City.

"AT THE outbreak of the war a few wise persons predicted that it would have the effect, temporarily at least, of making New York the center of culture of the world. This high position has now been realized in the field of music at least," says Herman Sandby, the Danish 'cellist and composer.

Mr. Sandby has been coming to this country annually for the past seven years and is able to compare the present New York with the New York that foreigners saw before the war.

"Never were there so many distinguished foreign or native artists in London, in Paris, in Rome, Berlin, Petrograd, or any of the great European cities as there are now in New York," he declares. "The war has sent practically every important artist in Europe to this country, and that means, of course, to New York.

"The public, as a consequence, is able to hear one night, the greatest artists of Italy, for instance; the next, the greatest of Austria; the next, the greatest of Russia, and so on throughout the season. It is, for music lovers, the most remarkable jubilee that history has ever produced.

"The result? New York—all of America, in fact (for most of the artists go on tour through the land)—will have better taste in music hereafter than would have been possible for a century under normal conditions.

"Americans are lovers of music, but never before have they been able to get enough of the sort that appealed to discerning taste.

"However, it will be difficult for any humble artist who might have got along quite well before, to make a 'hit' in America after the war when many of the foreigners will go home again.

"New York by that time will have become so critical that beginners will have a hard time indeed. This, however, may produce real genius in the end."

New York, moreover, will not lose its recently gained position in the world of music. The world's artists will come back regularly. One doesn't visit New York once only.

Clarence Eddy's Tour.

The tour of Clarence Eddy, the famous organist, beginning at the Pacific Coast, has opened auspiciously, and is proving to be a huge success, as may be expected by those who have heard him play.

Some may ask, "Who is Clarence Eddy?" The name Clarence Eddy is known and honored throughout the entire musical world.

He is recognized, by the best authorities, as one of the world's greatest organists, and his reputation extends to every civilized country. His first lessons on the organ were under J. Gilbert Wilson, and Dudley Buck of Hartford.

Mr. Eddy commenced drawing a salary as organist at the age of fourteen. He was for two years organist of Bethany Church of Montpelier, Vermont, and then went to Berlin, where he studied the organ and composition under August Haupt, the master organist of Germany, and the piano under Albert Loeschorn.

After numerous highly successful concert tours covering Germany, Austria, Switzerland, Holland, England and Italy, Mr. Eddy returned to this country where he located in Chicago.

At the age of twenty-two Mr. Eddy gave a series of one hundred recitals in Chicago, without a single repetition. This made him famous, and his reputation rapidly grew, by reason of his numerous recitals all over the country, and he was called to dedicate new organs in nearly every state in the Union. He has undoubtedly opened more new organs than any other living organist.

Mr. Eddy in Chicago gave upwards of four hundred recitals, including in his repertoire practically everything written for the organ, as well as hundreds of manuscripts which have been dedicated to him. His four organ collections, published by Edward Schuberth & Co., of New York, and one by the Oliver Ditson Company, of Boston, are extensively used throughout the United States.

Mr. Eddy has been identified, officially, with every important exposition since the one in Vienna in 1873, namely: those at Philadelphia in 1876, Paris in 1889, Chicago in 1893 with twenty-one recitals, Buffalo in 1901, St. Louis in 1904, Jamestown in 1907 with six recitals, and more recently at our own Panama Pacific International Exposition in San Francisco with forty recitals, where his concerts were among the best advertised attractions of the great fair.

Following a recital given at the famous Saint Cecilia Academy, Rome, Mr. Eddy was made an honorary member, a distinction considered, in musical circles, one of the greatest honors that can be conferred upon a musician in any country, and among the encomiums he received following the recital was this expression from the great composer, Sgambati: "He is one of the greatest organists of the present epoch." Also, this noteworthy expression from E. di San Martino, president of the Royal Academy of St. Cecilia: "Mr. Eddy is the most marvelous and versatile executant of the organ we have ever entertained. We consider ourselves honored in placing his name on our list of distinguished members." August Haupt declared that, "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organists."

Clarence Eddy is now organist at the First Presbyterian Church, Oakland, California, where the wonderful organ of this new and costly edifice is being employed, under Mr. Eddy's magic skill, as one of the greatest institutions for the interpretation and inspiration of high class music in the West. His semi-monthly recitals are being enjoyed with increasing attendance and interest.

California should be extremely gratified in acquiring this great master, and may be justly proud in realizing that our matchless climate can overcome the claims that the East and Europe have on this renowned artist, and be able to induce him to bring to us from his many tours of the world, as a great storehouse of accumulated accomplishments and experiences, his great talent, so completely matured and perfected.

Musicians, and especially organists, should not fail to hear this great organist, should the opportunity present itself.

New Rules in Counterpoint.

An English society, known as the Council of the Union of Graduates in Music, has issued an interesting document relative to strict counterpoint.

The musician who has completed his work in harmony and has proceeded to study the text-books of the older contrapunists (Cherubini, Albrechtsberger, etc.), has always wondered at the strict process of counterpoint of their school and probably noticed the inadaptability of these processes in modern writing.

The Council above mentioned had discussed this question. While it disclaims any direct influence on teachers, private or institutional, it expresses its views on counterpoint written against a *Cantus Firmus,* as follows

1. The parts may cross with reason in counterpoint for more than two voices.

2. While it is preferable that the first note of the counterpoint shall make a perfect concord, the use of the third of the chord is not considered to be an offence.

3. Modulation to nearly related keys may be sparingly used after the original key has been established.

4. Syncopation, in examples of the fourth species, may be occasionally broken.

5. In combined counterpoint, dotted half notes and dotted quarter notes may be used, the latter sparingly.

6. A quarter note should seldom be tied to a quarter note.

7. Two chords may be used in a bar (measure), although it is recognized that the use of one chord in a bar is often stronger in effect.

8. More than two consecutive eighth notes should not be used; and these groups of two eighth notes should occur on the second and fourth beats of the bar in conjunct motion.

10. Changing notes may be used, but except in the cadence they should be rare.

11. A second inversion should not occur on the first beat of any bar, unless the fourth of the chord having been previously prepared, is resolved in the same bar.

12. The objection to consecutive perfect fifths does not depend on the number of notes intervening, but on the character of fifths themselves; for instance, two perfect fifths are always permissable with one or more notes intervening, provided that at least one of the fifths is unessential.

This document is signed by the Professor of Music in the Universities of Oxford, Dublin, London, Durham and Manchester.

This document also advocates essential principles that bring the order of strict counterpoint within the domain of practical writing. Furthermore, it narrows the hitherto existing chasm between harmony as taught to-day and counterpoint as it was taught by Cherubini.

A Well Arranged Program.

Following is a program adopted in many of the larger moving picture theaters throughout the country. At a glance, one realizes the important part music is playing in the making up of perfect program:

1—Overture; 2—Travelogue; 3—Cartoon; 4—Topical Review or Weekly; 5—Soprano or Contralto Solo; 6—Feature; 7—Vocal or Instrumental Solo (Organ or Violin); 8—Comedy.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

An Ambitious Educational Series

Pathe's First Combitone Travel Pictures of Interesting Scenes in New Mexico and Arizona.

THE first picture of a most comprehensive and pretentious effort to film the most interesting portions of the United States, have been received by Pathe from the Combitone Company. The film received consists of seven thousand feet of scenes taken in New Mexico and Arizona, representing those places in each state most noteworthy from a scenic, historical or archaeological standpoint. The result is an interesting presentation of two states which are little visited by the tourist except in the one instance of the Grand Canyon of Arizona.

In these pictures the human element receives its proper attention. While the popular tendency is to regard the United States as a "new" country, barren from the archaeological standpoint, these pictures show the dwellings of a prehistoric race whose origin is lost in the mists of antiquity—the cliff dwellers. At the bottom of a canyon near Rio de los Frijoles impressive scenes were secured of the Kiva or Estufa as the native Indians call it. This was the sacred ceremonial chamber of the ancient cliff dwellers where, legend relates, once burned the sacred fire which was never permitted to die out. The Kiva is situated half way up a high cliff and can be reached only after a long ladder climb. The cliff dwellers placed this, their holy of holies, midway between earth and sky to guard it as much as possible against attack from either above or below.

In Canyon de Mortenda, A. L. Westgard, who is directing the expedition, secured some pictures of an old trail worn fourteen inches deep in the solid rock by the moccasined feet of men who perhaps lived hundreds of years prior to the Christian era. This trail is even more impressive than those streets of Pompeii rutted by chariot wheels when it is remembered that the Pompeian streets were worn by iron while these solid rocks yielded to the human foot.

Many striking views were obtained of the Pueblo Indians, whose industry, sobriety and orderliness have been remarked by all who have studied them. Some of the best scenes are those of the Pueblo Acoma. This pueblo is situated on the top of a rock 350 feet high with precipitous sides. The only way to reach the village is by a slope of loose sand which the winds of centuries have piled up in one place against the rock. Up this laborious ascent toil the heavily-loaded natives with their burros. The houses are interesting structures of two and three stories, the roof of the first furnishing the front yard to the second, and the roof of the second acting in the same capacity for the third. Many interesting views were obtained of the natives at their daily pursuits and one cannot help but gain a new respect for this small race who have never asked or expected favors from the government, but only want to be permitted to earn their living in the same way their ancestors did.

In devoting much time to the Pueblo Indians Mr. Westgard did not forget the Navajos, another industrious, self-supporting tribe. They are shown making the blankets for which they are famous—carding, spinning and weaving, and herding their great flocks of sheep or goats, or rounding up their horses and cattle.

Many interesting places were visited which are practically unknown. Each State in the Union will be visited in turn. These pictures are made not merely for the present, but the future, and are intended to be a big attraction not only in the theater but in the schools and colleges as well. As years pass industrial progress will undoubtedly mar or spoil many of what are today the nation's beauty spots. We all remember what was happening to the Palisades of the Hudson when public-spirited citizens stepped in and put an end to the quarrying. The same danger of despoliation threatens all scenes not actually within the bounds of state or national reservations. These pictures will show the people who live under the Stars and Stripes, the Indian as well as the white man, and the landmarks of American history. The first of these pictures will probably be released in early spring.

Film Problem in India

Educationists of India Promote Scheme for a Wider Use of the Moving Picture as Aid to Their Work.

A COMMUNICATION dated at Hyderabad Sind, India, on Dec. 8, 1916, tells of a scheme which is being placed before the local governments of that country by means of a little booklet entitled "The Use of the Kinematograph in Education." This booklet of information and discussion has been compiled by Bulchand Karamchand, B.A. (Bombay), Superintendent of the Nava Vidyalaya High School, Hyderabad Sind, and Morley Dainow, B.Sc. (London), an English educator and psychologist. It covers practically the same line of discussion that is being carried on in America at the present time. Impressions regarding the moving picture, its power and influence, differ not at all from the impressions gained in our own America, despite the fact that little of the best in film reaches the moving picture theaters of India.

The scheme which the booklet presents is as follows: "Each Local Government should appoint a Kinematograph Committee. The members of the Committee should consist of distinguished educationists, headmasters, parents, and social workers of the province. The work of the Committee would be twofold, negative and positive. The negative work will consist of (a) examining all kinema films sent to be displayed in the kinema theaters of the Province; (b) choosing from all these films those which if they entertained, would give wholesome entertainment, and if they instructed, would give useful instruction; (c) seek powers to limit the duration of kinema performances for children. The positive work would consist of:—(a) arranging of kinema

On the Edge of the Grand Canyon.

Navajo Basket Maker.
Three Pathe Combitones.

Hopi Indians.

performances suitable for children; (b) keeping a stock of approved films at headquarters so as to be able to use them again and again where required; (c) drawing up a list of suitable films so that the kinematograph trade will know on what lines to proceed with future productions."

It is evident from passages contained in this booklet that some thought has been given to the possible use of the educational moving picture in the schools; and we are particularly struck by a thought set forth in a passage concerning the stocking of films, which states that "films which are merely topical today will be good history material a few years hence." There is also a suggestion that a loan from each local government for the erection of suitable moving picture theaters could be paid back in a few years, and also that capitalists might be persuaded to foster the idea and support such an enterprise.

From latest reports it is evident that India's film problem is a serious one, since the majority of films that are exhibited as entertainment for her people are principally of a sensational and not highly elevating class. During the past year an effort has been made to diffuse education among the masses by means of what was known as the Educational Kinematograph which traveled about from town to town exhibiting educational films of various kinds. These demonstrations were largely attended by all classes, and in many cases the proceeds were used for relief or charitable funds.

Interesting Educationals

Four Travel Subjects, One Industrial, One Zoological, One Sport, Two Scientific, and One Athletic Subject.

Reviewed by Margaret I. MacDonald.

"Great Temples of Luxor" (Gaumont-Mutual).

A WELL illustrated description of the temples of Luxor, situated 45 miles south of Cairo will be found in "Mutual Tours Around the World No. 14." We see the tourists starting off from Luxor, and the caravan moving through the mountains toward the ruins. Among the temples shown is the Temple of Luxor which, we are told, was erected 1,400 years before Christ. and was one of the monuments of Thebes. The colonade, the doorway and obelisk, and the colossal statues are interesting studies to the student of ancient architecture. The Temple of Medinet-Habu with its remarkable interior, the walls of which are decorated with crude pictures representative of the victories gained by the Syrians over the Hittites, is another fascinating study, as is also the Temple of Rameses with its statues of Memnon and the 57 foot statue of Rameses II who built the temple.

"Picturesque Landscapes of Holland" (Gaumont-Mutual).

One of the most charming of travel subjects is this one which brings us familiarly into the very heart of Holland. It is found in "Mutual Tours Around the World No. 14," and presents examples of the dikes and dams of Holland, its wooden houses built on piles to forestall a sudden invasion by the sea, its canals filled with quaint craft of all sorts, its pasture lands and its grazing sheep. Its picturesque windmills, and its quite as picturesque courting couples, are among the last scenes which film presents, closing with a beautiful sunset on the Zuider Zee.

"The Mississippi Coast" (Gaumont-Mutual).

A good idea of the beauties of the Mississippi coast can be gained from "See America First No. 74." Pass Christian is the first point of interest shown, with its beautiful roads. The Herndon cottage which President Wilson occupies when at Pass Christian, private orange groves, beautiful promenades, and a winter scene in Dixie all present views of unusual charm. Gulfport, from which the largest shipments of yellow pine in the world are made, Biloxi its bay and its lighthouse, Beauvoir the Confederate Soldiers' Home, the home of Jefferson Davis, and other interesting sights are shown.

"The Rocky Coast of Dalmatia" (Gaumont-Mutual).

"Mutual Tours Around the World No. 14" contains some charming views on the coast of Dalmatia on the Adriatic sea. As would be supposed, the film abounds in scenes of great beauty including views of the sea in its various moods. The quaint port of Gravosa, much frequented by commercial vessels before the war, is shown, and attention is drawn to the fact that the vegetation on the mountainsides since the scathing fire of the Balkan war consists only of a few yew trees.

"Making Lace by Machinery" (Gaumont-Mutual).

"Reel Life No. 40" contains this subject which illustrates in detail the making of lace by machinery. We learn hereby that artists are employed to sketch designs which are passed on to other workers who mark the perforation points. The perforating of the patterns is done on long strips of cardboard, after which the thread which has been previously wound on large wheels is woven over the patterns. The lace is finished by hand, starched and dried, and finally pressed and wrapped for shipping. The making of embroidery is also included.

"Raising Fresh Water Fish" (Gaumont-Mutual).

The work of the U. S. Commission of Fisheries in stocking the fresh water streams of our country is illustrated in "Reel Life No. 40." Here we see them setting the nets and catching the fish, after which the eggs are taken from the females, and the hatching of them, 160,000 at a time. When the young fish (trout in the present instance) are 2½ inches long they are carried in tanks to the streams to be stocked. Closeup views show the water in the tanks being mixed judiciously with water from the stream so that the change in temperature from tank to stream will not be too great for the youngsters, and the final planting of them in a shallow part of the stream to insure them against the onslaught of their elders.

"The Evolution of Winter Sports" (Paramount-Bray).

No. 54 of the "Paramount-Bray-Pictographs" opens with an attractive study of winter sports, with suggestions pleasingly reminiscent of the days when the first blanket of snow was greeted with the jingle of the sleigh bells. We are shown in this film how to attach both snow shoes and skis as well as how to use them. Ski jumping and snowshoe racing by both professionals and amateurs present interesting winter sights.

"The Astronomer's Workshop" (Paramount-Bray).

"The Astronomer's Workshop" is the second subject of the "Paramount-Bray-Pictograph No. 54" and presents views taken at the J. B. Van Vlack Memorial Observatory, Wesleyan University. We are shown the giant telescope, and the ease with which it is handled, the mechanism being so constructed that one man can swing it in any direction and to any desired angle, and as he does so, by pressing a button cause the floor of the observatory to rise or fall as required. The method of taking the time from observation of the stars, and the instruments that record the time are also shown. Included are sights as seen by the astronomer such as the great Nebula in Orion, the ring-shaped Nebula in Lyra, a close-up of an eclipse of the sun, and several comets.

"Eruption of Mount Kilauea (Universal).

One of the most remarkable pictures of its kind is a film recently exhibited at the Rialto theater, New York City, which gives startlingly close views of the boiling mass of lava in the crater of Mount Kilauea, on the island of Hawaii. The crater of this volcano, we are told, is eight miles in circumference. At intervals the burning lava spurts through apertures in the hard black lava which lies in the bottom of the crater. One of the most thrilling sights of this picture occurs when the cameraman actually photographs at close range the molten lava as it pours over the rim of the crater.

"Jiu-Jitsu" (Paramount-Bray).

No. 54 of the "Paramount-Bray-Pictographs" contains an interesting, well photographed, and closely viewed demonstration of the science of jiu-jitsu, the Japanese method of self-defense. We learn that the study of this method is being taken up extensively in this country, and that the Federal Police Department is training its police in its practice. The subject as treated in the Pictograph shows the applications of the tricks of jiu-jitsu as practiced by Messrs. Kojima and Tamiye, two of the ablest exponents of the art in this country. We learn that the first essential is to know the vulnerable spots of the body, a knowledge that will enable one to overcome an opponent providing that he too does not possess this knowledge. We learn also that jiu-jitsu also calls for a knowledge of equilibrium, and among other things how to break a strong hold, how to ward off an attack, how to ward off an unexpected attack from the rear, how to disarm the gunman, and also how the jiu-jitsu expert would handle a trained boxer.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

The Avon Theater, Utica, New York

William Fait, Jr., Managing One of Prettiest Photoplay Houses in the East—Music Furnished by Wurlitzer Organ and Symphony Orchestra.

ONE of the most beautiful motion picture theaters in the upper part of the State of New York is the Avon, in Utica. This house was built by the American Motion Picture Company, Inc., of Utica, and was opened on November 25, 1915. The theater occupies the entire building in which it is situated; that is to say, there are no stores at the sides of the entrance and no offices to let on the upper floors. The absence of these enhances the exterior appearance of the Avon considerably, and makes it look more like a structure devoted to entertainment. Many of Utica's elite are patrons of the Avon, which is in the business section of Utica, a most valuable location in that city, as has been established by the excellent business the theater has been doing during its fourteen months of existence. It is a worthy accession to the list of motion picture theaters in Utica, and a credit to the industry as a whole.

Handsome Lobby of the Avon Theater, Utica, N. Y.

The exterior as can be seen from the views herewith is attractive and artistic. The facade has been faced with terra cotta, brick and marble, and there is pronounced harmony in the employment of exterior decorations. Extending over the full width of the five wide entrance doors and reaching to the edge of the sidewalk is a canopy done in ornamental bronze and art glass. This is profusely illuminated with incandescent lights and with tungsten in large frosted globes. To further enrich the appearance of the front there are seven bronze pedestals each containing a big frosted globe with a powerful tungsten inside placed in recesses in the wall above with the canopy. Alternating with the pedestals are panels built of the same kind of brick which is used throughout the exterior. These panels are topped by a stretch of marble running near the coping of the roof. At each end of the structure is a huge electric sign wrought in

Avon Theater, Utica, N. Y.

bronze and running from the coping to a line even with the top of the canopy. The top of each of these signs is ornamented with two large globes while at the bottom one globe the same size as those on the top has been placed. On the outside of each sign writen in electric lights is the name of the theater, while the word "photoplays" is written on the inside, so that one coming from either direction on a line horizontal with the length of the building will read first the word "Avon" and as he comes a little closer the word "photoplays."

Between the five-wide entrance doors are marble pillars in which have been inserted glass covered gold frames containing photographic views of pictures shown and to be shown while in the wall space underneath each big perpendicular electric sign at the ends of the building are glass covered frames containing poster views.

As one steps into the lobby he is immediately impressed with the elaborations. The color scheme here as in the auditorium is Quaker gray and gold. Potted plants have been placed in the space between each set of doors leading into the auditorium and in the space between the exit doors leading into the street. The box office and the doors have been outlined in Italian marble, and is in contrast to the big squares of tile used in the floor or the lobby. Adorning the walls of the lobby are large portraits of photoplayers. A number of electroliers made of vari-colored art glass trimmed with bands of gold increases the feeling of artistry about this part of the Avon. These have been decorated with flowers and doves.

The beauty of the auditorium proper is in keeping with the foyer and the lobby. The furnishings and appointments are luxurious. The stage setting is striking and presents a view from the marble balcony of a palace looking across a river to the hills in the distance with its shrubbery, trees and cottages.

Interior of Avon Theater, Utica, N. Y., Showing Artistic Stage Setting.

The gold fiber screen drops down in the middle of this scene between pillars of imitation marble and when the last scene of the picture projected fades from view, heavy plush curtains are drawn across the screen, the lights are turned on, and when the curtains are moved aside again the beautiful vista is seen, the screen being removed meanwhile. Across the stage in front of the footlights is a row of illuminated flowers.

The size of the stage is forty feet wide by forty feet deep. The pipes of the $10,000 Hope-Jones Wurlitzer organ are hidden behind fancy grill work in the walls near the stage. The Avon has a capacity of 1,600, divided between the orchestra floor, balcony and boxes. In addition to the Wurlitzer organ there is a symphony orchestra of six pieces.

The operating room is concealed in the arch over the balcony, and extends across the full width of the auditorium, giving plenty of room for repair shops, etc. It is twelve feet wide and like the auditorium is well ventilated. A part of the up-to-date projection apparatus consists of a battery of Baird machines, and Fort Wayne and Hallberg compensarcs. The

throw is 95 feet, and the definition of the picture projected is sharp.

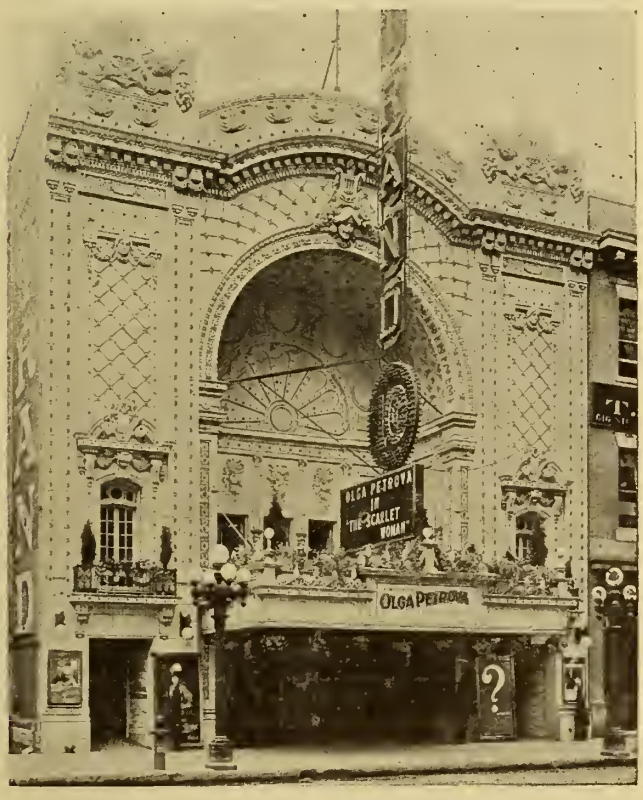
The Avon is devoted exclusively to the exploitation of first class pictures, and the show is changed twice a week. The price for matinees is 10 cents while the evening prices are 10, 15 and 25 cents. The house is under the management of William Fait, Jr., an experienced picture man. The officers of the company operating the house are Perry A. Little, president; George E. Hilfinger, vice-president, and Lewis E. Willet, secretary and treasurer.

Strand Theater, Minneapolis, Minn.

One of the Prettiest Picture Houses in the Twin Cities—Opened in Fall of 1915—Managed by James A. Keough.

"THE STRAND," perhaps the most used name in connection with the exhibition of motion pictures all over the country, seems to be synonymous with "one of the best." At least this is true in New York and other large cities, and the Strand in Minneapolis is no exception.

When Saxe brothers, of Milwaukee, announced that they



Strand Theater, Minneapolis, Minn.

were to erect a $150,000 theater building at 38 South Seventh street, Minneapolis, for the exclusive showing of motion pictures, several years back, the wise acres shook their heads and were not a bit backward in saying that they believed the Saxes were taking "an awful chance." Minneapolis at that time had over seventy-five theaters, and this was

Beautiful Rest Room of Strand Theater, Minneapolis, Minn.

believed to be enough. Nevertheless the Saxes completed a handsome structure in the early fall of 1915, and in December of the same year it was opened with Samuel Newton Robinson, present Minneapolis Fox manager, in charge. General services was first used by the theater, and later when Mr. Robinson left the theater to take up other work James A. Keough, formerly of the Alcazar and Casino theaters, Chicago, took hold of affairs, Fox, Metro and Triangle features and some of the biggest state rights obtainable were played. Mr. Keough was one of the first managers to charge 25 cents admission for a special feature in Minneapolis, also one of the first to book a film for a week's run.

The Strand covers a space 55 feet wide by 167 feet deep, is as fire proof as it can be made, and twelve spacious exits give the house a "safety first" appearance. The exterior of the theater is artistic yet not lavish in decoration, a flower draped canopy and hundreds of electric bulbs being the most attractive parts of the theater front. The artistic portion of the front is in the arrangements of the bricks used in its construction, not in added ornamentation. The interior of the theater, with the exception of the rest room, is plain, yet it gives the theater a "homey" atmosphere. The 1,300 seats are of the best quality and far enough apart to allow one to be perfectly at ease while watching the pictures. The screen occupies the entire stage with little ornamentation. A $10,000 Wangerin & Weickhardt pipe organ played by Miss Lillian Preston, and a ten piece orchestra directed by Richard Long provides the music for the shows. Two Simplex projectors are used; the throw is 128 feet. An average of eight shows a day is maintained at the Strand. Sunday shows begin at noon, while on week days the first performance commences one hour earlier. Thirty persons are employed to cater to the theater's patrons.

The foyer runs the full width of the theater, and is plain, yet artistic. A broad stairway leading to the upper floors is placed at each end of the foyer. At the top of the first flight one finds the handsome rest room carpeted with rich red material and Persian rugs. In the center of the rest room is an oval shaped opening guarded by a mahogany rail-

Interior of the Strand Theater, Minneapolis, Minn.

ing, and a handsome mahogany table on which reading material is placed occupies a place between the railing and the large divans. The lighting of the room is provided by a large electric lamp stand and by indirect ceiling lamps. Large peer glasses in mahogany frames are placed near the top of each staircase in the room. The manager's office is to the right and the women's dressing room to the left of the rest room. Artistic colonial windows between these two rooms open onto the canopy.

Joseph Maxwell is assistant manager of the Strand, Charles G. Branham is publicity manager. Triangle, Artcraft, Metro and state rights features are booked for future showing at this beautiful photoplay house.

SUNDAY ORGAN RECITALS AT REGENT.

G. H. Tooker, manager of the Regent theater, Elmira, N. Y., has adopted a novel policy of pleasing his patrons and the townsfolk of Elmira. He has inaugurated a new system that of giving free organ recitals on Sunday at the theater, accompanied by local vocal talent. The plan is not worked as an advertising stunt and no mention is made of the regular show or the week's program, except the regular lobby display which appears at all times. Mr. Tooker's idea is to get in the house people who are ordinarily not attending the regular shows and let them see what an elegant place it is. These recitals have proven so popular that he is turning people away every Sunday. Indirectly it has proven to be as good an advertising medium as could be planned and it is having its effect as any showman would expect.

Tivoli Theater, Portland, Ore.

Built in 1910, the Tivoli Was the Beginning of the Better Class of Moving Picture Houses in That City.

THE TIVOLI, Portland, Ore., is located at the center of population of Albina, "the home of the common people." The people in Albina are happy to be so called and the theater is proud to be so situated. The Tivoli is owned and operated by H. C. Phillips, who is assisted by his wife as cashier.

The theater is a beautiful one, of brick and concrete throughout and the auditorium seats 400. The house is exceptionally well lighted and Manager Phillips has created a homelike atmosphere that impresses the patron from the minute he pays his dime at the ticket window until the show is over. That is undoubtedly a big part of the reason for the long success of the Tivoli.

The ventilation of the auditorium is excellent and its acoustics made it the pride of the many old-time illustrated song singers that formerly entertained there. Mr. Phillips' programs represent all the well-known features. Power's machines in a modern projection room furnish the projection.

Built in 1910 as one of the thirty-odd theaters of the People's Amusement Company, the Tivoli's competition with the skip-jack store shows at the corners of Russell and Williams Avenue soon put the latter out of business. The Tivoli was the beginning of the better class of moving picture theaters

Tivoli Theater, Portland, Ore.

in Portland. When the Union Avenue Theater, a house about equal in size and appointments to the Tivoli, was opened a few blocks away, the People's Amusement Company did not overdo its competitive tactics by putting on vaudeville and the like, with the result that both theaters prospered with straight pictures and are doing so today.

The People's Amusement Company has had many managers in the house. Several of them were illustrated song singers when that art constituted an important part of the show. Among these was Al Sather and the Confer Brothers. When the People's Amusement Company disposed of its outside theaters, the Tivoli was sold to C. E. Minnick, who was succeeded by Mr. Phillips.

Union Avenue Theater, Portland, Ore.

Pioneer Suburban Photoplay House Conceded by Local Exhibitors to Be One of Most Progressive Outlying Amusement Places.

THE Union Avenue Theater, owned and conducted by W. B. Graeper, at Union Avenue and Russell Street, is conceded by Portland's exhibitors to be one of the most live-wire suburban houses in the city. The location is only twelve minutes' ride from the center of the city but the community of which the Union Avenue is a part is true blue to Mr. Graeper and his excellent programs, and the theater is crowded any night one may visit it.

The Union Avenue is a pioneer suburban theater, being built about six years ago, when the feasibility of moving picture theaters in the suburbs became apparent. Unlike many of Portland's suburban photoplay theaters, its management has been changed but few times. G. W. Bird opened the house, conducted it about a year and sold to E. T. Pittmon. Mr. Graeper, the present owner soon became a partner of Mr. Pittmon and the two commenced to build up a patronage that now makes the name Union Avenue Theater synonymous with success. Mr. Pittmon afterwards entered the publishing business, selling out to Mr. Graeper.

When the present owner took over the house, it had 375 seats. A few weeks ago Mr. Graeper completed the alterations which had been going on without interrupting the shows since last summer. It was a new Union Avenue theater that our Portland correspondent beheld when he called to interview the manager. The floor had been lowered, the old incline to get to the seats removed and the auditorium lengthened so that it now accommodates 500 dandy opera chairs.

Of course the entire house has been redecorated. A new heating and ventilating system, changing the air every five minutes, has been installed. The projection is faultless. The

Union Avenue Theater, Portland, Ore.

lamp room has been doubled in size and two Power's machines furnish rock-steady pictures. Triangle and Paramount pictures form the basis of Mr. Graeper's programs, together with open market releases. Paramount has been in the house for three years and Triangle ever since that program was started. Mrs. Graeper is her husband's able assistant in the management of the theater.

Star Theater, Oregon City, Ore.

W. A. Long Has Done Splendid Business Since Taking Over 300-Seat House in 1913-

THE manager of the Star theater, Oregon City, Ore., is fully justified in being proud of the spendid business he has built up for this little house. W. A. Long is the man who has made the Star a phenominal success and he has done it all by hard work because prior to taking over the house, he had had no experience as a show man.

The house was built in 1912 by Simmons & Ruchonic, who operated it for a year. Mr. Long took the house over in June,

Star Theater, Oregon City, Ore.

1913, when it seemed the least successful of Oregon City's three motion picture theaters. Mr. Long's house is now conceded to top the list of the Falls City's successful houses. When Mr. Long took over the Star its film service was costing $35 a week; now it usually stands $120. The program is changed every day, features vieing with short subjects for popularity. Amateur acts obtained from Portland form part of the show on Friday nights, and Mr. Long says he would not do without his amateur nights.

The building is of brick, well ventilated and nicely finished. It seats 300. The projection is furnished by a Simplex and a Power 6B. The motto of the house is "Good Pictures, Good Projection, Good Screen."

Mr. Long has just completed plans for a new theater which will be erected opposite the Star next year.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

McCOY, Harry. Born in Philadelphia, of American parentage. Is 5 feet, 6 inches tall and tips the beam at 160 pounds. Light brown hair and brown eyes. Made his stage debut in 1910 and turned to pictures two years later, starting with the Universal, but changing to Keystone, his present connection. He has been featured in many Joker and Keystone comedies and directs his Keystone stories under the observation of Mack Sennett. Does mostly juvenile and character comedy parts. Is fond of dogs and specializes in Boston terriers, one of which frequently acts in pictures. Is a musician and not only plays the piano and trombone, but is a composer. He is versatile in his amusements, for he adds to music a fondness for prizefights (as a spectator), likes motoring and takes a deep interest in astrology. He was 22 on the tenth of December, 1916.

Harry N. McCoy.

HOLMES, Helen. Native of West Virginia. American parentage. Is five feet six inches tall and weighs 135 pounds. Dark brown hair and brown eyes. Miss Holmes is the star of The Signal Film Corporation, but has also been seen in the plays of the Universal, Keystone and Kalem Companies. It was as the original Helen in the "Hazards of Helen" that she won her first recognition, and for a year she played in these daring railroad dramas, later doing the same work for the Signal. She made her debut in 1911 and has spent her time wholly in the vicinity of Los Angeles. Some well known productions have been "The Girl and the Game," "A Lass o' the Lumberlands," and "Judith of the Cumberlands." When she is not engaged in risking her life jumping on and off railroad trains or similar innocent occupations she spends her time with her pet dogs and horses.

Helen Holmes

WALKER, Lillian. Born in Brooklyn, N. Y. Swedish descent. Five feet one and one-half inches tall. Weighs 119 pounds. Blonde hair, blue eyes. Miss Walker has played in stock and vaudeville for a number of years and was a member of Gus Edwards' musical specialties. Some years ago she went to the Vitagraph, starting as "atmosphere" and working up to stellar honors. At first she gained attention because of her smile and her dimples and was cast for romping soubrettes, but she has shown that she has something besides merely physical beauty and she has scored as strong a success in serious roles as in the lighter characters; indeed some of her best work has been purely dramatic, though she will be best remembered as "the girl with the dimples." Recent parts of note have been in Green Stockings and Kitty Mac Kaye. She automobiles.

Lillian Walker

YOUNG, Clara Kimball. Born in Benton Harbor, Mich. American parentage. Is five feet six inches tall, weighs 130 pounds, has brown hair and eyes, and medium dark complexion. Miss Young began her stage career as a child of three, appearing with her parents where a child was needed in a production. Later she played in stock, including engagements in such widely separated points as Philadelphia, Reno and Seattle. Her first picture play was My Official Wife, with the Vitagraph, and this production established her right to recognition as a star. Later she went to the World Film Corp. and more recently established herself at the head of her own releasing organization. Some of her best known features are Lola, The Deep Purple, Marrying Money, Hearts in Exile, Trilby, The Heart of the Blue Ridge, Camille, The Yellow Passport, The Common Law, The Foolish Virgin and The Easiest Way.

Clara Kimball Young

BRUNETTE, Fritzi. Born in Savannah, Ga. American-French parentage. Is five feet three inches tall, and weighs 120 pounds. Has an olive complexion, grey eyes and black hair. Miss Brunette has had no stage experience, and was unknown to fame prior to her connection with the Imp Company in 1910. She made her first appearance in The Lost Handkerchief, and since that time has been connected with various companies, and at present is with Selig. Like a number of other stars of photoplay, Miss Brunette's name is studio made, the same as her fame, and Leon J. Rubinstein is her artistic godfather. The brunette was suggested by her complexion and the "Fritzi" is an evidence of an ingrown sense of humor, but she made her reputation under the somewhat peculiar cognomen and cannot change it now that she is in a better position to dictate her wishes to her employers.

Fritzi Brunette

ARNOLD, Helen Prettyman. Born in Louisville, Ky. American parentage. Is five feet five inches and weighs 121 pounds. Brown hair and eyes, dark complexion. Miss Arnold has no stage experience, her first dramatic work being done for the Frohman company in The Conquest of Canan, in August, 1916. Since that time she has been with the Ivan and World and is at present with the Rolfe-Metro. Her specialty is ingenue leads and includes such roles as Viola in The Witching Hour, Mary in Egypt, and Mary in The Promise. She has unusually expressive eyes, set in a face of remarkable delicacy, and it was her photographic qualities that first gave her a chance to demonstrate her histrionic abilities. She is an ardent student of the drama, not merely as acting, but as history, and is widely read in dramatic literature. She is also an enthusiastic collector of canoes.

Helen Arnold

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Commissioner Bell Talks to Exhibitors

Says Picture Business Is Big, But Not Yet Great—Cautions Them on Advertising.

ON TUESDAY, February 6, the Motion Picture League, New York, Local No. 1, held a special open meeting at its rooms, 218 West 42d street. The primary object of this meeting was to listen to an address by License Commissioner Bell and Deputy License Commissioner Kauffman. The time set for Commissioner Bell's address was twelve noon. He did not arrive until one o'clock. While waiting for him the secretary read the new by-laws and constitution of the league, which were adopted as read. About eighty exhibitors were present and all rose to their feet as Messrs. Bell and Kauffman entered. Samuel H. Trigger in well chosen words introduced Commissioner Bell, who addressed them as follows:

"I am appearing before you this afternoon, not as a commissioner, but as man to man. Just a heart-to-heart talk, giving my views, from my personal observations of motion pictures. The future of the industry lies in the hands of the exhibitors. If you do not handle it with judgment, exercise a careful censorship over the picture you show in your theaters, nothing can be done to improve conditions and prevent local and state censorship. The motion picture industry is not yet a great industry, it is a big industry. It has had a mushroom growth, but it is not yet where it belongs. If it realizes its ultimate value as a power and business, it will settle down to business principles. If it doesn't realize its value, it will never become a great business.

"There has always been a doubt in the minds of the people, they are not sure of the motion picture foundation, it is not defined. Up to the present it has been like a circus, it appeals to all, young and old, but it has had no real value beyond an ephemeral amusement. Motion pictures must be something more.

"The spoken drama differs from motion pictures, it appeals to adults; very few under the age of eighteen attend the spoken drama, while a great many minors go to see the pictures. Therefore you have got to watch carefully the kind of pictures you exhibit; they must be clean, such as you would have your own families see.

"I don't believe in legalized censorship, on general principle; it is not necessary if you will exercise it yourselves.

"Let me say a word about posters of sex-lure and like subjects. Posters of this kind have done more to invite censorship than almost anything else. They are stuck on fences and have had a bad effect on morals. Persons who do not attend the theaters are attracted and influenced by them. These posters effect the standing and character of your theaters and will surely bring censorship upon you. Exhibitors must avoid and prevent the showing of such posters and improper pictures.

"American people do not believe in censorship, but New York officials must exercise censorship if rotten pictures are offered for exhibition. We have never been severe or overcaptious, we have never had but one case decided against us where we have prohibited the showing of a picture. We appealed that case and the manufacturer withdrew in deference to our judgment. It lays in hands of exhibitors to exclude and denounce all sex lure and unclean pictures; cut them out, they have no place in motion pictures.

"It is my experience, that manufacturers are willing, at least the majority of them, to make any changes asked by the commission. Of course we always have offenders in all walks of life, but they are very few."

In conclusion Commissioner Bell thanked the league for the co-operation it had given him at all times in performing the duties of his office, mentioning particularly the infantile paralysis epidemic of last summer.

Deputy Commissioner Kauffman endorsed the remarks of Commissioner Bell and added: "I am a moving picture fan and want all my family to see them, but I want them clean."

He pointed out the importance of the standee and fire laws. He said if these were observed as they should be it would add to the benefit of the theaters as desirable resorts where people could enjoy themselves with safety and comfort and there would be no trouble between the exhibitors and commission.

A rising vote of thanks was given Commissioners Bell and Kauffman.

After the chairman of the laws and legislation committee submitted his report a debate ensued as to ways and means to raise funds to defray the expenses of the laws and legislation committee.

It was stated during the discussion that the National Association of the motion picture industry had retained Messrs. Stanchfield and Seabury as counsel to argue the Sunday closing law before the Court of Appeals and a retainer of $3,000 had been paid them. This precluded the possibility of the league drawing on the three cents per seat contributions which had already been turned over to the National Association.

On motion to adjourn the members dispersed subject to the call of the president.

Oklahoma Meeting Called

Third Annual Convention to Be Held at Oklahoma City, February 12 and 13.

MUCH interest is being manifested in the coming convention to be held at the Lee Huckins Hotel, Oklahoma City, on the twelfth and thirteenth of this month. The call for this meeting was issued several days ago by the president, Ralph Talbot, of Tulsa, in which call he requested that all members of the league that intended to be present at the coming convention, notify L. W. Brophy of Muskogee, the secretary, of their intention to attend. Though the call has been issued but a few days, practically the entire membership have sent in cards, saying they would attend. Also exchange men from Oklahoma City, Dallas, Texas, and Kansas City have responded to invitations sent them, saying they would be present.

Besides the annual election of officers, there is much business to be transacted. The exhibitors of the state are threatened with a Sunday closing law and a censorship bill. Both the exhibitors and the opposition have been laying their plans and working hard each for their respective sides since the last session of the legislature two years ago. The exhibitors have many friends in the present legislature, which is now in session in Oklahoma City.

There is much talk of making a concerted effort to do away with the deposit system in Oklahoma. It is almost certain that the coming convention will do something along this line. However, a good turn-out is looked for, and a good time is

assured for all who attend. Much entertainment and a banquet has been provided by the entertainment committee, which consists of B. H. Powell, E. C. Mills, John Sinopoulo, W. H. McCall, Maurice Lowenstein, Thos. H. Boland, all of Oklahoma City.

Tri-City League Meets

Exhibitors of Albany, Troy and Schenectady Hold Regular Gathering at Troy.

AT THE Hotel Trojan, Troy, N. Y., on Wednesday, February 7, the Tri-City Motion Picture Exhibitors' League, comprising Albany, Troy and Schenectady and vicinities, held its regular monthly meeting. These monthly meetings are scheduled for the first Wednesday of every month and the time for starting is announced as 11 p. m. They are generally preceded with refreshments and the eats begin about twelve midnight; there was no departure from this custom at the February session. Each one pays for his own meal and his guests', some of whom are always present.

Among the members who attended were: Maurice Sullivan, Watervliet, N. Y.; Morris S. Silverman, Schenectady, N. Y.; Wm. H. Buck, Albany, N. Y.; Wm. Bernstein, Albany, N. Y.; H. L. Levy, Waterford, N. Y.; J. C. Rosenthal, Troy, N. Y.; J. E. Weidman, Albany, N. Y.; Fred Blumer, Schenectady, N. Y.; John L. Mynders, Schenectady, N. Y.; L. A. Buettner, Cohoes, N. Y.; J. Deitcher, Troy, N. Y.; John F. Heffron, Troy, N. Y.; S. Suckns, Albany, N. Y.; Fred P. Elliott, Albany, N. Y.; Fred R. Billman, Albany, N. Y.; George Roberts, Albany, N. Y.; Kyran A. Fisher, Watervliet, N. Y.; Chas. V. McLaughlin, Albany, N. Y.; Mil Baxter, Troy, N. Y.; Frank N. Barhydt, Troy, N. Y.; Benj. Apple, Troy, N. Y.; W. M. Powers, Albany, N. Y.; A. E. Milligan, Schuylerville, N. Y.; W. J. Powers, Albany, N. Y.

The guests were: B. A. Gibbons, Fox Film Corp.; Richard Wernick, Selznick Pictures, Buffalo, N. Y.; Earl H. Arnold, Vitagraph, Syracuse, N. Y.; A. F. Shapiro, Selznick, Buffalo, N. Y., office; I. Pilo, Pathe Co.

Sam Spedon, of the Moving Picture World, guest of Mr. Buettner, was requested to act as toastmaster. Mr. Lorraine, pianist of Keith's theater, played the "Star Spangled Banner" as an opening ode and everybody joined in the singing, led by Mr. Billings, an entertainer from Keith's theater, who, assisted by Mr. Lorraine at the piano, rendered several of his latest song hits. At the close of refreshment, about 12.30 M., L. A. Buettner, president of the State, Tri-City League and the Troy and Vicinity Local League, was presented, in a few appropriate words, by the toastmaster, with a silver loving cup from the members of the Troy and Vicinity Local. Mr. Buettner was so taken back by this surprise it was some moments before he could come back with an expression of his appreciation. The meeting of the league was then called to order by Mr. Buettner, and immediately went into executive session, after non-members had departed.

The subject of laws and legislation was discussed from its many angles as the subject of most vital interest in the industry at large. The committee appointed to look after this section of the league's work reported its activities in securing petitions and raising funds among the exhibitors for defraying expenses in behalf of the state committee on law and legislations. It also reported the individual efforts of the league members in bringing influence to bear upon the Sunday closing law. There is evidently a keen interest in the importance of counteracting this law and a full realization of the injustice of it to the industry and the public.

There were many matters of local concern brought to the attention of the meeting, all of which showed that the Tri-City League was reaping the benefits of organization in bringing about many remedies and securing redress and considerations they could not otherwise obtain.

It was 4 o'clock A. M. Thursday before the motion to adjourn was made.

MARYLAND LEAGUE ACTIVITIES.

Another special meeting of the Board of Directors of the Maryland Exhibitor's League was held on Tuesday, February 6, at the New Theater, 210 West Lexington street; but the committee which had been appointed to look into the matter of holding a dance for the exhibitors of Maryland, of which Frederick Clement Weber is the chairman, had nothing definite to report. It was asked, however, that they be given until Tuesday, February 13, at which time another meeting had been called, to render their decision. This committee has been given the additional power to appoint whomsoever it feels will be of help, from the league to aid them in making their investigations as to the cost and other details regarding this matter.

State President L. A. Buettner

Head of New York Exhibitors' League a Young Man of Ability and Experience.

THE selection of L. A. Buettner as president of the New York Motion Picture Exhibitors' League is a wise choice. We use the words "selection" and "choice" rather than election, because the office was unsought by him and his election was unanimous, without a dissenting voice.

Mr. Buettner was born in Fort Plain, Montgomery County, New York, thirty-three years ago; has been an exhibitor nine years and is familiar with every phase of the business. He owns two theaters in Mechanicsville, two in Cohoes and one in Glens Falls, all in New York State.

L. A. Buettner.

He is very conservative, almost retiring, diplomatic and extremely fair in the exercise of his judgment. He is the last man in the world whom you would think of as a leader, which confirms our belief that he is sought because of his ability and his effective methods of dealing with motion picture affairs.

He is not only the state president of the league, but president of the Tri-City League as well. At the last meeting of the Tri-City League he proffered his resignation as president of it, because, as he said, "I do not want it to appear that I am trying to hog things." His resignation was not accepted, by unanimous acclamation.

He is a progressive man, as his business career shows. His progress has not been meteoric, but gradual, crowned by well-earned success. We are convinced that he possesses all the qualifications necessary to build up a strong state organization, so necessary for the upbuilding of a strong national body.

We sincerely hope Mr. Buettner as state president will fulfill all the essentials of his office, sustain our predictions and make the New York State League one of the strongest and best of exhibitors' organizations in the industry. Furthermore, we assure Mr. Buettner that the Moving Picture World will lend him its support to the accomplishment of this end.

Brooklyn Exhibitors' Ball

Big Time Promised at Stauch's on Eve of Washington's Birthday.

Practically the entire membership of 110 theaters belonging to the Associated Motion Picture Exhibitors of Brooklyn and Long Island, comprising Local Number 3 of the Motion Picture Exhibitors' League of America, are concentrating their efforts on making a success of their forthcoming carnival and ball which will be held at Stauch's, Coney Island, on the evening before Washington's birthday, Wednesday, February 21.

In conjuction with the carnival the Brooklyn Eagle is conducting a voting contest to select the most popular screen actor and actress as king and queen. During the progress of the carnival many surprises are planned, some of such proportions as to astonish even the most blasé.

Stauch's is noted for having a fine dancing floor and a largely augmented orchestra under the leadership of Baron Von Schoenck, will provide a special arrangement of music. Stauch's also is equipped with one of the finest restaurants in Greater New York, so that the slogan for that evening will surely be "Eat, Dance and be Merry."

Transportation arrangements have been made with the

Brooklyn Rapid Transit Company by which they will run special trains every few minutes during the evening from the Brooklyn Bridge Terminal and on the Fourth Avenue Subway from the Municipal Building in addition to convenient street car service. Arrangements have also been made to park fifteen hundred automobiles at Stauch's.

Douglas Fairbanks and Anita Stewart have consented to lead the grand march. This will be the first public appearance of Mr. Fairbanks at a ball since becoming a screen star. Miss Stewart was very appropriately selected, being a very popular Brooklyn girl.

As Stauch's will easily accommodate 5,000 persons, plenty of dancing room is assured, and a most enjoyable evening is assured to all who avail themselves of this unusual opportunity of a midwinter trip to Coney Island.

HERRINGTON GOES TO MICHIGAN.

National Organizer Fred J. Herrington of the Motion Picture Exhibitors' League, started on Sunday, February 11, for a trip through Michigan in the interests of the league. He will make a careful canvass of the state, visiting all the important cities and many of the smaller towns.

HOW ONE EXCHANGE WORKED.

Moving Picture World,
New York, N. Y.

Winters, Texas, January 19, 1917.

Gentleman—In the last issue of your valuable paper I noticed the reproduction of a letter dealing with the advance deposit system of the exchange. While I am in sympathy with this letter, I regret that it did not show just how much advantage the exchanges were taking over the exhibitor under the above system.

In order that you may know just how exchanges carry on their business here in Texas, and that other exhibitors may profit by my experience, I will relate to you two deals with different exchanges that happened to me in the last 60 days.

I booked a feature from an exchange for a certain date at $50 for that day. By the way, the only day on which I thought that I could break even with a feature at that price, as my town is too small. I had to make a $15 deposit on this feature. About three days after making the contract I received a letter from the exchange stating that I could not get this feature for that day as it had been booked, but I could get it sometime later. My answer was that I could not use this feature any other day and to kindly return my check, but my check was not returned, although I had stopped payment on same. A member of the exchange had this check certified a week later by the vice-president of the bank who did not know that payment had been stopped on same. With this trick they secured the money. It took me two months to get my money returned after writing numerous letters, seeing them in person, and about to turn the matter over to an attorney. Then the exchange offered me this feature at $25 any time I wanted to use same.

With another exchange I made a contract for a series of features, one each week, depositing two weeks rental and paying for each feature in advance. On my first feature I received a few sheets of lithos, but nothing else, while I had 6 sheets, photos, heralds and slides ordered. Three letters that I wrote regarding this and requesting the other advertising matter were ignored, and then the feature came C. O. D. The next feature I played I had received all the advertising matter ordered, but it was billed to me for $2.50 more than my contract called for. Then I began advertising feature No. 3, as I had all the advertising matter for same on hand, everything was fine until at noon the day of the showing, when I received a telegram stating that the feature had not come into the office, and they had substituted a comedy feature, but as fate would have it, trains missed connections and it did not arrive here until 8:45 p. m. or so, too late to show. At the same time I received advertising matter for my next week's feature, which was for a two-reel feature, and my contract was for 5, 6 and 7 reel features.

Some system! It is useless for me to make any comment on this as it explains itself.

With best wishes for your good paper, and wishing you much success, I remain,

Yours very truly,

E. BUCHWALD.

McClure Prepairing New Series

Will Follow Immediately The "Seven Deadly Sins" Series Backed By a Similar Advertising Campaign.

SO SATISFACTORY has been the success of "Seven Deadly Sins," McClure Pictures' series of seven five-reel features, that Frederick L. Collins, president of the McClure company, has decided to start within a few weeks upon a new series of similar form. Details of the new series are not to be announced for several weeks.

"In the new series of five-act dramas," Mr. Collins states, "we shall present several stars who are appearing in 'Seven Deadly Sins,' and others with reputations as great or greater. The best actors, the best directors and the best authors we can find will produce a series just as good as, and if possible, better than 'Seven Deadly Sins.'

"As enormous an advertising campaign as we are putting behind 'Seven Deadly Sins' will back the new series, creating for it the same overwhelming demand that now exists for our present release.

"Probably six months or more will be consumed in making this new series and the publicity campaign will not start, of course, until 'Seven Deadly Sins' has completed its run. In the new series, as in 'Seven Deadly Sins,' we shall make each one of the series stronger than the one before.

"I am not at liberty to say at present whether the next series will be shorter or longer than 'Seven Deadly Sins.' We are working now upon a big idea which will form the general play of the new series and we are now proceeding only upon the general assumption that we will portray this idea in the best possible manner, whether it takes fifteen reels or fifty."

As the scenarios for the new series are not yet complete no casting is being done by McClure Pictures at present.

Harold Entwistle

HAROLD ENTWISTLE, who has an important role in "One of Many," a Metro production released February 12, was born in London and educated in England, in Paris and in Hanover. At the age of twenty-two years he joined the company or Henry Irving. Then he joined a repertoire touring company as leading man. After several years, on account of throat trouble, he was obliged to give up acting. He became manager for August Van Beine, the 'cellist. Then for four years he managed the Theater Royal, Sheffield, Yorkshire; in the summer conducting a stock company, producing every play personally. Then he took over the lease of the house and managed in connection with it several road shows.

Harold Entwistle.

After a period in South Africa playing leading character parts Mr. Entwistle took over the management of a London house, following which he became stage director for Mrs. Patrick Campbell. For several years he was in "Peter Pan," under the management of Charles Frohman. In conjunction with Edouard Jose, now managing director of Astra, with whom he shortly will be again associated, Mr. Entwistle took an opera company to Montevideo and Buenos Aires.

Mr. Frohman then called Mr. Entwistle to New York to manage Billie Burke, and at the close of the season sent him to Paris in charge of "Peter Pan." After two more seasons in New York under Mr. Frohman there followed two with Forbes-Robertson and two with the Shuberts.

Three years ago Mr. Entwistle went to the Vitagraph, where he played several roles with the Drews, then going to the California Motion Picture Corporation as producing director. After a year there he spent eight months with Thomas H. Ince. Since his return to the East he has been playing in Peerless subjects.

ARTHUR JAMES GIVES LUNCHEON.

On Friday, February 9, Miss Frances Nelson and a number of the newspaper picture critics lunched together with Arthur James and Director William Christy Cabanne, to celebrate the completion of a picture, "One in Many," the first which Mr. James has made to be released on the Metro program. The luncheon was given at the Claridge Hotel, and beside the host and the pretty young star, were R. A. Roland, Joseph W. Engel, Wm. Christy Cabanne, Robert Huntington, Robert Welch, James Beecroft, Harry Ennis, James Milligan, A. H. Shirk, H. H. Hallett Charles Congdon, Merritt Crawford, James Loughborough, E. M. Saunders, Maxwell Karger, Edward Weitzel and Mr. Quigley.

DRUM LEAVES WORLD FILM.

W. W. Drum, until recently division manager of the World Film Corporation for the western division, has resigned, to take effect February 28. Mr. Drum has been connected with the World Film for the past three years. He does not say what his future plans are.

Edel, in Office, Keeps Tabs on Show

Strand Manager Installs Devices Which Indicate Projection Speed and Convey Sounds from Stage and Auditorium.

HAROLD EDEL, managing director of the Strand theater, declares that he now has his theater in such a shape that he is "almost" satisfied. He has been seeking continuously, since his appointment as the Strand's executive head last August, to get the inside workings of the theater perfect, and, while he admits that he has not as yet reached

Harold Edel, Managing Director of the Strand.

the 100 per cent. perfection mark, he feels he is so close to it that he has reason to be pleased.

The latest double innovation and time saving devices which Mr. Edel has introduced into the Strand, enable him to sit at his desk and know exactly what is going on upon the stage, the screen, in the auditorium and the different executive departments. By consulting a speedometer which has been placed upon the wall next to his desk he learns whether the picture which the audience is watching is run at the proper speed, and if he has any instructions to convey to his operators in the booth, he does so from his office desk.

With the aid of a little mahogany box of mystery that sits on his desk Mr. Edel can hear the orchestra and the different soloists and also determine how any particular number pleased the audience by listening for the applause. He can also converse with the different members of his executive staff without the aid of a telephone, in other words he can sit in any part of his office and hear his orchestra play as plainly as if he were in the auditorium, and likewise speak to the different departments of the theater. The little box on the desk is connected by two wires to a small dictagraph transmitter, which is concealed in the footlights.

This is the same Carl Anderson transmitter which has recently been used to gather the music from an orchestra and send it out to the wireless operators throughout the country at 8 o'clock each Friday night. This wonderfully sensitive transmitter is about the size of a watch and yet it gets together and sends along to the manager's desk all the great volume of the orchestra and the pipe organ or the voice of a single speaker.

Geo. M. Cohan is a Real Screen Actor Now

Trip to Jacksonville Enters Him Into the "Inner Circle" of Honest-to-Goodness Filmites.

A TRIP to Jacksonville, Fla., in behalf of the silent art presents the final hurdle for the "legit" star, and after that has been accomplished he automatically and immediately becomes a full-fledged motion picture actor regardless of past career, history or record. Thus when George M. Cohan arrived at Jacksonville in connection with the production of his initial photoplay for Artcraft, "Broadway Jones," it was only to be expected that the famous Yankee Doodle comedian should feel elated over the fact that he had at last entered the very inner circle of photoplay actorism, so to speak.

"Well, this makes me a real picture actor," said George M., as he greeted Joe Kaufman, his director, who has preceded him on his trip South. The famous actor-author-producer, strange to say, expressed keen joy over his temporary desertion of Broadway. The trip marked the first time since little Miss Cohan was born that George M. and Mrs. Cohan had been on a journey alone. "The trip was fine," said he; "good meals, nice people, fine weather and—say, it was like a second honeymoon."

Film Transportation Question

National Association Endeavors to Prepare for Emergencies Which May Disorganize Shipping Facilities.

THE transportation committee of the National Association of the Motion Picture Industry met last week to consider the possibility of the tying up of film distribution all over the country on account of railroad problems. The committee not only discussed the plans for delivering films locally by motor cars working for all the exchanges, through the National Association, but took up the question of using the parcel post for the delivery of films from producers to exchanges, as the only shipments which could get through in case of a tie-up of the railways with war orders and troops. The committee found that the time element of deliveries could probably be removed.

The next problem was that the shipments are limited to twenty pounds except within 150 miles of the shipping point, where fifty pounds are taken. Twenty pounds will carry not more than two reels, with a case. Fifty pounds will take care of a five-reel feature, and the National Association will ask that the Post Office Department consider the proposal to increase the limit on film shipments to 65 pounds, to any parcel post zone.

It is thought that the question of time can be settled if the Post Office will use the regular letter canceling stamp, which marks the time of mailing, as if this is done the shipper will not be tempted to delay taking the package to the Post Office in the hope that any delays in mail shipments will protect him from blame.

It has been rumored that the Post Office Department is planning to use the parcel post delivery wagons to collect mail as well as deliever it, which, with the other changes asked for by this committee, will make the parcel post almost as efficient as the express.

Another important move was toward standardization of film shipping cases, which are now of every shape, size and quality which can slip through the Interstate Commerce Commission regulations. The association will be able to offer to film exchanges a standard container capable not only of holding five, six or seven reels of film, but with special compartments for shipping posters and other advertising matter, lobby "stills" and photographs. The saving in express charges through shipping paper and films together will amount to thousands of dollars annually.

The loss and exchange of shipping cases will probably ultimately be avoided by the help of the express companies and the co-operation of the exchanges in charging the cases against the exhibitor and crediting him only when he returns the proper case, with the exchange's own name on it.

"Pathe Gets "Luke" Comedies

Signs Long Time Contract With Hal Roach, President of Rolin Film Co., Which Produces Them.

J. A. BERST, vice-president and general manager of Pathe, has just signed a long-term contract with Hal Roach, president of the Rolin Film Co., whereby all the Rolin product will be released through Pathe. This effectually silences rumors to the effect that the Rolin comedies would be found on another program before long and also furnishes proof of the high regard in which the Pathe Company holds these pictures.

Owing to the repeated requests from exhibitors for these "Luke" comedies, in two-reel lengths, Mr. Berst decided some months ago to discontinue the release of the one-reelers and put the comedies in two reels only. Arrangements were made with the Rolin company to this end, and Pathe has now on hand seven two-reel "Lonesome Luke" comedies that everyone who has seen declares to be "great." The first to be released will be "Luke's Lively Life," which has been put on program for March 18.

"I saw the whole seven in one morning recently," says Mr. Berst. "Fourteen reels of comedies at one sitting is a pretty severe test. I found myself laughing just as heartily at the last one as I did at the first. I am very much pleased with them. I am absolutely confident that they are a big addition to our program and will prove a great attraction to any exhibitor. We have set a price on them of $25 for first runs in large communities and furthermore we are advertising the price."

The value of the comedies to the exhibitor has been definitely established by the many unsolicited letters of hearty commendation received by the various Pathe exchanges.

Wharton to Establish Exchanges

Proposes to Market Own Pictures In Future— No Interference In Production.

WHARTON, Inc., of Ithaca, N. Y., producers of "The Exploits of Elaine," "Adventures of J. Rufus Wallingford," "Mysteries of Myra," "Beatrice Fairfax," "Patria," together with many features and short comedies which did not bear its name, springs a real surprise in announcing its plans for the forthcoming year.

Under the new policy, Wharton, Inc., will henceforth operate independently, marketing all of its productions as well as maintaining unhampered supervision in the filming of every picture.

"Our new policy" says President Theodore W. Wharton, "also means that we shall make our own pictures in our own way, unhampered influences that have more or less affected our work in the past. We propose to establish an independent open market for all of our productions which are not to be affected by any outside interests. We shall not cater to or be influenced by the buyer or exhibitor with a morbid or perverted taste. Our pictures will be made solely for the legitimate amusement of the public and the public only."

R. H. Hadfield of Chicago, Ill., who has had a wide experience in the motion picture field, has been appointed general manager of Wharton, Inc. He will be in charge of all business details of productions filmed by them, arranging for their sale and release. Mr. Hadfield has been identified with a number of successful motion picture enterprises. For the purpose of handling all of the productions of Wharton, Inc., the Wharton Releasing Corporation has been organized. It will operate independently of Wharton, Inc., but is to devote its efforts solely to the marketing of all completed pictures of the latter concern.

Mr. Hatfield will be an officer in the Wharton Releasing Corporation. There will be no outside capital involved, Theodore W. Wharton and his brother, Leopold D. Wharton, being the sole stockholders in both companies. Wharton, Inc., is making plans to establish important and far reaching affiliations throughout the United States and Europe. This does not imply that the concerns will associate itself financially with any other producers. Wharton, Inc., will be essentially an independent corporation and will have no working connection with other interests. Branch offices of the Wharton Releasing Company are to be established in the near future at New York City and Chicago.

GILMOUR BUSINESS MANAGER FOR SIGNAL.

Wesley Gray Gilmour has been employed as business manager of the Signal Film Corporation in Los Angeles. Mr. Gilmour is one of the pioneers of the picture industry on the coast. His start in the business was made as auditor of the Centaur Film Company. He then went west to assume the duties of business manager of the Nestor film company and later occupied the same position with the Universal. Leaving that company he accepted the position of superintendent of the Ince studios at Culver City, California. It was from Inceville that Mr. Gilmour came to the Signal Corporation.

LEVINE JOINS EDWARD WARREN PRODUCTIONS.

H. Z. Levine, all around motion picture man, has severed connections with the Triangle Film Corporation, where he has been since that company's inception in August, 1915, to become business manager for the Edward Warren Productions, with offices in the Fitzgerald Building, 1482 Broadway. Mr. Levine is one of the best known publicity and advertising men in the industry. He has served in various capacities with some of the largest organizations, both in this country and abroad.

DOROTHY GISH SOON TO VISIT NEW YORK.

Dorothy Gish, Triangle-Fine Arts star, soon will arrive in New York for a brief frolic in the metropolis. Miss Gish says the purpose of her trip is to purchase some new gowns and see some of the season's theatrical successes on Broadway . She will join her mother and her sister, Lillian Gish, who have been in the East since before Christmas.

PAUL EVERTON TO SUPPORT MARJORIE RAMBEAU.

Paul Everton, one of Broadway's best-known "heavy" men and character actors, has been engaged by Frank Powell for a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation, to be distributed through Mutual.

Exchange Men Attacked

New England Clubwomen Claim that Exchangemen Ask Aid in Fighting Censorship but Fail to Reciprocate in Better Film Movement.

AT A RECENT meeting held by the Rhode Island Congress of Mothers in Providence, and at which Mary Gray Peck was one of the principal speakers, an animated discussion took place in which the exchange man came in for his share of uncomplimentary criticism. This meeting was attended by numerous clubwomen who had come to Providence for the purpose of being present at the New England conference of Women's Clubs which opened that evening; and according to authentic reports a discussion of the shortcomings of the exchange system revealed considerable exasperation on the part of the audience. It was stated that the exchangemen although eager to enlist the sympathies of the clubwomen against legalized censorship, make no effort to accommodate them in the establishment along constructive lines of the Better Film Movement.

We agree with a suggestion handed in to this department from one of the leading centers of the Better Film Movement, which stated that it would be well for exchangemen to give the matter as it stands some serious thought, in view of the fact that should the impression become general that lack of co-operation of exchangemen is the retarding measure, the latter may be forced to a realization that they themselves have been the chief movers in promoting a legislation that is undesirable. This by antagonizing an element whose influence might be put to good use in behalf of their cause.

Edna G. Riley

EDNA G. RILEY, the well-known scenario writer, has been kept busy lately on special extra-length features. Mrs. Riley's latest picture to be released is "The Libertine," the six-reel feature which has made such a signal success; she has just completed the scenario of the seven-reel story (as yet unnamed) which is to be Miss Norma Talmadge's next starring vehicle, and is at present engaged on the script of the special picture in which Evelyn Nesbit Thaw will make her screen debut. All of these productions have been, or will be, directed by Julius Steger and Joseph A. Golden, of the Triumph Film Corporation, and the last two named will be released through the Selznick organization. Besides these special features, Mrs. Riley has many five-reel program pictures to her credit, including "The Prima Donna's Husband" (Triumph), "The Blindness of Love" (Metro), etc., and has recently collaborated on an original photoplay which is soon to be produced by the Lasky Company for release on the Paramount program. She has also written several scenarios of shorter length. Mrs. Riley hails from California, and her path to motion picture work lay through the magazine and newspaper field. At present, in addition to her work for the silent drama, she is under contract to furnish a dramatization of a well-known novel for a famous star for production on the legitimate stage. This work is well under way, and will probably be produced early next season, in accordance with present plans.

Edna G. Riley.

JOE MILES USES RADIUM SCREEN.

The projection room connected with the new offices of Joseph Miles, at 220 West Forty-second street, is equipped with a Radium Gold Fibre Screen, and not, as was stated in last week's issue of the Moving Picture World, a Minusa screen.

Censorship Advocate Strikes Snag

Kansas Preacher Meets Opposition in Effort to Boost Colorado Censorship Bills.

THE censorship pot has reached the boiling stage in Colorado. Two new bills were introduced in the state legislature, making four in all, and the backers of the measures have finally come out in the open and begun a campaign to have them placed on the statute books.

Theodore Hanson, a Kansas preacher, is the instigator of the bills. He is the superintendent of an organization known as the Public Welfare League with headquarters in Kansas City, Kan. He has come to Colorado to organize a branch of the league and with it to establish state censorship of moving pictures. He has had anything but smooth sailing thus far and troubled waters are ahead.

The last two moving picture bills to be introduced, like the first two, were presented "by request." One provides for state censorship and is similar in its provisions to the original bills, details of which were told in the last issue of The Moving Picture World. The other provides for supervision of amusements. It covers all branches of recreation but is aimed at moving picture theaters in particular. It places this supervision in the hands of a "welfare" board to be named in each city and town.

Efforts to learn the authorship of any of the censorship measures was unavailing around the legislative halls. Apparently it was the intention of their backers to allow the impression to get abroad that the Mothers' Congress and the Parent-Teachers' Association were behind them. The women were prompt to go on record as having nothing to do with the bills. In fact they went further and said that they were working in friendly co-operation with the moving picture people and that conditions now prevailing are very satisfactory to them.

Mr. Hanson, after the women had taken this action, had to come out in the open. He called a meeting for Sunday, February 4, at Trinity M. E. Church to organize a local branch of the Welfare League. At this meeting he exposed the purpose of the organization. He also took up a collection to defray his "expenses" while engaged in the campaign.

The meeting was attended by several hundred men and women. It was opened with singing and prayer, after which J. K. Codding, warden of the Kansas State Penitentiary, was introduced as the principal speaker. He told about crime, its causes and cures. He said that crime was on the increase in Kansas and that the age of the criminal was decreasing. He blames the home training, or lack of it, for this condition.

A man in the audience tried to say something on the subject, but he was silenced by the chairman, who said that he would entertain any resolutions that "might be offered." A young man arose and read one containing almost the exact words used by Superintendent Hanson. It implored the legislature to pass the censorship bills that are now pending.

Here the smoothly oiled machinery ran into a snag. W. H. T. Mason, an attorney who has taken an active interest in several reform measures and attended the meeting believing that it was called for the purpose of organizing a general welfare campaign, got up and voiced opposition.

"I am opposed to state censorship because it is nothing more or less than a graft," said Mason. "As a Welfare League this body should work for reform and not seek to let down the gates for graft."

He cited an instance that had come under his personal observation where the owner of a certain picture was refused permission to show it in a certain state because it was supposed to be immoral. However when it was later passed by the censor on the ground that it taught a moral lesson, Mr. Mason learned that a payment of $600 to the censor was the reason for the sudden change in the character of the picture. He said that state censorship would not insure clean pictures. It would simply permit the man or company who has the most money to spend to get his pictures over regardless of whether or not they were clean.

Mr. Mason was answered by one of the organizers of the league by the charge that the meeting was "packed." He called attention to the fact that a half hundred or more moving picture exhibitors and exchange men were present.

No attempt has been made to conceal this fact. More than fifty members of the Rocky Mountain Screen Club attended the meeting in a body, but merely as spectators. They went to the meeting in a group, announced themselves on entering, and sat together, but they took no part in the discussion and made no attempt to vote on any subject brought before the meeting. Attorney Mason was not inspired by any member of the Screen Club; he was not even known to any of the moving picture men until they learned his identity after the meeting.

In spite of the opposition, however, the resolution was passed. The meeting was then adjourned, the names of a purported committee on organization were announced. But in this latter feature the censorship agitators reckoned without their host because they announced Carlos M. Cole, superintendent of Denver's public schools, and Mrs. R. T. Ramsey, a member of the moving picture committee of the Mothers' Congress, as members of the committee.

Both were indignant when they learned of it. Mrs. Ramsey waited on Superintendent Hanson on the Monday following the meeting and demanded that public retraction be made. She announced that she was opposed to both state censorship and the plan for city and town supervision of moving picture theaters.

Mrs. Ramsey declared that the Welfare League was trying to undo all that had been accomplished by the Mothers' Congress, Parent-Teachers' Association and the various woman's clubs of the state. She cited that the women had worked hard and diligently with the co-operation of the moving picture people to see that only the higher class of pictures were displayed in the state and now that they had gotten the matter on a satisfactory basis the Welfare League, headed by an outsider from another state, wanted to step in, name committees in each town and city to override the women.

Superintendent of Schools Carlos M. Cole declared that he had nothing whatsoever to do with the movement.

"They have no right to quote me or to use my name in any way," he said. "I was invited to take part in this movement and was asked to lend my support to the censorship bills, but I informed the league advocates that I had no time to look into the matter. I have not even read any of the bills and have not expressed myself in favor of the movement in any way."

Mrs. Burt Davis, a member of the moving picture committee of allied woman's organizations of the state numbering 15,000, said that she was opposed to the censorship bills and that a majority of the women shared her views.

"Personally, I am decidedly opposed to the bills," said Mrs. Davis. "I believe the proposed laws simply duplicate work that is being satisfactorily done at the present time. Furthermore the work now being done is thoroughly efficient and adequate and entails practically no additional cost. These bills would inflict additional burdens on Colorado taxpayers and only serve to provide some hungry politicians with high-salaried jobs."

How "Snow White" Was Put On

Interesting Details of the Arrangements for the Big Show at Kansas City Convention Hall.

SOME of the details of the "Snow White" production in Convention Hall, Kansas City, seen by some 75,000 men, women and children, will doubtless be interesting. One of the hardest problems to work out was that of the projection of four pictures on the four-sided screen in the middle of the hall. This screen was 18 feet square, and it was necessary, of course, to project all the pictures the same size. It was impossible to place all the machines at the same distance from the screen. One pair was set on the platform where the band usually plays, 97 feet from the screen and almost level with it; another pair of machines was set up some 40 feet higher than the screen, 125 feet distant, at a doorway at the top of the first balcony where entrance is usually made by persons reaching a temporary stage at that end of the hall. The other two pairs were on opposite sides of the hall, in the second balconies, one of them 65 and one 58 feet from the screen. The problem of focusing these various machines was a delicate one, but it was done.

Another problem was that of simultaneous projection of the four pictures. It was impossible to speed the machines to the fraction of a second. A plan was evolved therefore that would bring the pictures to coincidence at the beginning of each reel. Mr. Newman took his station at the south end of the hall, by the "master machines." Holes in the film of the master machines 50 feet from the end of a reel, notified of the approach of the end, and Mr. Newman rang a bell, announcing "get ready to change machines." The succeeding reels were ready on the duplicate machines, and the instant the reel running on the master came to an end, Mr. Newman rang another bell, on which signal the operators of the second machines at each of the stations started the succeeding reels. Sometimes a few feet of the reels on the other machines had not been finished, sometimes there was a short wait. But the spectators scarcely noticed these trivial discrepancies, and the general impression was that all pictures were projected exactly simultaneously, and the reels were ended as well as started at exactly the same time.

The Picture Business in Java

Interesting Sidelights on Methods and Conditions of Exhibiting by a Former Resident of the Island

JOHN J. ROBINSON, of Robinson & Walker, Seattle, who make a specialty of exporting film to Java, was for sixteen years a resident of that part of the world, fourteen of which were spent in Manila, and the last two in Java.

The motion picture business, according to Mr. Robinson, has become more Americanized in Manila than in most other

Sirene Bioscope, Sourlaya, Java.

parts of the Orient. The theaters are built more like our houses in America and they are run very much as we run them here. The class of picture, however, which is popular is, as in other parts of the Orient, the sensational.

"In most parts of the Orient," says Mr. Robinson, "motion picture theaters have taken the English name of 'bioscope,' and in Java, although a theater may have a Dutch or Malay Christian name, it flaunts its disregard of the unity of languages by having 'bioscope' tacked on as a surname. The architecture of these bioscopes differs materially from that of our motion picture theaters. They average from one hundred and forty to one hundred and eighty feet in length and the throw is from one hundred to one hundred and

Javan Open Air Bioscope.

twenty feet. The screen is of plain white cotton cloth, and beyond this curtain screen there is a space of from forty to fifty or sixty feet where seats are placed, as well as in the space between the curtain and the projecting machine. For the seats behind the screen two cents is the usual charge and this is the part of the house where the lower class of Javanese and Malays sit, to whom it makes no difference that the titles as seen on that side of the curtain are printed backward.

"The seating capacity of the bioscopes in Java ranges from five hundred downward. The prices of admission run from the two cents minimum mentioned above to seventy-five cents for the loges, but the profit is made from lower priced seats.

"The titles on the film are written in English and Dutch, but the programs are printed in Dutch and Malay. Although the Malays are only one of many peoples native to the Dutch East India, their's is the language which has been adopted as the common vehicle of commercial intercourse, and all the better class of natives understand and speak it.

"In Java but three large towns do anything worth speaking of in the motion picture business, viz., Sourbaya,

Nog tien dagen scheiden U van de sluiting onzer

PRIJSVRAAG.

Stelt uwe inzending niet langer uit: „Uitstel is Afstel."

Wij betalen Honderd-gulden

voor een pakkende, passende titel voor

„THE BATTLE CRY OF WAR"

De **meest schitterende** „up to date" film ooit vervaardigd.

„THE BATTLE CRY OF WAR"

is een buitengewone film, niet omdat **wij** het zeggen.
Zij die „The Battle Cry of Peace" gezien hebben (en wie heeft dat niet gezien) kunnen zich indenken wat

„THE BATTLE CRY OF WAR"

zal zijn.

We buy the best with careful pains
In skilful combination
And every reel of film maintains
Our **business reputation.**

ROBINSON & PEZARRO

JAVA's grootste film Importeurs. 39

Javan Picture House Program.

Bandoeng and Batavia; and the film field is pretty thoroughly covered by six or eight independent exchanges and local offices established by Universal, Pathe and Eclair. American-made films of the sensational type are the kind most sought after."

FRANK KLEIN, CIRCUS STRONG MAN, JOINS L-KO.

Frank Klein, one of the world's strongest men, has joined the L-KO forces and will do all the heavy work in these comedies which are released on the Universal program. Mr. Klein has spent many seasons as a circus performer. Among the feats of strength he performed was lifting a horse with his teeth, breaking rocks with his bare fists and juggling half-ton weights. Mr. Klein makes his debut in pictures in the L-KO comedy "Defective Detectives," in which he allows a fully loaded automobile to run over him.

MOSS PLAYERS AT SARANAC.

A company of B. S. Moss players left this week for Saranac Lake, N. Y., to take some exterior scenes for a March release called "One Hour." The company, in charge of Paul McAllister, who wrote the scenario and will direct the picture, will be four or five weeks at Saranac, from whence it will journey to Jacksonville, Fla., for the final scenes.

Chicago News Letter

By JAS. S. McQUADE

The New President of the Chicago Local

Joseph Hopp Is Eminently Fitted for the Honor by His Long Experience Both as Exhibitor and Distributor, and by His Acknowledged Standing as an Able Business Man.

THE recent election of Joseph Hopp as president of the Chicago local organization of exhibitors is a distinct step forward. I have known Mr. Kopp personally since he entered the moving picture business in 1907, when he and William Welch started the Standard Film Exchange in the Unity Building, this city. In two years time the business had so increased that he was forced to seek larger quarters, at 166 West Washington street. There he remained until October, 1913, when the exchange was sold to the Universal Film Manufacturing Company, Mr. Welch died in 1910 and from that time Mr. Hopp had taken over the entire business.

Joseph Hopp.

In 1914 Mr. Hopp became a stockholder in the International Trust and Savings Bank, this city, which was founded at that time, and was at once elected a director. This banking organization sold out to the German Bank of Chicago in 1916. Since then Mr. Hopp has been giving his time exclusively to his theater enterprises and to his real estate interests. He had always (from the time he entered the moving picture business) been an exhibitor, having conducted his theaters while managing his exchange and during his banking experience.

At the present time Mr. Hopp owns in Chicago the Ideal, Larabee and North Avenue, the Liberty, Milwaukee Avenue and Division Street, and the Victoria on Logan Boulevard. He also owns the Majestic in Rock Island, Ill., and is interested in the Barrison, Waukegan, and in the Lyric, Fortieth street and Ogden avenue, Chicago.

When Mr. Hopp resumed activity in the league he had no thought of becoming officially connected with the organization. Two months later he was nominated and elected unanimously to fill a vacancy on the executive committee of the Chicago local.

Soon after this a delegation of members called on Mr. Hopp and asked him to become a candidate for president of the local. He said he would take the matter under advisement. Two weeks later he was invited to attend a luncheon at the Hotel Sherman, at which twenty-five of the leading exhibitors of the city of Chicago were assembled. There were present such men as Peter J. Schaefer, of Jones, Linick & Schaefer; Nathan Ascher, of Ascher Brothers; Alfred Hamburger, of Alfred Hamburger Enterprises; Fred Schaeffer, of Schaeffer Brothers; William E. Heaney, Ludwig Schindler, Paul Sittner, Robert R. Levy, Mr. Burford, of the Aurora Theaters Co.; F. H. Franke and others.

They presented Mr. Hopp a petition, signed individually by those present, asking him to be a candidate for president of the local organization at the forthcoming election. Mr. Hopp consented.

At the election there were two complete tickets in the field, one known as the Progressive and the other as the Exhibitors'. George Henry headed the Exhibitors' ticket. Mr. Henry was then serving his third term as president.

The Progressive ticket, headed by Mr. Hopp, was elected by a decisive vote. The contest was hard fought and lasted for many hours. Notwithstanding the fierceness of the contest Chicago exhibitors can be congratulated that no split in the local will occur, the losers eccepting defeat grimly, but with good grace. That there were 160 votes cast attests the strength of the Chicago organization.

Mr. Hopp, in an interview, outlined his policy to the writer as follows:

"I believe we should apply ourselves only to constructive work, establishing a greater mutuality among exhibitors and a closer kinship with the other branches of the industry. I cannot do better than to quote from a recent speech to exhibitors in which I stated that the old commercial law of supply and demand applies to the case, inasmuch as the exhibitor is on the buying side of the counter and the distributer on the selling side. One is trying to buy as cheaply as he can, while the other is trying to sell as high as he can. This has brought about an antagonism between these two branches of the trade which must necessarily be now remedied for the good of all.

"The ruinous competition at present existing between producers has created a menace to the industry in general, especially by the hiring of high-priced stars, who receive inflated salaries—greater in many cases than most of the great captains of industry are receiving. This added cost of production is being passed down to the exhibitor, who is already burdened with a cost of operation now generally greater than his receipts, so that his very existence is threatened, unless he can pass the burden on to his patrons. In the impossibility of his being able to do this lies the great menace to the business.

"Is it not time for the producers to get together and work in close unison for a sane cost of their productions and by so doing lighten the burden on down the line, so that the exhibitor can operate with a profit sufficient to recompense him for his investment and his labor?

"It is my aim to give my energy and time to aid in bringing about such a condition, and we hope that the good work thus being started in Chicago will find ready support throughout the country."

Louis H. Frank Resigns as Manager of National Exposition.

Executive sessions of the national executive committee of the M. P. E. L. of America were held in the Hotel Sherman on Saturday, February 3, and Tuesday, February 6. The members present were Lee A. Ochs, A. P. Tugwell, Thomas Furniss, Alfred Hamburger and Wm. J. Sweeney.

The only business of importance transacted was the acceptance of the resignation of Louis H. Frank as the manager of the National Exposition, and the election of Ludwig Schindler as chairman of the National Exposition committee. Mr. Schindler will be assisted by a committee of probably twenty-five members, who will be selected from members in the Chicago local. This committee, as well as its chairman, will act under the supervision of the National Exposition committee, as provided in the by-laws.

What Mr. Frank Says.

Louis H. Frank called at the Chicago office Friday, February 9, and informed me that he had not resigned his position as manager of the National Exposition. He states that at a meeting held recently at the Hotel Sherman by certain members of the National Executive Committee he received a letter from them asking his resignation and threatened removal forthwith in case of refusal to resign. He states that he is paying no attention to his removal. He received the following telegram, dated February 8, from Samuel H. Trigger regarding the matter:

law. He takes the stand that the action is illegal on the ground that Article 1, Section 3 of the League's constitution states:

> Notice of meeting must be mailed by the secretary to the members of this committee at least ten days previous to the date of the meeting.

Chicago Film Brevities.

Wm. A. Hopp, brother of Joseph Hopp, and for many years connected with his enterprises, died Saturday, January 27, and was interred at Rosehill Cemetery, with Masonic honors. The deceased was a member of Welfare Lodge, No. 991, A. F. & A. M., of which he was a junior deacon. He leaves a widow, but no children. He was recently engaged in promoting a concern for the production of portrait paintings of all the leading stars in the business for the use of exhibitors, his partner in the enterprise being Carl Harthill, who for a number of years was manager of Joseph Hopp's Standard Film Exchange.

* * *

Frank A. Dempsey, connected with the sales force of George Kleine, traveling out of Chicago for the past year, resigned his position recently and enlisted for six months in the American Ambulance Field Service in France, at the late Allied Bazaar, held in the Coliseum, this city. He sailed on the Transatlantique February 4, from New York, and is expected to arrive in Paris about the 16th inst. His numerous friends wish him a safe arrival and a safe return.

* * *

Ben Judell, manager of Mutual's Chicago exchange, took the degree of Master Mason recently in Welfare Lodge, No. 991, A. F. & A. M. Mr. Judell wagered a box of Tom Palmer cigars that he would not "back down" during the conferring of the degree. He lost. Wm. Herschfield, president of the General Feature Film Co., a member of the same lodge, is enjoying the cigars at the expense of Ben.

* * *

R. H. Fulton, vice-president of the E. E. Fulton Co., this city, caused considerable concern by his unexplained disappearance recently from that office. Time revealed that he had proceeded to Battle Creek, Mich., where the nuptial knot made him and Miss Undine Farrington, one of the most popular girls in that city, man and wife. The happy honeymooners are still receiving congratulations from their numerous friends.

* * *

Charles G. Williams, chairman of the Ohio Board of Censors, paid the city a visit recently, and gave an address on censorship before the Political Equality League, in the Congress Hotel. The following are extracts from his speech:

"Censorship, as practiced in Ohio, is nothing more than an intelligent, systematic regulation in advance of the exhibition of the film—or the locking of the garage before the stealing of the 'flivver.'

"Censorship in the hands of intelligent, broad-minded persons is a godsend to society, but if conducted in a high-handed, arbitrary manner, it is an outrage on civilization. Motion pictures, if guided in the proper channels, will become a great factor in the elevation of the race. The censor must use much liberality, lest he become tyrannical and do more harm than good."

* * *

Mary Pickford is scheduled to arrive in Chicago, on Sunday, February 11, where she will make a stop-over on her way to California, to appear in "Rebecca of Sunnybrook Farm," her coming picture. While here she will be the guest of M. Goldstine, manager of the Chicago office of Artcraft.

* * *

A display advertisement in the Chicago Herald of Sunday, February 4, announced the suggestion by the Universal Film Manufacturing Co., that every moving picture theater in the United States should begin immediately and continue to run a slide carrying a picture of President Wilson with the four words "Stand by the President."

* * *

Jones, Linick & Schaefer have purchased the rights to Illinois and Indiana for Selig's latest feature film, in eight reels, "Beware of Strangers." The opening presentation will be given at the La Salle theater, this city, Saturday, Feb. 10. One of the strongest cards yet seen in a Selig production will be viewed in "Beware of Strangers." Includes Tom Santschi, Fritzi Brunette, Bessie Eyton, Jack Richardson, Vivian Rich, Ed. Coxen, Eugenie Besserer, Frank Clark, Harry Lonsdale and other capable people. The scenic effects of the production are elaborate and costly, and the lighting effects are unusually good. Colin Campbell directed the production.

* * *

The case of the moving picture operators of Local 110, who were arrested on the charge of having dynamite in the vaults of their meeting room, on Tuesday, Dec. 12, was nol-prossed in the Harrison Street Court, Wednesday, Feb. 7, Judge Mahoney presiding.

* * *

The meeting of the sub-committee of aldermen, which was announced in my last letter to take place on Monday, Feb. 5, has been postponed until Tuesday, Feb. 13.

DEFECTION OF FRANK AND CHOYNSKI ONLY RUMOR.

In last week's issue of the Moving Picture World it was stated that there was a report to the effect that the faction headed by M. A. Choynski and Louis H. Frank had threatened to split the Chicago local in the event of being defeated at the election for officers of the Chicago branch. James S. McQuade, Chicago representative of the World, now reports that the statement was not based on fact and that the rumor was an unjust reflection upon the men named.

Walter Hitchcock Engaged by Erbograph

WALTER HITCHCOCK, who has done so much creditable work on the screen since he deserted the legitimate stage a short time ago, has been engaged by the Erbograph Company to play the leading parts in that company's productions. Mr. Hitchcock will share the stellar honors with Anna Q. Nilsson in his first picture for his new association. The production will be called "The Moral Code," and was both written and directed by Ashley Miller, and will be released on the Art Dramas program.

Walter Hitchcock.

On the legitimate stage Mr. Hitchcock was featured for a number of years in the support of America's most celebrated actors and actresses. He has appeared with such players as Henry Miller, Nat Goodwin, Margaret Anglin, William H. Crane, Otis Skinner and Kyrle Bellew.

His fine work behind the footlights soon won recognition from the picture producers, and he was engaged by one of them to play an important part in a feature. His very fine screen personality and strong dramatic talent duplicated for him his success of the stage. He had appeared in a number of the more important "special" features that have been released in the past six months, and was featured in the support of the most prominent screen actresses. Some of his more important screen plays have been "Destiny" and "The House of Tears" with Emily Stevens, "The Celebrated Scandal" with Betty Nansen, "Vera the Medium" with Kitty Gordon, and "The White Raven" with Ethel Barrymore. This last production had a run at the Rialto, and the Metropolitan critics were unanimous in their praise of his work in the picture.

HOPE TO STOP UTAH CENSOR BILLS.

George E. Carpenter, secretary of the Theater Managers' Association of Utah, writes that the association is hammering away at the exhibitors in an effort to arouse them in the fight against the proposed censorship laws offered for consideration in the legislature of that state. The outcome is problematical at present, says Mr. Carpenter, but he hopes that sufficient opposition will be developed to defeat the bills.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

At the Keystone Studios

Week of Thrills—Sennett on Vacation—Diving Venus to Compete in Honolulu.

THRILLS and deeds of daring, all performed in pursuit of comedy, fairly tumbled over one another during the past week at the Mack Sennett-Keystone studios.

In one scene Aileen Allen, the Keystone champion diving girl, was called on to make a fall over a balcony rail onto the floor below.

After battling with the villain, Miss Allen made the fifteen-foot fall all right, but instead of going over the rail, the rail gave way, and the girl, the villain, the hero rushing to her rescue and two extra people went with it. Fortunately the net below held, and no one was seriously hurt.

Miss Allen, who is the holder of the National A. A. U. diving championship, has secured a four weeks' leave of absence from her studio work and sails for Honolulu, February 7, to defend her title in the aquatic events which form part of the great Hawaiian Mid-Pacific Carnival.

She won the diving championship last year in the national events held June 22 at the Los Angeles Athletic Club, and after her contests in Honolulu expects to secure an additional leave of absence from the Keystone in order to compete in this year's title contests, which will be held somewhere in the East in March.

Wayland Trask, working in a Ford Sterling picture, also contributed a thrill. He was bound to a mast in a sinking ship. Water, controlled from above, was supposed to gush slowly into the hold. It happened that the overhead tank gave way and in a twinkling Trask, still chained to the mast, was a foot under water. Only quick work saved the big comedian.

Then Bobby Vernon and Gloria Swanson in an auto were stalled on a track and hit by a train. This stunt was pulled off strictly according to schedule, attesting to the cleverness of the locomotive engineer on the job. But the expression on the faces of the Keystone actors were not "acting." They were really scared.

Director General Mack Sennett slipped quietly away from the Keystone studio the last Friday in January and with a congenial party went on a duck hunting trip down Calexico way. The duck season in California is drawing to a close. Mabel Normand, Mack Swain, Chester Conklin, Juanita Hansen and Gloria Swanson, all under the management of Mr. Sennett, have bagged the limit and had the temerity to crow about it. "The big boss" is determined not to be outdone. Charlie Murray, veteran comedian of the Keystone Company, has gone East for a well-earned vacation. Murray has just finished his latest picture, "Her Fame and Shame," but that isn't the reason why he has gone out of town.

Balboa Closes Big Contract

General Film Company Gives Horkheimer Brothers Million-Dollar Contract for Fifty-two Photoplays.

A MILLION-DOLLAR contract has been awarded to Horkheimer Brothers by the General Film Company for fifty-two feature photoplays of four reels each, to be produced at Balboa studio, in Long Beach, Cal., during 1917.

One of these Horkheimer productions is to be released each week on the General Film program as a "Knickerbocker Star Feature," beginning March 1. All the plays will be screen versions of the strongest stories appearing recently in Ainslee's, the People's Magazine, the Popular Magazine and other Street & Smith publications.

Many of the stories are favorably known to countless readers who will be interested in seeing them on the screen. Such experienced technicians as Captain Leslie T. Peacocke, Dan F. Whitcomb and Douglas Bronston are doing the scenario adaptations.

To fulfill this contract four companies working simultaneously will be kept busy. One is to be headed by Bertram Bracken, who has just returned to Balboa from the East, where he directed Theda Bara and other Fox stars. Edgar Jones, late of the Metro forces, is another new director at the Horkheimer studio. The other two companies are those of Harry Harvey and William Bertram.

Among those engaged are Kathleen Kirkham, Viola Vale, Winnifred Greenwood, Louise Sothern, Margaret Landis, Gloria Payton, Ethel Ritchie, Mignon LeBrun and Julian Beaubien. Male leads will be taken by Arthur Shirley, Clifford Gray, Melvin Mayo, Cullen Landis, R. Henry Gray, Lewis King and James Warner.

The four-reel feature is practically a new length production. It is the idea of H. M. Horkheimer, president and general manager of the Balboa Company, who closed the big contract while in the East recently. Speaking of it, he said:

"For the adequate telling of a good dramatic story on the screen, three reels are too short and five reels too long. So I have decided on four as the happy medium. The average stage play is in four acts.

"Exhibitors have been complaining about five-reel productions, because the most of them are padded to make the length. They want variety on their program. This is possible with a four-reel picture, which requires an hour to project. That allows time for a short comedy, some news pictures and any other novelty like an animated cartoon.

"I believe that the four-reel feature which we will inaugurate will solve the problem confronting the film world today and help to settle some of the confusion prevailing. Everyone is looking for a solution and the four-reeler may be it."

Important enlargements are being made at the Balboa studio to enable it to turn out the Knickerbocker productions on schedule time. That work may progress, rain or shine, the biggest glassed-in studio in Southern California is to be erected. This will cost $50,000. Right now, finishing touches are being put on a new sunlight stage.

Los Angeles Film Brevities.

Carl Laemmle, president of the Universal Film Manufacturing Company, who arrived from New York, Wednesday, January 31, said that he was glad to get away from the cold weather in the East and enjoy a brief vacation among the sunshine and flowers of southern California. Mr. Laemmle commented on the growth of his plant since his last visit to the Coast. During his stay in Los Angeles he will arrange with Vice-President Davis for the production of several features at Universal City on an unusually elaborate scale.

* * *

David Hartford is now filming scenes at the old studios of the Culver City Film Company for a six-reel Japanese drama for Essanay. A large Japanese street scene is being built. Included in the cast are Frank Borzage, Arthur Hoyt and Virginia Kirtley. W. H. Carr is assistant director. V. R. Day, special representative of the Essanay Company, will stay in the city several weeks to supervise the production.

* * *

Gail Kane, the new American star, is now rehearsing her first picture at Santa Barbara, under the direction of Rollin S. Sturgeon. It is a five-reel feature, entitled "Whose Wife," from the story by Cecil Henry Bullivant, an England novelist. The scenario is written by Doris Schroeder. The cast has not as yet been selected.

* * *

The Lincoln Motion Picture Company, of this city, has applied for papers of incorporation for $75,000, under the laws of this state. Incorporators include Noble M. Johnson, president; Clarence Brooks, secretary; James Thomas Smith, treasurer; Dudley A. Brooks and George P. Johnson. The Lincoln Motion Picture Company is a company of colored people, producing pictures for negroes. The actors are all negroes. So far the company has produced two plays, "A Negro's Ambition" and "A Trooper of Company K," which

we are informed have met with great success among the picture theaters catering to colored patronage.

* * *

Margarita Fischer.

It is as yet undecided whether the Pollard Picture Players will remain in San Diego or move to Santa Barbara. The company has been given notice to vacate their premises on Exposition Grounds, as the commissioners have decided that commercial enterprises could not legally be given sites in the park after the closing of the Exposition. All of the buildings on the Isthmus, with the exception of the Painted Desert, will be wrecked. The San Diego Chamber of Commerce indorsed a plan this week, we learn from the local papers, for making the Pollard Picture Players a permanent San Diego institution. George Osgood, the financial head of the company, wishes to move the studio to Santa Barbara, his home town. However, the Pollard Picture Players, we are informed, would be willing to remain in San Diego if local capital can be induced to build a new studio. The Pollard Picture Players have produced "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and are now working on "The Devil's Assistant," a feature production for the Mutual, in which Monroe Salisbury and Margarita Fischer are being starred.

* * *

February 17 will be "Movie Day" in Long Beach, and a number of film stars have been invited to take part in the festival to be held that day under the auspices of the Long Beach Chamber of Commerce. The Auditorium has been reserved for the occasion, and the stars will also shine in person for a while at the popular Laghuhlin theater.

* * *

Charles F. Dazey, author of "In Old Kentucky," has come to Los Angeles to write scenarios for the Lasky Company.

* * *

Enid Bennett, the new star of the Thomas H. Ince constellation, who has been in New York since the opening of the New Year, returned to the Culver City studios last week and immediately started rehearsing on her third Triangle-Kay-Bee play, under the direction of Reginald Barker. This play is from the pen of C. Gardner Sullivan.

* * *

Judge Lyman I. Henry, of Colorado, is in the city to produce a motion picture film dealing with a Biblical subject. Judge Henry was formerly a judge of the Circuit Court in Colorado. He became interested in the motion picture business and organized a company with local capital. A director from Universal City, it is stated, will be employed to direct the production. The studio location has not as yet been chosen.

* * *

Work will soon begin, we are informed, on a studio for the Nat C. Goodwin Film Company, at the Goodwin ranch, fifteen miles south of Beaumont. The company was incorporated in Milwaukee for $500,000. Interested in the enterprise, we understand, are F. E. McGovern, formerly Governor of Wisconsin; Henry E. Winkler, Levi Pollard and Frank Saxe, well-known exhibitor and amusement promoter of the Middle West. It was stated that $100,000 would be immediately expended on studio equipment and preliminary producing activities.

* * *

Director-General William H. Clifford, of the Monogram Film Company, announces that his company will, in a short time, move from its present location at Boyle Heights, to the studios of the Continental Producing Company, on Santa Monica Boulevard.

* * *

Geraldine Farrar will arrive in Los Angeles early this spring to appear in another feature production for the Lasky Company.

Charles E. Sebastian, formerly Mayor of Los Angeles, it is stated, will depict the story of his career in moving pictures. The story of Mr. Sebastian's scenario deals with his rise from patrolman to chief of police and his election as Mayor of Los Angeles. His leading lady will be Miss Virginia Nelson, who will play the part of a woman of the underworld.

* * *

E. H. Allen, business manager of the Thomas H. Ince studios, returned this week from San Francisco, where he went to extend Ince's bon voyage message to E. R. Champion, on the occasion of the latter's departure for the Orient with a copy of "Civilization." Mr. Champion will first invade China and then visit the other far-eastern countries, exhibiting the great Ince peace drama. He is equipped with eight different sets of sub-titles, each being in a different tongue.

* * *

The tragedy of last year's road race at Santa Monica was recalled this week when it was learned that the Industrial Accident Commission had awarded a death benefit of $5,000 to Mrs. Jennie Jenkins, of this city, for the loss of her husband, Leslie B. Jenkins, a moving picture photographer, killed last November at the Santa Monica Grand Prix. The award was made against a local film company.

* * *

Clyde L. McNett, a rough and tumble actor, is suing a local film company for $40, the amount which he told Justice Brown, Wednesday of this week, the company agreed to pay him for falling from a fifty-foot wall. The company did not deny the agreement, but it did set forth that the young and handsome actor did not fall, that he jumped and as a result spoilt $4,000 worth of production. McNett claims that he fell twice and called in as a witness William Hammon, an actor employed in the same company, who testified that McNett surely fell, because he had slugged him on the head with a three-pound rubber mace, and almost knocked McNett unconscious. After several hours of deliberation the court was adjourned to the motion picture company's studio to see samples of "falls," and decision will be rendered February 5.

* * *

Louis Brown, vice-president of the Orpheum Theaters Circuit, was one of the interested visitors this week at the Ince-Triangle studios at Culver City and Inceville. He spent an entire afternoon inspecting the two plants and expressed amazement at their stability and magnitude.

* * *

The Signal Film Corporation this week started production on the second installment of the Helen Holmes serial, "The Railroad Raiders," entitled "A Double Steal."

For use in the production of the second episode of this serial, Director J. P. McGowan is having built at the studios, a four-room house to be used as the headquarters of the "raiders." The set is a novel one in that it is being so constructed that it may be used for both interior and exterior scenes. It is also built so that by moving back from it with the camera, the entire interior, three downstairs and one upstairs room may be shown in one scene, showing action

Helen Holmes in "The Railroad Raiders"

going on in all four rooms at the same time. This will be of special use for the staging of a gang fight that is to be made in the house.

In the production of the first episode of "The Railroad

Raiders" J. P. McGowan staged one of the most thrilling gang fights ever released on the Mutual program—thrilling, that is for the players who were engaged in it. The fight was staged on the top of a freight running at a speed of between forty and fifty miles an hour. For picture purposes it was not necessary to travel at such a rate, but the train had to make two miles in three minutes in order to meet the local passenger train at Signal siding. They made the meet on schedule, but the actors who were doing the fighting are still discovering new gray hairs in their thatches that were not there before.

* * *

T. W. Scheffield, formerly of the New York Herald, is in Santa Barbara preparing a scenario dealing with the life in the navy. This is with the approval of the United States Naval authorities, the purpose of the film being to stimulate recruiting by showing in motion pictures conditions as they actually are on board ship and in the training schools.

Secretary Daniels has given Mr. Scheffield all necessary privileges in connection with the work, much of which has been done on the Pacific Coast, with the co-operation of the commanding officers of battleships and naval stations.

* * *

Beverly H. Griffith, of the Universal Animated Weekly staff, left this week with Charles Kingsbury, one of the expert cinematographers of the Universal Company, for El Paso, having been ordered to the Texas city by H. O. Davis, immediately upon receipt of the news of anti-American demonstrations in Juarez, which is directly across the bridge from El Paso.

While at El Paso Griffith and his cameraman will cover for the Universal Animated Weekly the withdrawal of the American troops from Mexico. Griffith accompanied General Pershing's expedition into Mexico some months ago, at which time he "shot" thousands of feet of film for the Universal Company's news pictorial.

* * *

Jiro Hitomi, who is one of the chief representatives of the Japanese Government in Korea, paid a visit to Universal City this week. "American films seem to be very popular in Japan," said Mr. Hitomi, "all the people who go to see the films pay even higher prices for their entertainment than you do in this country. The film plays have taken quite a hold upon our people and our theaters are constantly crowded. The photodrama has played havoc with the legitimate stage, not only in Japan but in the other countries of the Orient, and the Japanese and other actors of the spoken drama are seeking other occupations."

Mr. Hitomi is making a tour of the United States to study industrial conditoins.

* * *

Fanny Reeves McDowell, who was known professionally as Fanny Reeves, and who was a popular star twenty-five years ago, died at the German Sanitarium, Los Angeles, on January 29, after an illness of only three weeks.

Mrs. McDowell was the widow of the late Eugene A. McDowell, well-known actor and theatrical manager, and a niece of Sims Reeves, the noted English tenor. Her father was William Reeves, also a well-known actor, and her mother was Jane Webster, another stage favorite. Claire McDowell, daughter of the woman who passed to the great beyond, is one of the leading actresses at the Universal Film Company.

* * *

Rex Ingram, who has produced many fine features for the Bluebird Company, is one of the most versatile directors in the business and an u nusually good director. He is noted for his acting ability and also for his work in sculpture. At the present time, Mr. Ingram is molding, from life, a bust of Nicolas Dunaew, the Russian tragedian, to be used in Ingram's production of "Ships That Pass," which features our good friend Dunaew.

* * *

Tom Moore, who is known to fame as an excellent actor, as well as the husband of Alice Joyce, has been engaged to support Mae Murray in the next Lasky feature.

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"Tarzan of the Apes," the African jungle tale, from the pen of Edgar Rice Burroughs, has been purchased by the National Film Corporation, of which William Parsons is the president. William E. Wing, the former Griffith and Selig scenario writer, has been engaged to photo-dramatize, and to assist at the production of this twelve-reel feature.

* * *

Sylvia Bremer, an actress of the legitimate stage, was engaged this week by Thomas H. Ince to appear in support of Charles Ray in the latter's new Triangle Kay-Bee play. Miss Bremer is an Australian beauty who has been creating delightful roles in American theatrical productions. Her most recent affiliation was with Grace George in Bernard Shaw's "Major Barbara."

* * *

William Parker, well known New York and Los Angeles newspaperman, has been engaged by Thomas H. Ince to become a member of his scenario department in Culver City.

* * *

Chas. P. Stallings, assistant to Producer Fred J. Palshofer, returned Monday of this week to the Yorke-Metro studios from the timber lands of Northern California. He brought with him several hundred feet of big tree stuff, including a log jamb. The scenes were for the current Yorke-Metro feature, "The Promise."

Stallings experienced many hardships while securing these scenes. He was obliged to live at the logging camp with the Italian laborers, and had to tote his camera in and out of the mountains. In addition, he walked forty miles because the road that he was to travel had been washed out by the big rains.

* * *

A peculiar item was listed on the requisitions for the Yorke-Metro studio this week, and Auditor W. J. Gibson had to fathom a funny enigma. On one slip was set forth this item: "Two barbers, $7.00 each—$14.00" and Gibson found that Director Oscar Apfel had used fifty extra men whose heads had been clipped close, as they had to play Indians in the picture, "The Hidden Children." Such is the movie picture business.

* * *

At the Fine Arts Studios, Director Paul Powell is staging "Betsy's Burglar," a melodramatic-comedy starring Constance Talmadge and written by Frank E. Woods. John Leezue is turning the camera for the production. Kenneth Harlan, who plays opposite to Miss Talmadge, appears for the first time in Fine Arts pictures. The other principals in the cast include Monte Blue, Joseph Singleton, Josephine Crowell, Clyde Hopkins, Hal Wilson and Kate Bruce.

Director Lloyd Ingraham is busily engaged in the filming of the Triangle-Fine Arts production, "A Young Gentleman of the Old School," writen by Frank E. Woods, manager of production at the Fine Arts plant, and featuring Robert Harron. The other principals in the cast include Sam de Grasse, Loyola O'Connor, Colleen Moore, Alma Reuben, Charles Lee, Wilbur Higby and Bert Hadley.

Director Tod Browning and his entire company worked all night this week at one of the leading confectioners in Los Angeles, staging scenes for "A Love Sublime" (temporary title), with Wilfred Lucas playing the leading role. In this production it was necessary to show an elegant confectionery store, including tables, chairs, furnishings and equipment. Director Browning figured that he could get more realism and atmosphere by engaging an entire confectionery store than he could by attempting to build it at the Fine Arts studio. Arrangements were made and as a result Browning secured the use of one of the largest confectionery stores in Los Angeles from midnight until morning. Arc lights were installed and the establishment appeared in a number of the scenes. In this picture Carmel Myers plays opposite Wilfred Lucas. The supporting cast include Fred Turner, Alice Rae, George Beranger, Jack Brammall, James O'Shea and Bert Woodruff.

* * *

Dorothy Dalton concluded her performance this week in the Triangle-Kay Bee drama by John Lynch, in which Thomas H. Ince will present her as star. Under the direction of Charles Miller she enacted the last scene at 1 a. m., she having worked, with other members of the company, until that time, on one of the glass enclosed stages at Culver City. She is now spending a few days atop Mount Baldy, skiing and snow-shoeing, prior to undertaking the interpretation of her next role.

* * *

George George, who was injured in an automobile accident, necessitating his withdrawal from the cast of the last Cub Comedy, is back at the Horsley studios again, and though still somewhat weak from the effects of his injuries, he will probably don his makeup for the next Cub Comedy Director Milton Fahrney will stage.

"Jerry's Romance" is the title of George Ovey's latest starring vehicle. It is a one-reeler and will be released March 1 through the Mutual. "Jerry's Romance" marks the seventy-first Cub Comedy in which Ovey has been featured.

* * *

As soon as Crane Wilbur returns from his vacation, which

will be sometime during the week of January 29, work will begin on another five-reel subject with this star. The picture is to be called "The Eye of Envy." It is from a story by Mr. Wilbur and will be the fourth of the six Crane Wilbur features which David Horsley will release through the Mutual.

* * *

Julius Stern, the genial president of the L-Ko Company, arrived in Los Angeles, Tuesday of this week. When we saw Mr. Stern, he avowed his delight at getting back to Los Angeles, and also was well pleased with the hustling activities on the L-Ko lot.

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Vivian Marshall, who has gained considerable reputation as a diver and swimmer in various comedy pictures, has entered a new field and is doing character work for several of the local film companies. Her latest engagement has been under the directorship of Harry Edwards, of the Fox studios.

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H. I. Krause, the hustling assistant branch manager of the Pathe Exchange, reports business exceedingly good all along the line. Mrs. Anna Bell, owner and manager of the Casino theater at San Diego, paid a recent visit to Los Angeles, and booked several Gold Rooster features for her house, beginning with the Pathe production, "Woman's Law," featuring Florence Reed.

* * *

C. H. Freer, the owner of the Palace theater at Bakersfield, has sold his interest in that house to George W. Helm. Mr. Helm has changed the name of the house to the Hippodrome theater, and has installed H. H. Norse as the manager.

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Mr. and Mrs. A. Goertze of Chloride, Ariz., are in Los Angeles, relative to the opening of their new theater, the Rex, in that town. Mr. and Mrs. Goertze have contracted for Paramount, World, Metro, Kleine and Pathe features.

* * *

Photoplay No. 1, of 737 West Washington street, Los Angeles, which is owned and managed by Charles Brooks, has recently opened to exceedingly good patronage. We are glad to hear that Mr. Brooks has recovered from his recent illness.

* * *

Peter Lasher, an exhibitor of this city, has bought the Keystone theater of Los Angeles, from Charles Webb, and will show Pathe-Gold Rooster features at his popular house.

* * *

Sol Lesser, the youthful president and general manager of the All Star Feature Distributers, arrives in Los Angeles on Tuesday of this week, and will stop over for two or three days to confer on business matters with his brother, Irving Lesser, the manager of the local exchange of that concern, prior to a well earned vacation, which he will spend in Coronado.

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J. Morgan is erecting a new theater on West Main street, at Alhambra, California.

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Robert and M. F. Kherlin, of the Oakland Amusement Company, have consummated a deal with Shirley C. Ward, of Los Angeles, who will erect a large motion picture theater on Grand avenue, of this city, which will cost about $100,000 for their use. The building will be started within a month and it is planned to open the theater on the first of next November.

O. Henry's Stories In Pictures

Vitagraph Company Will Produce a Selected List for General Film.

THE General Film Company announces that it will commence releasing on March 3 the best of the famous stories of O. Henry, the greatest of all short story writers. The stories will be two-reel Broadway Star Features and will be made by the Vitagraph Company. The first release will be based on the famous story, "Past One at Rooney's," and will feature a number of famous picture players.

Seldom has a series of picture plays been announced that will bring as much anticipation. O. Henry is a name to conjure with. His stories are all "different." His career was an astounding one up to his untimely death in 1910, and he even spent several years in prison for a crime which it is declared he never committed, but he never stopped writing his wonderful stories, even while behind the bars. Today the various volumes containing his great array of short stories are in constant demand by millions of fiction lovers who will be anxious to see them on the screen.

His life, filled as it was with romance, had a profound effect on his works. He saw the romance in everything—the shop girl, the cowboy's life, the city loafer—all had their message for O. Henry. His tales of New York life vary from the most pathetic to the most thrilling. He always has some surprise in store for his readers.

O. Henry's real name, which long remained a mystery to the reading public, was William Sydney Porter. He was born in Greensboro, S. C., September 11, 1862, and died in New York, June 5, 1910.

The volumes of O. Henry's works from which the cream is to be skimmed for this series are "Cabbages and Kings," "The Four Million," "The Gentle Grafter." "The Heart of the West," "The Man Higher Up," "Options," "Roads of Destiny," "Rolling Stones," "Sixes and Sevens," "Strictly Business," "The Trimmed Lamp," "The Voice of the City" and "Whirligigs."

Schulberg Is Paramount's General Manager

President Abrams Creates Office and Elevates Well-Known Publicity Director.

BENJAMIN P. SCHULBERG, director of publicity of Paramount Pictures Corporation, has been promoted to the office of general manager of the company. Kenneth Hodkinson, formerly office manager of Paramount, had resigned. President Hiram Abrams merged the positions held by Mr. Schulberg and Mr. Hodkinson, created the post of general manager, and named Mr. Schulberg to fill it. The appointment became effective Wednesday, February 7. The action of President Abrams will be a popular one in the trade.

Benjamin P. Schulberg.

Mr. Schulberg probably has been associated with fewer companies than any other man who has been in the same branch of the business the same length of time. He made his entrance into the film industry as associate editor of one of the earliest trade papers and the first mouthpiece of the independent manufacturers, Filmed Reports. He joined the Rex company upon its formation, as scenario editor and advertising and publicity manager, remaining with that company until its affiliation with the Universal, when he was transferred to the larger organization as scenario editor.

When the Famous Players Company was organized in 1912 Mr. Schulberg became scenario editor and advertising and publicity manager. Later, after the production of many successful subjects, the work had so grown it became necessary for him to devote all his time to the advertising and publicity. He has continued to hold that position following the merger with the Lasky company and the Morosco company and the absorption of Paramount.

Mr. Schulberg brings to his new position an unusual equipment. His many years in the business, his wide acquaintance and his extensive circle of friends, and his unquestioned ability in writing a story are some of the factors entering into this equipment. He long has been looked upon as being one of the best writers among his contemporaries. He has a distinctive style; one that shows steady growth with his own development. What perhaps has contributed to the quality of his work has been his faith in the star of Adolph Zukor, with whom he has been closely associated since Mr. Zukor's entrance into the manufacturing field.

REID-ROBARDS PICTURE COMPANY ORGANIZED.

The Reid-Robards Picture Company is the title of a new organization in which Hal Reid and Willis Robards are interested. The company will have a studio at St. Cruz, Cal., and intend to produce for the states rights market.

Edward Warren Starts Company

Has Backing of Western Capitalists in New Enterprise—Important People Engaged for First Production.

EDWARD WARREN, pioneer motion picture producer, and one of the first directors in America to produce big multiple reel attractions for the state right market, four years ago, has organized a company of his own to produce big plays, to be known as the Edward Warren Productions. The new company has the financial backing of a coterie of industrial kings of the Middle West. Mr. Warren has perfected the producing and business organizations in the last month, and his machinery is now in practical operation. His first production, now known by the title of "The Transgressor," by Lawrence Marston, with Charlotte Ives (late with E. H. Sothern), Sheldon Lewis, of "Iron Claw" fame, and Walter Hampden, known the world over for his interpretation of the Saviour in "The Servant in the House," will soon be well under way at the Herbert Brenon Studios.

Edward Warren.

George Fitch, formerly technical director for Brenon, has been engaged in the same capacity with Mr. Warren. Henry Cronyager, who photoplayed "The Deemster," has been engaged as the camera man. H. Z. Levine, recently of Triangle, will be Mr. Warren's business manager.

"In launching this company," said Mr. Warren, in speaking of his new enterprise, "I am fulfilling cherished ambitions of almost a decade. All these years I have been more than anxious to have my own organization, and produce pictures in my own way. There is a sense of relief to be able to do things without catering or taking into consideration the mediocrity of ideas of those 'higher up.' For the last three years I have been a student of the industry. I have been analyzing not only tendencies of the market, but have also been keeping my fingers on the pulse of progress. I have stored up knowledge in abundance, and have conserved my energies for something worth while. I have my opportunity now, and I not only mean to profit by it, but also will the public, the exhibitor and the state right buyer."

Mr. Warren in the last five years has been with some of the leading motion picture companies and has produced what manufacturers call "money makers"—or productions that cost little and bring back a "big lot." Mr. Warren will now produce plays that cost a "lot" but will bring back acres of "dough."

NEW KALEM STUDIO NEARING COMPLETION.

According to the latest reports from Lower California, Kalem's new enclosed studio at Glendale is rapidly nearing completion. It is 100x150 feet. The present outdoor stages have been rebuilt so as to conform to convenient working with the new indoor studio.

Besides these important structures many minor stages have been built on different parts of the grounds. Landscape artists will be employed for the beautification of the grounds. Speaking editorially of the Kalem enterprises as an asset to the picturesque little city of Glendale, the Glendale Sun says: "The establishment of the head offices of the Kalem Company in Glendale (producing division) has a wonderful meaning when the whole situation is analyzed. It means the steady employment of hundreds of people with a weekly payroll of approximately $40,000. All home labor is being employed in the building of this model institution and local talent will be given the preference in the production of the various pictures wherever practical."

Quite naturally the Kalem Company feels gratified that it has the good will of the citizens of Glendale and sincerely believes that they will produce better and bigger pictures because of it.

Chaplin-Mutual Sold to Japan

Sale Arranged by Chester Beecroft, Who Handles Foreign Marketing of Famous Comedian's Pictures.

THE rights to the Chaplin-Mutual Series of twelve two-reel comedies have been disposed of for Japan for a fancy price which includes a cash payment of $10,000. This sale was made by Chester Beecroft, of 71 West 23d street, New York, and was arranged by him through Fred Bolton, of the Anglo-Italian Films, Ltd., London, the man who last autumn purchased the same series for the United Kingdom for a sum closely approaching the half-million-dollar mark.

The extraordinary popularity achieved by Charlie Chaplin since the signing of his $670,000 contract with the Lone Star Corporation has been signally demonstrated by the seemingly fabulous prices which have been obtained for the Chaplin-Mutual series from the foreign markets.

Thus far the United Kingdom, India, Africa, Scandinavia, Spain, Australia, New Zealand and Japan have been closed. Negotiations covering nearly every unsold territory on earth are well under way and will soon be concluded.

Jack Livingston, New Ince Leading Man

JACK LIVINGSTON, who will fill one of the leading roles in "Back of the Man," the new Triangle-Ince production, gives the following account of his career:

"I was born in St. Albans, Vt., but left there when I was fourteen years old, going to New York, where I remained for four years. At eighteen I went to Chicago, entering Chicago University, taking up journalism. After three years' study I decided that the world could do without my efforts in this direction, so I did not graduate.

Jack Livingston.

"I then somehow drifted into the show business, playing in repertoire at $15 per week, eventually reaching leads. In 1912 I joined Kinemacolor, which was my first picture work. Later I attached myself to Selig, playing leads.

"My next screen work was opposite Enid Markey with the Ammex Company. Then one year with the Alburquerque Film Company, after which I organized the Masterpiece Film Mfg. Company, featuring Max Figman and Lolita Robertson.

"Sometime after this I found myself playing opposite Norma Talmadge, under National auspices, and finally was engaged by Morosco, playing leads with Vivian Martin, Myrtle Stedman, Edna Goodrich and others on the Morosco program, before signing up with Thomas H. Ince.

Livingston has a part in "Back of the Man," which will call into use every resource that his experience and natural versatility make him master of.

REICHER TO DIRECT MISS ILLINGTON.

Frank Reicher, Lasky-Paramount director, has been chosen to preside over Margaret Illington's motion picture debut in the Lasky adaptation of Basil King's celebrated novel and play "The Inner Shrine," in which the star won one of her greatest stage successes. Until her departure for the Famous Players studio in the east, Mr. Reicher had been directing Marie eDoro, her transfeer from Hollywood being so timed as to give the director ample opportunity for selecting his cast and finding his locations for the Illington production before his star arrived at the studio.

As a consequence of this arrangement, Miss Illington found everything in readiness to begin work the instant she arrived at Hollywood and no time was lost in getting the picture under way.

The Knack in Naming Pictures

A Bit of the Psychology of Titles Explained by William A. Brady.

SEVERAL reviewers of the World Brady-made picture, "The Hungry Heart," in which Alice Brady is the star, have expressed surprise at the substitution of this title for "Frou Frou," under which name the play was originally known. Giving his reason for making the change, Director-General William A. Brady, of the World Film Corporation, had some interesting and practical remarks to make on play titles in general.

"I put titles on pictures to sell them," said Mr. Brady to a reporter. "If you select a name that not everybody understands and all cannot pronounce, you are placing your picture under just that much of a handicap. When 'Frou Frou' was played as a drama upon the speaking stage, numbers of persons called it 'Frow Frow,' and I do not suppose very many knew the significance of the name. But it is a sure thing that everybody of ordinary intelligence will get a suggestion from 'The Hungry Heart,' which carries a direct meaning in plan, homely words.

"It is a dangerous thing to tag a picture, or a spoken play, with a name in a foreign tongue or one that is not universally familiar. I recall that the late Augustin Daly produced a drama which he called 'Pique,' and what the public did with that title was almost beyond belief. People called it 'Pike,' 'Pick-wee,' 'Pee-Kay' and almost everything that can be imagined. The subtle meaning of the word in association with the story did not occur to them at all, and Mr. Daly's drama was greatly injured in consequence.

"There was another play named 'Mlle. Fifi' that immediately degenerated into 'Millie Fye-fye' and never came back. In my own production of 'Divorcons' I noticed that an amazing number of individuals pronounced it 'Divorkons,' and of course had no notion at all of what the title meant.

"The first idea would be that in transferring a celebrated play to the screen the original name should be retained. This would be the right conclusion in any case where the title was in plain English and simple enough to be instantly understood by practically every beholder. But not when a very considerable part of the public is sure to call it 'Frow Frow' and wonder what on earth it is all about.

"When I switch the titles of World picture plays, as I quite frequently do, the idea is to provide something that will enter every mind and stick there. Take for instance the 'Parasites,' which has been changed to 'A Square Deal.' The definition of the word parasite might be difficult to some persons—those for instance who had not been long in this country; and there are hundreds of thousands of these who patronize the moving pictures. I will venture to say that very few would have the slightest trouble in getting a tolerably clear idea of the kind of play they were likely to see under the name 'A Square Deal.'

"Just imagine what would happen to almost any article of commerce, however valuable, issued with a title that a perceptible percentage of the population could not pronounce and that carried no definite idea of its utility. Times have changed since Shakespeare inquired 'What's in a name?'"

BILL ALDRICH TO MAKE AUTOMOBILE PICTURE.

William F. Aldrich, is in Detroit, Mich., preparing to produce a seven-reel automobile story. Mr. Aldrich is well known in New York, and has had considerable experience in the production end of the business. Arrangements have been made with the Packard Motor Car Company for the use of its factory, in which many of the important scenes of the story will be filmed.

Mr. Aldrich has been making an extensive tour throughout the United States in the interest of his last picture, "The Slave Mart," and has been successful in disposing of the state rights for this production.

During his visit to Detroit Mr. Aldrich found it an ideal city in which to produce his automobile story, so as soon as he had finished his trip he returned there, with the result that his next picture will be a real automobile story, produced among the atmosphere of automobiles, such as can be obtained in no other city in the United States.

Mr. Aldrich is expected in New York in a few days to arrange for his cast which will be obtained here.

LUCILLE YOUNGE ENGAGED BY AMERICAN COMPANY.

Lucille Younge is the latest arrival at the studio of the American Film Company at Santa Barbara. Miss Younge has been engaged for the feminine heavy role in the next William Russell production, "High Play."

Miss Younge's last appearance on the screen was in the character of Mary Magdalene in "Intolerance."

Kleinschmidt Shows War Pictures

Many Scenes Taken on the Austrian Front of Various Phases of Battle and Preparation for It.

THE pictures taken by Captain F. E. Kleinschmidt on the Austrian front were shown to the trade in New York on Wednesday, February 7. The Captain, who is known to the American public as an arctic explorer and lecturer, was present and described to his audience his experiences in the taking of the scenes being shown on the screen. The exhibition lasted two hours, and to say it was interesting is putting it conservatively. There are intimate views of war in its prosecution, of trench work, of armies on the march, of big guns in transport and in action, of aeroplanes in flight and photographs taken from them, of submarines under full steam, afloat and submerged; of cavalry in pursuit of Russians, of building of bridges, of burning villages, of the despair of peasants caught between the two forces, of shelling of positions and of the position where the camera was planted being shelled.

In the first reel is a view of a trench, the camera commanding a view of many yards. The stretcher bearers are busy. One man not twenty feet from the lens falls to the ground; there is no swinging of arms or spinning around as we see it in the staged conception. He simply slips out of his place. An officer picks up the rifle lying beside the dead man and fills the gap in the ranks. There is haste, but apparently no excitement. Each man is attending to his own work; he sees nothing of what is going on about him.

There are graphic views of the country around Belgrade, taken by Captain Kleinschmidt from an aeroplane. It shows the damage done by the bombardment, of shell craters everywhere, frequently in groups just on the line of the enemy trenches. The fortifications are in plain view, demonstrating the military value of motion pictures taken from the air. The views of the submarine, taken from the deck of its companion, are of rare interest.

The burning by the retreating Russians of the city of Brest-Litovsk is shown in many of its horrors. Many feet of film are devoted to the distress of the peasants, turned out of the city four days before. It gives a side of war sometimes overlooked by newspaper readers.

One of the scenes that will star is the shelling of a Russian position a little over a mile distant, a valley separating the two forces. Later we see what the cannonading has done to this same position. Another series of rare views portray what happened when the Russians discovered the location of a battery harassing them. Great clouds of earth are thrown up close to the camera. The captain requested his audience to follow the coming picture of three shells bursting close together and to observe how short the picture was cut. There was a flash of the three earth clouds. There was no need to explain why the camera stopped working.

To Make Government Films Available

Congress May Permit Secretary of Agriculture to Rent Them for Theaters.

IF THE House of Representatives concurs in the action taken by the Senate in amending the law as it now stands relating to the sale by the Department of Agriculture of motion picture films, such films may be secured by commercial firms desiring them for rental in the same way as commercially made films are marketed.

The sale of these films is covered in a provision of the annual agricultural appropriation bill, which reads: "The Secretary of Agriculture is authorized, under such rules and regulations and subject to such conditions as he may prescribe, to loan, rent, or sell copies of films to educational institutions or associations for agricultural education not organized for profit." The Senate Committee on Agriculture and Forestry recommended that the requirement that the loan, rental or sale of these films be confined "to educational institutions or associations for agricultural education not organized for profit," be waived and the words last quoted dropped from the language of the provision. This was agreed upon with the addition of a proviso that in the disposal of the films such organizations shall have the preference.

Quite a number of the films turned out by the department's cameramen are of a highly entertaining nature and would find favor in connection with the regular programs. Efforts have heretofore been made by commercial companies, it is declared, to get some of these but the wording of the provision referred to has operated against them.

The films produced by the Department of Agriculture, as well as being very interesting, are highly educational. Some of them are very thrilling, such as those depicting the great forest fires. These pictures have on a number of occasions been shown at private exhibitions in the local theaters and have created a great deal of interest.

Return Entry Question Decided

United States Supreme Court Decision Makes Exact Identity of Film Necessary.

THE United States Court of Customs Appeals has refused to reverse the decision of the Collector of Customs, who refused to permit the free entry into the United States of two lots of positive motion picture films. Exemption from duty was claimed by Charles D. Stone & Company on the ground that these were American goods exported and returned to the United States without having been advanced in value or improved in condition. Duty was assessed upon them under paragraph 474 of the Tariff Act of 1909 as photographic film positives.

Exemption was claimed under paragraph 500 of the law, which provides for the free importation of "articles the growth, produce, or manufacture of the United States . . . when returned after having been exported, without having been advanced in value or improved in condition." This exemption from duty is made subject to the condition that "proof of the identity of such articles shall be made, under general regulations to be prescribed by the Secretary of the Treasury." Under this authority the Secretary of the Treasury has provided that if the merchandise be returned to the port of original exportation, outward shipment must appear from the records at that port, and if to a port other than that of original exportation there shall be required a certificate from the collector and naval officer of the port where the exportation was made showing the fact of exportation from that port. This requirement can be waived upon the satisfactory showing that the goods are of domestic origin, and that it is impracticable to obtain the certificate.

In the case of Charles D. Stone & Company a showing was made to the collector stating in substance that the films were shipped out of the United States at different times and that the importer was unable to furnish a bill of lading. Notwithstanding this, the collector assessed a duty upon the goods.

In affirming the decision of the collector, the United States Court of Customs Appeals said that "the only just inference from this action is that the collector was not satisfied with the showing made. There appears in the case evidence indicating that goods having the same appearance that these goods have could be reproduced abroad by first producing negatives from them and then producing positives from the negatives thus made. In view of these facts, it is quite reasonable to infer that the collector was not satisfied from an examination of the goods that they were of domestic origin. What extraneous facts may have been within the knowledge of the collector to justify him in proceeding with caution or to justify a suspicion of the domestic origin of these films, does not appear. But the duty of deciding the question was reposed in him by the regulations. Such duty must rest with the officers of the customs if proof of identity is to be exacted, and such proof of identity must be exacted because the statute in terms requires it."

Fire Regulations at Washington, D. C.

District Commissioner Considering Rules for Handling and Storing Films.

FIRE MARSHAL P. W. NICHOLSON has just submitted to the Commissioners of the District of Columbia the regulations governing the handling of inflammable motion picture films, upon which he has been working for several months and which have been keeping the local exchange managers in hot water for pretty nearly a like period of time.

The regulations are considered as an aid in fire prevention work. They cover the storage, handling and manufacture of motion picture films, the storage and handling of matches, and contain provisions to prevent the throwing away of cigars, cigarettes, matches., etc., on awnings or other building projections in the District of Columbia.

The proposed regulations further provide that no automobile or automobile truck shall be permitted to be stored or kept in or under any building used for dwelling purposes, except in a fireproof room.

These regulations are such as will require the erection of a building especially suited for housing motion picture film exchanges. When it was at first announced that the fire marshal was promulgating the regulations, it was said that a number of builders and real estate operators were figuring on putting up such a structure. When these men found that they could not tie the exchange managers and their companies up for a prolonged period of time, their interest seemed to lag, and since that time, while it would have been possble to put up half a dozen buildings, none of these men or companies has even broken ground.

It would be an exceptionally difficult matter to any but perhaps one or two of the exchanges to get into such shape as to enable them to pass muster before the fire department authorities under the provisions of the new law. For instance, it would be necessary to put in steel shelving, in a fireproof room.

Several of the firms have signified their intention of removing their offices to Baltimore in the event that it is found impossible to comply with the provisions of the regulations. Should this be done, in all probability, there will come a howl of protest from all the business organizations in the city. The managers feel that it is expensive enough in the District of Columbia to do business, without being hampered further.

The regulations were prepared by Fire Marshal Nicholson, after a consultation with Commissioner Brownlow, Fire Chief Frank J. Wagner, Inspector of Buildings Morris Hacker and Assistant Corporation Counsel F. H. Stephens.

Preparations are being made, it has been announced, for public hearings on the regulations at which the film men, the operators of large theaters and other interested parties will have an opportunity of stating their views in this matter. The hearings will probably be held early in March.

Philip Bartholomae With Pathe

Popular Playright Heads That Company's Scenario Department—Well Qualified for Position.

THE rapid expansion of Pathe's activities is evidenced in another direction this week by the announcement that Philip Bartholomae, a well-known playwright, has been quietly acting as the head of the scenario department for the past three months. This most important department approves, rejects or rewrites the scenarios of all the Pathe producing companies before the scripts are turned over to the director and then they pass on the director's work. Due to the masterly and tactful way in which Mr. Bartholomae has filled this most difficult position, authors are pleased with the improvement of their stories, and the directors by receiving better scripts and intelligent criticism of their development of the stories state enthusiastically that their pictures are better and made with less waste.

J. A. Berst, vice-president and general manager, states that this committee headed by Mr. Bartholomae and composed of men and women, each of whom is an expert in some particular line of production, deserves considerable credit for a marked improvement in Pathe pictures during the past few months.

Mr. Bartholomae is perhaps best known to the theatrical audiences of the country through his latest success, "Very Good Eddie," which ran for two solid years on Broadway and is now playing to capacity business in other large cities and is opening in London next month. Among his other Broadway hits were "Little Miss Brown," "When Dreams Come True" and "Over Night."

Of particular interest to picture people is the fact that Mr. Bartholomae has always found and developed his own stage stars, notable among them being Madge Kennedy and Joe Santley, and he now has under contract two young society girls who are so well equipped with all the qualifications of picture stars that they are expected to leap into fame in pictures just as Miss Kennedy and Mr. Santley did on the stage.

Mr. Bartholomae is now working on the scenario of a big production which will be produced under his supervision and in which these two "finds" will probably make their debut.

Educated in the universities of American and Europe and the heir of a family rich for generations, Mr. Bartholomae has always conducted all his business ventures on a high plane that has drawn cultured artists to his companies and brought an indefinable charm and refinement to his productions. Doubtless the screen world will be enriched by the same genius.

During his career as a dramatic playwright, Mr. Bartholomae was associated with some of the shrewdest producers in the show business. He has developed to a remarkable extent the ability to separate the wheat from the chaff and his keen insight into the psychology of audiences has been responsible to a great extent for the many successes with which he has been identified.

"The picture audiences of the country, I am told, number over twenty-five millions and are growing daily," Mr. Bartholomae said. "The tendency is toward better stories, better casts and better direction, and I feel safe in predicting that in a year or so three-quarters of the population of the country will be patrons of the picture shows."

Transmits Scenario by Telepathy

Alabama Man Sends Psychic Scenario to New York for Violet Mesereau, Universal Star.

HIS psychic self traveling more than twelve hundred miles on a space-annihilating train of thought, the first psycho-scenario writer of record transmitted from Selma, Ala., to New York, a five-reel scenario for Miss Violet Mesereau, the Bluebird star, on the night of Thursday, February 8. The psychic wonder's name is Edgar Cayce, and while he was physically asleep down in Alabama, his mysterious and uncanny "thought-self" penetrated the concentrated collective mind of thirty newspaper men and motion picture trade journal representatives—the guests at dinner in Churchill's of the Universal Film Manufacturing Company.

The scenario itself, taking physical form in the shape of a 450-word telegram, was received while the members of the dinner party were still making merry. The plot is psychological in the extreme, and the man whose powers have baffled scientists calls it "Through the Sublimal." That the psychic-scenarioist has entered thought-realms closed to most of us was proven by the precautions against faking taken by the Universal; and further by the fact that the rough synopsis is now in the hands of a continuity writer.

It all started something like this: On December 13 last President Carl Laemmle received a mysterious letter from one Edwin Williamson, who in addition to acting as freight agent for the Southern Railway at Selma, fills in his spare time by acting as spiritual advisor, or spiritual business manager of Mr. Cayce.

In this letter Williamson said that he had a personal friend who was possessed of "an unusual gift, power or whatever it might be called." This friend was in the habit of going into a hypnotic sleep, from self-suggestion or otherwise, and then he conversed with the party whom he went to sleep to. Mr. Williamson stated that he had diagnosed many diseases that have baffled physicians and has located lost articles, and performed many other wonderful feats.

"If you are interested, and will write me, naming a date and the hour, allowing for the difference in time, stating the name of the party who you have in mind to take the lead in a photoplay, and tell me the street and house number where the party will be, I think I can surprise you."

Mr. Laemmle was so much impressed with the possibilities that he turned over the correspondence to the publicity department and instructed that the fellow be given an opportunity of showing what he could do.

Accordingly, it was decided to hold the test at Churchill's, and that Violet Mesereau, with a staff of newspaper men and trade journalists, be on hand to await the results.

The ceremonies were in charge of Nat Rothstein, advertising manager of the Universal, who explained to the gathering what it was all about, aided by speeches on psychology, etc., by Paul Gulick, Eustace Hale Ball, who is the author of the Universal's forthcoming serial, "The Voice on the Wire," and Dr. William E. Young, who is an authority on the subject of hypnotism, mental telepathy, self-suggestion and psychoanalysis.

A table was placed in the center of the room and on it was laid a piece of paper describing the sort of play Violet Mersereau would like for her next vehicle. This was at exactly 8.30, and the paper remained there for fifty minutes—the time required for the test. And all the time it was there Edgar Cayce was suggesting himself to sleep down there in Selma.

In addition to the scientific interest manifested in the Southern man's performance, the party at Churchill's had a wonderful time socially. It was mostly a "stag" affair, Miss Violet Mesereau and her mother being the only members of the fair sex present. Miss Mesereau again proved her versatility, too, by dancing with every one of the thirty men present.

Cinema Club Ball at Plaza

More Than Four Hundred Persons Make Merry in Grand Ballroom of Famous Hotel.

RIVALING in prominence and brilliance any film affair of the past, the fourth annual ball of the Cinema Camera Club of America, Inc., was held in the Grand Ballroom of the Hotel Plaza, New York, on Saturday evening, February 10. More than two hundred couples attended, and seldom have the walls of the world-famous ballroom looked down upon a more representative gathering.

Dancing was indulged in with vivacity by all those who attended, and the social element was uppermost all the time. In the midst of the festivities interest centered in the Grand March, which was led by Alice Brady and Robert Warwick, who were, respectively, patroness and patron of the ball. Almost every one of the merrymakers participated in the march.

Credit is due the various committees for the faultless manner in which the function was conducted. Arthur Edeson was chairman of the ball committee; John W. Boyle was floor manager, and Herbert O. Carleton assistant floor manager.

The entertainment committee consisted of: Victor Miller, Edward Horn, Alfonso Liguori, Lewis W. Physioc, Ned Van Buren, and George W. Coudert.

Members of the floor committee were: H. Lyman Broening, chairman; John Arnold, A. Lloyd Lewis, Frank Kugler, M. William Hall, Hal Young, Otto Brautigan, George W. Lane, A. L. Ansbacher, John Van de Brock, John Theiss, and Max Schneider.

Master Company Buys Site

Houston, Texas, To Have Producing Plant of Masterpicture Brand.

AT a cost of $21,000 the Master Motion Picture Company has purchased nearly four acres of land, with a frontage of 780 feet on Houston avenue, Houston, Texas, almost directly across the street from the old Highland Park grounds. Within the next few days buildings which will cost approximately $10,000 will be started.

The tract, within five minutes' ride on a street car from the heart of Houston, is one of the most picturesque that could be selected within miles of the city. The acreage slopes down into a broken ravine at one end and has a depth from the street of 240 feet.

It is here that motion pictures to bear the "Masterpiece" brand will be made. H. J. Binney, for eleven years identified with pictures as both actor and director, for a long time with the Keystone people, is at the head of the new enterprise, a $45,000 corporation.

Plans have already been made for buildings which will include laboratory, dressing rooms, carpenter shop, paint and paper rooms, projecting rooms, developing laboratories, printing rooms, drying rooms, cutting rooms and stage.

Beecroft Buys Picture Rights

Gets Two Edison Productions of Recent Make—Makes Quick Turnover.

CHESTER BEECROFT announces that he has purchased the world's rights to "Pardners" and "Where Love Is," both made by the Edison Company.

"Pardners" is by Rex Beach, author of some of the greatest film successes such as "The Barrier" and "The Spoilers," and features Charlotte Walker. "Where Love Is" is by Wm. J. Locke, the eminent English author, best known in this country perhaps through his "Septimus" and "The Beloved Vagabond," works which have achieved world-wide popularity. This picture features Ann Murdock, the well-known dramatic star, who is regarded as one of the greatest screen actresses disclosed in the last year.

That Mr. Beecroft's judgment of the quality and value of these productions was correct is evidenced by the fact that the American rights were immediately snapped up by the Mutual Film Corporation, and are now being advertised in a manner so elaborate and extensive as to bear ample testimony to the unusual merit of the productions. Mr. Beecroft announces that he has already sold both "Pardners" and "Where Love Is," as well as "The Running Fight," a former Paramount release of which he controls the foreign rights, to the United Kingdom and India, and is being kept busy by the buyers for other foreign territories.

Scene from "Back of the Man" (Triangle).

Prizma Color Demonstration

Interesting Demonstration of Improved Color Method Given at Private Film Exhibition at American Museum of Natural History.

Reviewed by Margaret I. MacDonald.

THE auditorium of the American Museum of Natural History was the scene on Thursday evening, Feb. 8, of an interesting demonstration of an improved color method by the Prizma, Inc. Owing to the large number of invited guests who attended it was necessary to repeat the exhibition at 9.30 o'clock in order that the throngs who were left waiting outside the doors of the auditorium might have an equal chance to view the pictures with those whose privilege it was to have been seated for the 8.15 o'clock performance. Preceding each exhibition explanatory remarks regarding the application of scientific principles and laws of light and optics to the Prizma process were made by Ernest Fox Nichols, Sc.D., LL.D., Professor of Physics in Yale University.

The unveiling of the latest attempt to improve known methods of photographing and projecting color film cannot fail to stimulate interest; and while much of the hysterical enthusiasm of a first night exhibition comes from that portion of an audience engrossed with the easy task of admiring an accomplishment, there are others present whose minds are busied with the more serious task of putting the newly claimed attributes through a mental process of weights and measures. With reference to the latter, it is only right and just to say that with the scales properly adjusted Prizma, Inc., will not be the loser.

In viewing the various examples of Prizma photographic studies, some of which were made under natural lighting and some under the artificial light of the studio, the mind reverts unconsciously to other methods of color photography that have been demonstrated in the past, when the consequent drawing of comparisons begins. The most noticeable and one of the most favorable points about the Prizma process is the absence of that disillusionizing analysis of color that was ever present in some of the older methods. It will be remembered that flashes of green and red accompanied the rapid movement of objects on the screen. This fault has been remedied by Prizma. Also a softening of the general color scheme is noticeable, which is doubtless due to the use of four colors instead of two: first, in the exposure of the film through color filters during the photographic process, and, second, the use of these same four colors in the color wheel which is geared to the projector between the light and the film. This film is of the standard width, has the standard perforations, and is photographed at the rate of twenty-four exposures per second. It is in monochrome when finished, and carries latent color values derived from exposure through the filtered colors, red, green, blue and yellow.

The projection of the film is fairly steady and only a slight flicker is noticeable. In the comprehensive manner of demonstration resorted to by Prizma, Inc., service of the color wheel was occasionally dispensed with, giving the audience a chance to compare differences between the ordinary picture and the color picture. At such times it was noticed that the application of color to the picture interfered in a measure with its clearness; in other words, the eye unconsciously seeks a more distinct vision. In landscapes the effect is much the same as that obtained in a painting, and it will be noticed that the green of vegetation is subdued to such an extent as in most cases to give the effect of being viewed from a distance. One of the most perfect color effects is that obtained in a scene on the Pacific Coast where the color of the sea water has been duplicated with startling realism. A pastoral scene with deep perspective of hazy hills and a herd of Holstein and Jersey cattle to the fore is beautiful. Scarcely less beautiful is a river scene evidently photographed in the fall of the year, judging from the dead leaves floating over its black depth. Niagara Falls with its mists and its rainbow is a gem. The Grand Canyon of Arizona, showing also the Colorado River, is impressive as a color study. Other subjects of equal interest in color, as well as choice, were: "The Painted Desert, Arizona"; "The Petrified Forest, Arizona"; "Horse Races at Juarez, Mexico"; "Albuquerque, New Mexico," showing the Indian types, and "Portraits."

The Prizma, Inc., is located at 40 Wall street, New York City. Its officers are E. B. Koopman, president; Francis T. Homer, vice-president; Snowden A. Fahnestock, treasurer, and Geo. P. Kelley, secretary.

They are to be congratulated on the evident success of the project which they have fostered; and we feel sure that this beautiful color method will meet with favor in the filming of the drama as well as the educational picture.

At Leading Picture Theaters

Programs for the Week of February 11 at New York's Best Motion Picture Houses.

"The American Consul" at the Strand.

A PATRIOTIC all-American bill was presented at the Strand theater, the week of February 11. The performance commenced with "Home Sweet Home As Played the World Over," rendered by the concert orchestra, after which a tableaux, "The Spirit of '76," was shown on the stage. Next an Abraham Lincoln picture, entitled, "The Seventh Son," was presented. Irene Audrey, a beautiful young singer, draped in a silk American flag, rendered "My Country 'Tis of Thee," after which the principal photodramatic feature, "The American Consul," was shown. Theodore Roberts, the Lasky star, appeared in the title role, supported by Maude Fealy, Tom Forman, Raymond Hatton, Charles West, and Earnest Joy. This play was written especially for Mr. Roberts by Paul West. A new L-Ko comedy entitled, "The Auto Maniacs," was also shown, and the Topical Review.

Among the solists on the musical program were Grace Hoffman, Florence Hardman and Arthur Depew.

"Arsene Lupin" at the Rialto.

Earle Williams starred at the Rialto in "Arsene Lupin," the Vitagraph Company's film production of a successful play. The debonair exploits of Lupin, whose skill at thievery was matched only by his social graces, provide a series of exciting incidents which make admirable motion picture material. E. Alexander Powell, the war correspondent, was on the program again, preceded by a series of new motion pictures from the front. A new "Mutt and Jeff," a comedy, and the "Literary Digest of the Screen" completed the pictures.

A fantasy of American melodies, numbers by Jeanne Manbourg, and the Rialto Male Quartette comprised the musical features.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The Universal production of the Jules Verne story, "Twenty Thousand Leagues Under the Sea," continues to crowd the Broadway theater.

Eighty-First Street Theater Bill.

At the Eighty-first Street theater, four pictures were as follows: Monday, Tuesday and Wednesday, Constance Talmadge in "A Girl of the Timber Claims," Triangle Komedy, "Won by a Foot," was shown.

Thursday, Friday, Saturday and Sunday—Wm. S. Hart in "The Gun Fighter" and Triangle Komedy, "His Deadly Undertaking," were on the program.

MOVING PICTURE EVENING AT THE NATIONAL ARTS CLUB.

At the invitation of Dr. O. F. Lewis, member of the National Arts Club and also member of the General Committee of the National Board of Review of Motion Pictures, February 5 was devoted to the welcoming to the Open Table of the Club of Cranston Brenton, chairman of the National Board of Review, and Campbell MacCulloch, scenario manager of the Triangle Fine Arts Film Company. The Open Table, exceptionally well represented on that evening, is a body of approximately 100 members. Every Monday evening during the fall, winter and spring seasons brings the Open Table together. Hardly a more representative body of intelligent public opinion could be gathered in the city.

The evening was marked by repeated emphasis upon the futility of legal censorship. Mr. Brenton made a ringing speech in favor of the volunteer review; Rufus Steele a prominent scenario writer, followed with a graphic description of his present work, and Mr. MacCulloch emphasized the necessity of the development of the motion picture upon intelligent and artistic lines. Many members of the Open Table joined in the discussion.

WHO OWNS BILLY WEST?

The services of Billy West are the subject of litigation in the United States District Court and Judge Augustus N. Hand has granted an order directing Arthur Werner to show cause why he shall not be restrained from producing moving picture plays starring the actor.

Harry Kenyon, a moving picture producer, of St. Louis, alleges West, who is known in private life as Roy B. Weissberg, signed a contract with him last November, agreeing to appear exclusively for a period of three years at a salary of $375 per week in films produced under Kenyon's direction.

British Notes

THE general inquiry into the charges recently levelled against moving pictures as being conducive to juvenile crime opened at the Central Hall, Westminster, London, on January 8, under the auspices of the National Council of Public Morals. F. R. Goodwin was the principal speaker and furnished the assembly with voluminous statistical information upon the recent growth of the industry by way of introduction to the sterner business of the conference, which does not really begin until later in the week. The Lord Bishop of Birmingham presided.

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Tom E. Davies, associated with H. Winnick here in the handling of Triangle products, arrived in London just after Christmas from his visit to the States.

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An item appears at the London Coliseum performance that is not announced on the program, but is deserving of mention as an instance in which the moving picture film can render service in the interests of public safety. A short film taken in the London streets shows the audience the right and wrong way to cross a traffic congested thoroughfare; to board and leave a motor omnibus in motion; the value of street refuges or "islands"; and several other instructive methods of assuring "safety first" to pedestrians traversing the busy streets. As an instance of the right and the wrong way to cross the road in such a place as Piccadilly Circus it is shown that the short cut straight across the roadway is more often than not the dangerous one and the pedestrian rushing blindly across falls. The safe way is to cross the road diagonally to the center facing oncoming traffic and turning in the center at a right angle to face oncoming traffic from the opposite direction during the completion of the crossing. The film is the work of the General Omnibus Co.

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"Romance," a story of the Red Cross, one of the first of the new Clara Kimball Young features to arrive in England, is announced for release through International Exclusives, Ltd.

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Geo. A. Smith, the chief of the Vitagraph Company's European business, returned home from the States just in time to see the old year give its last gasp. The speeding up of the work in the production of "big" subjects on the American side will during 1917 have the customary reflection of stocking the English market with practically the whole of the company's 1916 output, comparatively little of which has yet been exploited here. The next Vitagraph release of importance is "God's Country and the Women," to be followed in the spring by "The Battlecry of War" and "The Scarlet Runner" serial, and later in the year by the "Secret Kingdom" serial, "The Girl Phillipa" and other "Blue Ribbons" at the moment playing first runs in the States. These are over and above the pre-arranged increase in the open market and feature output for the year which promises to average out at about 12,000 feet per week (negative), 9,000 feet (including one multiple reel blue ribbon feature) per week through the Vitagraph Exchange and about 3,000 feet per week for sale on the open market.

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Two personalities well known to the trade in New York are starting business in London as film agents under the style of the Inter-Ocean Film Co., Ltd. They are Paul W. Cromelin, whose connections as a film renter are already extensive, and John H. Taylor, of the Clarion Film Agency of Manchester, who was responsible for the negotiations between that company and the World Film Company of New York. Premises have already been opened at 164 Woodard street, London, Mr. Taylor informs me, and several important agencies secured. No film renting will be done by the company for the present, which will specialize in the importation of high class American exclusives for sale on the European market. Amongst these are the Black Diamond, Vim and Knickerbocker comedies. The firm will also act as distributing agents in Europe for the Speer Carbon Co.

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The United Kingdom rights of the Brady-made World features have been acquired by the Gaumont exchange. The first two releases, Robert Warwick in "Sudden Riches" and Kitty Gordon in "Her Maternal Right" have had an excellent trade reception.

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The next Universal serial to be released here is entitled "The Purple Domino" (thirty-two reels).

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A London exhibitor has been fined an amount in excess of $500 for attempting to evade payment of the entertainment tax by not using Government stamped tickets.

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While so much is being uttered on two continents inseperably associating the film play with motives of juvenile crime an observation by the prefect of Nancy (France) is refreshing. "I am convinced," he says, "that one moving picture theater saves me two policemen and my motto is down with the policemen and up with the theaters."

J. B. SUTCLIFFE.

Bidding Active for "The Whip"

Big Melodrama First States Rights Production of Maurice Tourneur—Extensive Publicity Campaign.

THE mere announcement that "The Whip" was completed, has created as much interest as any single announcement made to the motion picture trade in months, is a statement made by the Paragon Films, which is placing the production. State right buyers have been waiting for this information and now that they know that Mr. Tourneur's initial open market production is ready, they are losing no time to secure the rights for their respective territories. Canadian and foreign buyers, in spite of the present crisis, are showing unusual interest in this picture. Doubtless, the success that "The Whip" as a stage play has had in Canada and Great Britain, is largely responsible for this interest. One of the most important English buyers has cabled an offer of $50,000, or ten thousand pounds, for the rights to the English countries outside of the United States and Canada.

Maurice Tourneur.

At the office of the Paragon Films, Inc., in the Longacre Building, many wires have been received from state rights buyers, asking that nothing be done in regard to the disposition of it for their respective territories until the senders can arrive in New York.

Mr. Tourneur has followed the policy of starring no one particular player and has decided that the bulk of attention should be given to the picture in itself, and it has been "The Whip" first and foremost. Yet there has been no attempt to slight the cast, which includes such well-known stars as Irving Cummings, Paul MacAllister, June Elvidge, Warren Cook, Alma Hanlon and others.

Contrary to the usual custom, the Paragon Films, Inc., have decided upon an extensive publicity campaign that will continue long after all rights have been sold, as they feel that their interest in the picture should not stop with the sale of the territory. There are some very interesting announcements to be made shortly by the Paragon Films, Inc., in connection with this publicity campaign.

SIMERAL TAKES TO THE ROAD.

W. S. Simeral, president and general manager of the Simeral Amusement Company of Clarksburg, W. Va., which recently sold its motion picture theaters in Ohio and West Virginia, has accepted a position with the Automatic Ticket Selling and Cash Register Company of New York and will travel out of Steubenville, Ohio, over the greater part of five middle states. His headquarters will be at 248 North Third street, Steubenville.

Spokes from the Hub

By Marion Howard.

WELL, the ball of the Film Club is now of the past, but there were one or two features worth recording. First, the selection from many contestants (in costume) of a young woman whose face and general expression won favor with the judges, who was selected for a position in a film company should she so desire. There were quite a number eligible, but choice fell on Dorothy Elden, who appeared as "The Girl of the Golden West." Another prize was awarded for the best costume and this caused some heartburnings, but it went to Mrs. Louise Blackborne, who wore an original costume of a North American Indian. It was purchased in Alaska by Mrs. Blackborne, who has made a study of the race and was perfect in detail, and her make-up was so cleverly done as to deceive all there. It caught the eye of Walter Gilman Page, an expert artist, as well as the others, and the club gave her a silver loving cup suitably inscribed. Mrs. Blackborne owns and manipulates her camera and has made several motion pictures privately. She is a Bavarian, a cultured, traveled woman, a resident of Brookline and charter member of the Film Club. Preceding the grand march there was a reception in the Copley Plaza foyer by the club president assisted by the judges and club committee. All the players in town who have been seen on the screen were invited. They included June Caprice, Frank McIntyre, Emily Stevens, Valli Valli, Edward Martindell, Charles Ruggles, Richard Carle and others. It was a brilliant affair, ably managed by D. M. Staley, and reflected credit on the club.

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"The Weaker Sex"—there's a play fit "for the Goddesses," a mere man said on leaving the theater. I'd like to take Alice Brown by the hand and congratulate her on working out the theme to the utter satisfaction of both sexes in front. "Seeing as how" women are entering all professions and making good, it was clever to have the heroine a lawyer—a consistent type, too, not above affection and domesticity, but chafing over the luxuries and check on her power. Charlie Ray, the dependable, was the son whose misfortunes gave her a chance to prove that she was not of the so-called weaker sex, anyhow. Dorothy Dalton handled the part with convincing skill all through, and I have never witnessed a finer court-room scene than when she was pleading for his young life, and cross-examining the guilty wretch. Such plays cause endless good, as showing that women like her can and do exist, in spite of the efforts of much exploited stronger sex. It is a good suffrage play, though not so intended by author and producer. The Triangles have staged it well under Raymond West, and isn't Louise Glaum some vampire? Hard to resist that type! "Can't blame Charlie," said an old rounder across the aisle.

"Great Expectations" ought to be shown everywhere, if only as a splendid dramatization of the famous Dickens novel. Jack Pickford has done his best work, and how much he is like Mary in gait and gestures! Everyone round me spoke of it. The atmosphere and details in directorship left nothing to be desired. Louise Huff was all that the great novelist pictured. It is the most satisfactory dramatization of one of his books seen here, and we look for more from the Famous Players. They are educational and send the young folks to the libraries to get the whole story.

* * *

"Patria" seems to be well advertised and is on here at the Fenway and other theaters. Personally I see no art in the acting of Mrs. Castle and the inconsistencies are maddening. All with whom I have talked agree that she is jerky, awkward, anaemic in appearance, and vacant in expression. The scenes are well done and represent a great amount of money, energy and hard labor generally. A friend wants to know why the bad villain who shot Patria's "dad" in the vault suddenly reappeared when the vault had been closed by the dying man's hands as plainly viewed. How did he get out? There are worse things to criticise in the third reel now on here. The titles are good, but show illiteracy, like the spelling of this word, "Developments," and the use of that awful "alright." These were in the first reel, so there may be others which I hope to escape. One excepts good English in titles put out by the International Film Corporation, which has a big newspaper man at the head.

* * *

The Drews continue to give delight to the "tired business man" and the rest of us, in their homely little domestic comedies. I like "The Pest," seen today, and the titles are the best in a long time. I have an idea that Mrs. Drew writes or rewrites them, from what I hear. Christie's are also quite funny, minus vulgarity and slapstick, and we all love smiling Billie Rhodes. "Twin Kiddies" went well here—why not? Baby Osborne will pack a house anywhere when attention is called to the little star who plays double in this picture. One woman has a bet on, that little Mary Sunshine is a daughter of her director, Henry King, but I hear he is not guilty, though he does know how to handle kid pictures.

* * *

A treat was given friends of Benjamin Chapin last week at the Tremont Temple, where we were given a private view of the first of the Lincoln Cycle pictures, with Mr. Chapin playing the martyred president and his father. It was startlingly true to tradition, history, and to the Lincoln the world knew. There was continued applause as the play progressed, and I predict much enthusiasm and still more educational value. Here we get the boyhood epoch with the mother, Nancy Hanks, impersonated by a young woman greatly resembling Ethel Barrymore, and the homely scenes at his mother's knee; her efforts to teach him, and all the rest of it showing veneration. Preceding the picture a large audience enjoyed Mr. Chapin's platform delineation of Lincoln, a dramatic portrayal, startlingly life-like. He is Lincoln's height, weight, and the facial resemblance is good. A great debt is due Chapin for making it possible to portray Lincoln as he

Ball of the Film Club of Boston at Copley Plaza Hotel, January 30, 1917.

was. The outdoor scenes were done in New Jersey and there is a perfect reproduction of the log cabin, the old swimming pool and general surroundings, together with fine views of the White House with Lincoln there.

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"Indiscretion" served to show Lillian Walker and her dimples to admiring friends here, as she has been met personally and we all like her vivacity. It was a good Vitagraph offering, well directed by Wilfred North, and had the "happy ending" after a narrow escape with the society villain, who also figured in the "Battle Cry of Peace" as one of the invading army. I thought he was George Cooper, but the cast had it Thomas R. Mills, so maybe I am mixing the villains up. Lillian has some near Kellermann stunts to do, but was sincere in all of it.

* * *

"Vanity" was all right with Emmy Wehlen and a strong cast, including that dignified leading man, Edward Martindell, singing here in "Eileen" to run several more week. Rightly, as it is worth while. Mr. Martindell plays an English Colonel and it is a treat to hear his well placed voice. He will be a guest of the Film Club president on the 20th at a luncheon at the Copley-Plaza.

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On Sunday evening a party of us went to see "The Rosary," which I had somehow missed when first released. It was written by a Boston man long connected with the Boston Museum and Castle Square—"Ned" Rose—and this gave added interest. What a splendid piece of work Charles Clary does here, and isn't he like Orren Johnson in "The Light at Dusk"? Kathlyn Williams too is an excellent foil and Harry Lonsdale, a former Boston man, had a part seemingly thankless at first, but rather good in the final scene.

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"The Rainbow" with Robert Conness again before us, Jack Sherrill and Dorothy Bernard as a trio of good players went well and proved an excellent dramatization. "The Matrimaniac" was a disappointment all around, especially for a Triangle offering. Poor "Doug." Fairbanks, no wonder he has resigned, for to give a man such "fool" stunts to do as in this play would be excuse enough. It was full of jerky ahtletics, improbable situations and the plot (?) was a near slapstick infliction. "The Ninety and Nine" showed up well by contrast as it was full of sane action, and we have not seen William Courtenay do anything on the screen to compare with this. With a story based on a scripture verse it looked at first that it would pan out a good play with the moral all right. The forest fire scene and wild ride of the locomotive was a thriller, but would have been better to have left the heorine out of it, and have a male feeder for the fiery furnace Lucille Lee Stewart and the human bits will make this worth while. Kathlyn Williams and Thomas Holding in their first co-star play, "Redeeming Love," was most satisfactory. Helen Eddy and the two Standings gave capable support and we liked the plot.

Calcutta Letter

THE cry is still they come. The latest addition to the Calcutta bioscopes is the Picture House. It has opened in the premises lately occupied by the Gaiety Theater. The whole building has been refurnished and redecorated. Messrs. N. D. Bros. of Benares have taken a lease of the premises. They have appointed Leonard W. Thompson manager. Mr. Thompson is an experienced man. He knows his business from A to Z. The Picture House holds a monopoly of the Universal films and the other brands controlled by the T. F. Co. Only American films will be shown. The venture has been started under excellent auspices and its success may be taken as assured.

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I have seen many American films in which "Indians" play some part; but I regret to say that not one of them is true to life. I would only request the T. F. Co. and other film makers to take as much care in depicting Indian people and things as they do in other cases.

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While lengthy serials of the "Master Key" or "Trey o' Hearts" type are a general favorite with the Indians, they do not appeal to the Europeans. In fact, a leading European paper has just spoken against "the boosted transsomething serials of the 'Neal of the Navy' type." To me, their annoyance is not explicable. These serials convey a lesson, the value of which cannot be overrated.

* * *

Speaking of serials, I have to inform my readers that Mr. J. F. Madan is now showing us "The Broken Coin." All seats are sold half an hour before "screening time," so late comers have to go away disappointed.

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People want to see serial pictures. If Mr. Madan, who specializes in serials, stops bringing out serials, I am afraid he will not be so well patronized as now. "Give the people what they want, and not what you want." Here is the secret of success.

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In Bombay, a new picture theater will be opened very shortly, in the premises formerly occupied by another bioscope theater. The proprietors announce that they will have "no false scruples and standards in composing their weekly programs." This is interesting and I, for one, hope they will give us something out of the ordinary.

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The "Neal of the Navy" film was completed in five weeks. "The Broken Coin" will be completed by the end of December. We shall then have "The Red Circle." It goes without saying that Mr. Madan is one of the most enterprising showmen of India. But for him we might never have had the opportunity of seeing all the big serials released for the Indian markets. That the public appreciate his services is proved by the fact that all his four theaters in Calcutta and his other theaters in Darjeeling, Hussorie, Colombo, Rangoon. Delhi and Kidderpur are always crowded. He also frequently gives charity performances for war funds, hospitals, widows, etc.

S. B. BANERJEA.

Australian Notes

THE official censor in New Zealand has just completed his seventh week of inspection. He has examined 640,000 feet of film, or 260 pictures, of which four were absolutely barred because in each case, after the objectionable parts had been eliminated, there was practically no story left.

Minor censorings in the films that were passed numbered thirty-five. The objectionable matter in those cases occurred, as a rule, in the subtitles of the pictures, much of which could be omitted without affecting the story. The censor, of course, has in each case to re-examine the altered films to make sure that his instructions have been correctly carried out.

The censor (Mr. Joliffe) expressed surprise at the poor standard of the average photoplay, as far as regards the story. "Again, out of 260 films," he went on to say, "I have not found a single industrial and only about four scenic subjects."

Mr. Joliffe concluded by saying that he considered the American film much superior to either English, French or Italian products.

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It is rumored in Wellington, New Zealand, that the minimum admission rate of three pence to picture theaters is to be a thing of the past, and that in future sixpence and one shilling will rule.

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Another picture theater is to be erected in Manners street, Wellington. There are already four in one block, and two others in close proximity. It is stated on good authority that all films will be imported direct from America to the new house, which will be known as "The Regal." At present all pictures for New Zealand are sent from Australia, usually Sydney.

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John F. Gavin, producer of "The Martyrdom of Nurse Cavell" and other pictures, states that he has signed up Nellie Stewart to appear in several five-part productions. Miss Stewart has undoubtedly been the best known figure on the Australian stage for a number of years, and despite the fact that she has not appeared before the public for some time, her popularity remains undiminished. Miss Stewart appeared in several Australian picture production a few years ago, including a version of "Sweet Nell of Old Drury."

TOM S. IMRIE.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Sloth"

Fourth Episode of the McClure "Seven Deadly Sins" Series An Appeal to Patriotism—Charlotte Walker the Featured Player.

Reviewed by Edward Weitzel.

"SLOTH," the fourth episode of the McClure "Seven Deadly Sins" series, was originally intended for sixth place, but was moved forward on account of the timeliness of the subject. Patriotism is the theme of the five-reel picture, the author inculcating his lesson by taking three incidents in American history and linking them together by means of a

Scene from "Sloth" (McClure).

story of to-day. Two of the periods chosen are prior to 1776, the immortal Molly Pitcher being the heroine of this date. Margaret Brent and Sally Wells, the other heroines, although not so well known, are stirring examples of the courage and devotion of the early settlers of this nation, both men and women.

The heroic two are brought into the modern story by having a young girl, a product of the wonderful prosperity now enjoyed by this country, read the history of their lives, and awaken to her duty when war starts against the United States. Her lover, a member of the National Guard, enlists, and is wounded on the field of battle. Eva, the girl, becomes a Red Cross nurse and helps to save his life.

Such a handling of material in a photoplay does not make for symmetric development of plot; but, at the present time, this may be overlooked on account of the inspiration to be derived from the picture. The modern portions of the drama are produced with better effect than are the three episodes of our early history. A conscientious effort has been made to represent correctly the events as set down in the chronicles of our land, but the desired effect has not always been achieved. However, enough of the spirit that animated the souls of the three heroines has been suggested to drive their message home.

Charlotte Walker represented the three heroines of Colonial Days. No attempt was made to individualize them. The actress merely lent her own personality to the characters. This was a physical aid of no mean worth. She also acted the parts with animation, if not with the best artistic results. Miss Walker is a new comer to the moving picture studio, and, as is always the case, has much to learn—especially in the use of her hands.

Shirley Mason carried off the honors of the cast. As Eve Leslie, the modern young woman who is aroused from her slothful habits by the voice of Patriotism, she was a convincing and well graced figure. George Le Guere, Jack Meredith, Curtis Cooksey, Hattie Delaro and Helen Strickland were the leading members of the supporting company. Theodore Marston directed the production.

"The Argyle Case"

Robert Warwick in Fine Seven-Reel Screen Version of Detective Play in Which Robert Hilliard Scored a Success on the Spoken Stage—Produced by Selznick.

Reviewed by Edward Weitzel.

THE O'Higgen-Ford detective drama, "The Argyle Case," which Wm. J. Burns supervised and pronounced good, has been given a screen production by the Selznick company, with Robert Warwick in the character of Asche Kayton. The version is in seven reels, and Director Ralph Ince has speeded up the action and cut the story down to the essentials so cleverly that the seven reels seems no more than five. Wisely eliminating all the comic relief furnished by the colored auntie in the spoken drama, Frederick Chapin, who made the scenario, confined himself to the clearing up of the mysterious murder that forms the subject of the play. The oombined efforts of the director and the scenarioist have resulted in an intense, firmly woven melodrama that never insults one's intelligence by the impossibility of its plot nor the miraculous skill of its detective hero.

"The Argyle Case" was first produced when the dictagraph had just come into use and its introduction into the drama was one of the features of the performance. It still remains an important asset when used in the screen version, and we have Detective Burns' word for it that it is highly prized by the professional "flycop."

The story of the play is shrewdly calculated to hold the attention and to win sympathy for its heroine, who is accused of killing her foster father. There is also the added interest of speculating who it was that committed the crime. The secret is well kept and its unraveling is confined, except for a brief period, to the forward march of events. Everything that could be achieved by mature judgment and a desire to make the production a notable one, has been done for "The Argyle Case." The cast is especially strong.

Robert Warwick, who makes his bow in this picture as the featured player of a Selznick-Warwick Company, does the best

Scene from "The Argyle Case" (Selznick).

work of his screen career. His acting is facile, full of mental vigor and without a touch of over coloring or unnecessary effort. Elaine Hammerstein is an attractive heroine, having the youth, good looks and requisite amount of brains to render her worthy any young fellow's devotion.

Arthur Albertson, Frank McGlyn and H. Cooper Cliffe are high spots in a support of general excellence, and Charles Hines should be mentioned for his deft performance of Joe Manning, and Mary Alden for a moving impersonation of Nellie Marsh. Frank Evans, J. B. Fleming, Robert Vivian and Gazelle Marche complete the list.

"A Square Deal"

Peerless Five-Reel Screen Drama of New York Bohemian Life, That Has Friendship as Its Theme—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

LOVE is only a good second to friendship in "A Square Deal," a five-reel Peerless screendrama on the World program. The scenes are laid in MacDougal Alley, that short street just off of Washington Square where New York's bohemian element makes its headquarters. Two young chaps are in love with the same girl; one of the boys being a writer and the other the artist, and the friendship between them is unusually strong. Doris, the girl, prefers Mark, the writer; and Hugh, the artist, does everything in his power to help his rival. Success in his profession leads Mark away from Doris, and he makes an unfortunate marriage; but Hugh traps his friend's wife into revealing her true character, and Mark marries his old sweetheart—after divorcing the first Mrs. Dunbar.

Just how true a picture of life, as it is led in the Alley, may be found in "A Square Deal," need not concern patrons of the moving picture play. The drama is intended for those who want a clean story, plentifully sprinkled with sentiment, and one that makes no pretence to furnishing food for thought. The doings of the men and women in "A Square Deal" are easily understood, although it is easier to admire Hugh's sacrifice than to believe in it. Another incident which comes under the same head is the scene at the society ladies' swimming match; also the method taken by Mark Dunbar's first wife to make him fall in love with her. She dons Annette Kellermanns, dives into the clubhouse tank in company with a number of other lightly clad society leaders and pretends to drown.

Scene from "A Square Deal" (World).

Mark jumps in, fully clothed, and rescues the lady, and she thanks him so warmly that he returns the compliment by taking her in his arms and she accepts him then and there. This scene would have been considered very daring a few years back, especially the costumes of the swimmers, but, judging from the pictures taken of real society ladies at Palm Beach for the Sunday Illustrated Sections, they are not very far out of the way.

The production, directed by Harley Knoles, is equal to all demands, and the cast, headed by Carlyle Blackman and including June Elvidge, Henry Hull, Charlotte Granville, Muriel Ostriche, and Charles Charles, keep the acting at par.

"The Accomplice"

Art Dramas, Inc., Presents Melodrama Based on Young Woman's Unfortunate Predicament—Dorothy Bernard and Jack Sherrill Featured.

Reviewed by Margaret I. MacDonald.

"THE ACCOMPLICE" is a five-part production that most audiences will like, and presents incidents which are no doubt synonymous with ordinary happenings in New York's smart set. The story, written by Anthony Kelly, is interesting, despite the fact that it contains no strongly heroic characters, with the exception of Miriam Collins, private secretary to the Hon. Nicholas Harcourt, one of the prime movers of Wall street, and father of a son and daughter who had drifted along their idle ways with varied aspirations. Miriam Collins proves to be the guardian angel and regenerator of the son of the Harcourt family, and suffers much through the contempt of her class flaunted at her by the head of the family. This role is played acceptably by Florence Hamilton, but is rather too smartly gowned to be convincing; and moreover, the young woman's apartment is more richly appointed than that of the average woman of her profession.

Dorothy Bernard is exceptionally pleasing as Katherine Harcourt, and Jack Sherrill as the son of the Harcourt family, persuaded into making good on his own account through his love of Miriam Collins, also does good work. In the story, which brings Harcourt's daughter into the unfortunate position of becoming fascinated by a famous dancer, on whose account she is forced to prove an alibi because she happened to be with him on the evening of the murder of his former sweetheart and dancing partner, various inconsistencies are noticeable, principally in the development of character. For

Scene from "The Accomplice" (Art Drama).

instance the deliberate manner in which the private secretary offers to besmirch her own good name to save the reputation of the trifling daughter of her employer, who has already called her an adventuress, does not ring true in representation of the more sensible modern feminine.

One of the most pleasing character interpretations in the picture is given by W. J. Brady in the role of the elder Harcourt.

"The Great Secret"

Chapters Sixth, Seventh and Eighth Episodes of the Quality Pictures, with Francis X. Bushman and Beverly Bayne as Co-stars—Released by Metro.

Reviewed by Edward Weitzel.

"The Dragon's Den."

"THE fifth chapter of the Quality Pictures serial, "The Great Secret," left Beverly Clarke in the power of the kidnappers, and young Strong badly beaten up after his encounter with the thugs of "The Secret Seven." He is helped home and put to bed by his physician. While he is slowly recovering, the mother of Beverly is suffering mental torture at the disappearance of her daughter. Dr. Zulph, of the band of robbers, orders the members to draw lots to determine who shall

Scene from "The Great Secret" (Metro).

kill Strong. At the finish of this episode a masked man enters the young millionaire's bedroom and is about to stab him with a wicked looking knife.

"The Yellow Claw."

Chapter seven is full of action. Strong is saved by the arrival of a mysterious masked man who countermands the order for killing the millionaire. Wee See, the Chinese valet, now gets busy. Beverly has been taken to a Chinese resort and

made to dress in oriental clothes. A Chinese doctor hypnotizes the girl, and she is in great danger. Wee See finds out where she is hidden, goes home and tells his master. That young gentleman, although still weak from his last encounter, hurries into his clothes and follows Wee See to the den. The pair, having secured Chinese costumes, get inside the den, and Strong is just in time to save the girl from serious harm. The chapter closes with the arrival of the gang of thugs headed by Dr. Zelph.

"A Clue from the Klondike."

The rescue of Strong and Beverly from the hirelings of "The Secret Seven" takes place in chapter eight, after a desperate attempt is made to prevent it. The police turn up in the nick of time and a lively fight is the result. An episode is next introduced into this chapter which shows an important event in the life of the Great Master while he was a miner in the Northwest. It reveals the cause of his hatred of Dr. Zulph. A meeting of "The Secret Seven" is shown at the end of the number, when a new plan is hatched against Strong and Beverly.

The stars and their supporting company keep the interest in the story at close tension all through these three chapters, and the production is not allowed to drop at any point.

"The New York Peacock"

Valeska Suratt, the Sinuous, Repeats Her Favorite Role of Siren in Five-Reel Screendrama Produced by Fox Film Corporation.

Reviewed by Edward Weitzel.

SOLOMON in all his glory could never have exhibited such bizarre sartorial effects as are displayed by Valeska Suratt in "The New York Peacock," a five-reel screen drama written by Mary Murillo and produced by the Fox Film Company. In fact her costumes are the most striking feature of the picture, and are decorated with spiders, tigers, swans and gargoyles. She changes these costumes with great frequency, and even permits the spectator to inspect lacy articles of apparel which shall be nameless, and allows him to behold the wonders of her marble bath and the expanse of her well formed back. All of which accords with the popular notion of sirens.

"The New York Peacock" has taken valuable suggestions from "Camille," "The Easiest Way" and other works of art dedicated to the doings of fair but frail ladies that make the mistake of permitting their hearts to interfere with their business affairs. Like Dumas' heroine, Zena, the vampire, played by Miss Suratt, at the hight of her varied career meets a man that inspires her with a pure unselfish love. At least Zena claims that her love is pure and unselfish, and then proves that it isn't by refusing to make the one sacrifice which redeems

Scene from "The New York Peacock" (Fox).

Camille. The object of Zena's fancy has a wife and child, and Zena refuses to secure his happiness in the only way possible by sending him back to his family. The young fellow's father arrives on the scene and traps the siren after she has expressed her determination to capture a man with money and gain possession of the large sum which she tempted her dupe to lose at the gambling table. The young man returns home with his father and makes way for the closing scene, which is a clarion call in the cause of truth. The siren, after falling on the floor and dissolving into tears as she clasps a photograph of the lost one to her breast, springs up at the entrance of an old admirer, throws the photograph and her grief over her left shoulder and suggests it's about time she had her supper.

Valeska Suratt does full justice to the playwright's ideal. She looks and acts the character as it is understood in stage fiction, and introduces several tricks of her own invention. Her serpentine walk is a great aid in showing off her wardrobe.

The production is lavish and in keeping with the subject. The directing by Kenean Buel and the acting by the supporting company, comprised of Harry Hilliard, Eric Mayne, Alice Gale, Claire Whitney, W. W. Black, John Mackin and Frank Goldsmith, are exceedingly well done. There will be no halfway measures about "The New York Peacock's" success. Those who care for this sort of thing will like it very much, but when the good housewife of the smaller cities beholds the picture it is going to make it harder work for Hiram to get away when he suggests a trip alone to the Island of Manhattan.

"Max Comes Across"

Essanay's First Release of the Max Linder Comedy Series, In Which the Noted Comedian Directs and Acts, Forces Merriment Whether One Is in the Humor or Not.

Reviewed by James S. McQuade.

AFTER viewing "Max Comes "Across," Max Linder's first two-reel comedy in the big Essanay series, I awoke to the fact that I had been enjoying myself immoderately, and that Mr. Linder's humorous powers to evoke laughter are still irresistible. It seems to me that he has grown in power

Scene from "Max Comes Across" (Essanay).

as a magic mirth-maker since last seen, and that this is so impresses me as being all the more wonderful when I think of the fearful scenes both in trench and on embattled field, which have engripped him since his former appearances in this country before the camera.

There can be no such thing as an analysis of his work, except that he writes his own scenarios, and directs and acts in them first as the whim seizes him. He is distinctly a creature of fancy, whose mission lies in presenting the ludicrous in kaleidoscopic fashion, and with such appeal that the spectator is lost to everything but mirth and laughter. And all credit to Mr. Linder, his art to create laughter does not rely on vulgar incident or situation.

The incidents which form this first comedy supposedly occur during Mr. Linder's voyage from Paris to this country to join the Essanay forces. Accompanied by his friend Maupain the voyage is made, although Max is badly frightened by an item of war news which states that twelve more ships of the Entente have just been sunk by German submarines. He orders a life belt placed in every trunk and a life belt with every meal taken on board!

He mistakes the play of two dolphins for an approaching torpedo one day, and stirs his co-passengers into a frenzy of fear. The attack of seasickness which seizes his friend Maupain and himself results in uproarious fun for the spectator. In the search for his own cabin he enters that of a passenger and his wife, which leads to another paroxysm of mirth.

The services of Max as pianist at a special concert given aboard ship affords one of the most mirthful incidents during the voyage. A storm comes up and the piano slides backward and forward across the salon, with Max either in hot pursuit or in quick retreat; but he always contrives to stick to the piano stool, although in its mad gyrations it is sometimes turned upside down.

To get even on his friend, Maupain, Max induces the captain to have an attendant shout at his cabin door that the ship is sinking, not knowing that Maupain had already won over that officer to play the same trick on himself, at the very same hour. Then an actual collision takes place in midocean, and the cry, "Everybody on deck, the ship is sinking," arouses the passengers from their slumbers. Max and his friend smile, each to himself, as the cry is heard, ignorant of danger. But when an officer tells them of the accident there is wild scampering and a desperate fight between them for a life belt.

Max discovers that the ship is out of danger, and seating himself at the piano in his saloon plays an inspiriting selection. The captain and passengers rush in, marveling at the nerve of the hero, who on being questioned modestly answers, "I was playing the piano to give the passengers courage"!

The direction of the comedy shows most convincingly the rocking of the ship during the voyage, and the interiors on board have been reproduced with praiseworthy realism.

Ernest Maupain is an excellent opposite for Mr. Linder, and the other characters have been carefully assigned. The release will be made through K-E-S-E service on Monday, Feb. 25.

"The Adventurer"

Upton Sinclair's Drama Makes Splendid Entertainment on the Screen—Marian Swayne's Eye-Flashes and Acting Help.

Reviewed by Hanford C. Judson.

THIS reviewer has yet to see a picture by Madame Blache that was not sincerely and artistically directed and this, "The Adventurer," one of her recent productions is no exception. The plot by Upton Sinclair is a stirring but artfully constructed melodrama and the picturization of it is wholesome, full of mystery, and most decidedly entertaining. It is modern and up to date without attempting to teach us or assuming that we need to be taught. It sets out to make an hour and a half or thereabouts pass pleasantly for those who are willing to pay the admission and it will accomplish its purpose often before it is put with the "pictures of other days."

Marian Swayne plays the lead and as the story opens is trying to make a living honestly in a cruel city. That's a good beginning and it is registered convincingly and pleasingly. Pell Trenton has the opposite lead. We are led to believe he is a crook. We suspect that he is the son of the millionaire, but he turns out to be a crook before our eyes so persistently that we doubt our suspicions, until the reasons are uncovered in the denouement and we understand.

Scene from "The Adventurer" (Art Drama).

Around these two juveniles, there are the usual "characters" most of them wicked enough, but all played with the peculiarities of humanity so pleasing in plots that bother only with the square blocks of good and evil. There is none of them so ably put over as Charles Halton's "Austin," the distributor of charities for the big villain (Kirk Brown) who is stealing a fortune. The world thinks that the millionaire has disinherited his son and daughter to found a charity institution with Kirk at its head; but the right will is in the safe and is produced in time. Most of the action transpires in the slums, where Pell finds Marian about to commit suicide and befriends her. She thinks him a thief and is reforming him. He the son and heir is on an adventure in which he succeeds in uncovering Kirk's conspiracy. Ethel Stanard plays as Pell's sister. Yolande Doquette plays a slum character. Martin Hayden plays one of the villain's accomplices.

"The Saintly Sinner"

Old-Fashioned Melodrama Offered in Five-Reel Bluebird—Ruth Stonehouse Featured—Released February 26.

Reviewed by Ben H. Grimm.

THERE can be no doubt that "The Saintly Sinner," a five-reel Bluebird melodrama, to be released on February 26, will make a wide appeal, because the story material and plot fabric used in the picture's making has never yet failed in its appeal. The production is old-fashioned melodrama which sacrifices almost everything in the interests of the "punch." Plausibility suffers several times during the running of the five reels, especially so when the girl is about to be executed in the electric chair; the switch is thrown on, but a subtitle informs us that a fuse has blown out. This gives just enough time to inform the prison authorities of a pardon, and prevent the execution of an innocent girl. There are to be seen in the picture quite a number of familiar characters doing familiar things, but in this particular production the familiar things are done in a more convincing manner than usual. Good direction by Raymond Wells, and good photography aid the production.

Ruth Stonehouse plays the leading role—that of a girl around whose delectability, in the eyes of the villain, revolves acts of the latter which result first in the suicide of the girl's once wealthy father, later in the girl's incarceration in jail on the villain's false charge, and still later to two murders. Henry Devries capably carries the role of the villain. Jack

Scene from "The Saintly Sinner" (Bluebird).

Mulhall is seen as the dissipated youth who reforms, and whose path crosses that of the girl. Mr. Mulhall takes advantage of the scant opportunities offered him. The remainder of the cast, which is an adequate one, is composed of Raymond Whittaker, Alida Hayman, Frederick Montague and Dorothy Drake.

The situation from which the picture takes its title arises when the girl and an artist conspire to ruin the villain who is the cause of all their troubles. She has about accomplished her object when she justifiably kills the artist. Circumstantial evidence leads her to the electric chair, but she is rescued by the hero, who rushes in from the West just in time to get a pardon from his father, the Governor.

The story was writen by L. H. Hutton and prepared for the screen by Eugene Lewis.

"The Black Wolf'

Lou-Tellegen, Finely Supported by Nell Shipman, in Lasky Subject Containing Good Situations.

Reviewed by George Blaisdell.

LOU-TELLEGEN is the featured player in "The Black Wolf," the Lasky release for February 12, but Nell Shipman, who plays opposite him, shares the honors. It is a subject with a happy ending. It is an interesting story, with moments that stir, and it is well told. Margaret Turnbull has

Scene from "The Black Wolf" (Lasky).

made the adaptation from the play of Jean Barrymore. The theme is of a benevolent highwayman, who has been reared by a charcoal burner. The latter has concealed from his ward the fact that he, the Wolf, is a prince of the blood, but the truth comes out in good time—at the psychological moment.

It is not a story that runs along original lines; nevertheless in its working out there is introduced a novelty that will ap-

peal. This is the showing of retrospective action in a field so large that the story teller and his two auditors are seated in a corner of a spacious room and in the center of the floor are enacted the incidents that hook up the story with the present, that reveal the identity and the position of the Wolf, thereby clarifying the atmosphere, freeing the Wolf from his bondage and making him free to seek the hand of the Countess in marriage.

The production is well staged, with picturesque backgrounds and wealth of costuming. Lou-Tellegen gives a pleasing performance. Miss Shipman charms, inspires interest and compels sympathy. The two are well supported.

"The War of the Tongs"

Five-Reel Universal Subject Features Chinese Actors in a Drama of Their Own Concoction.

Reviewed by Robert C. McElravy.

ORIENTAL simplicity is very much in evidence in this offering when contrasted with the average American five-reel feature. It moves along in a quiet way through the first three reels, the interest being maintained by the novelty of the cast and manner of presentation. All of the characters, including Ching Ting, the wealthy tong leader; Suey Lee, the heroine; Wong Wing, hero, and Lee Hoy, father of the girl; are depicted by Chinese actors. The real names of these performers are Tom Hing, Lin Leong, Lee Gow and Hoo Ching, respectively.

The production is not staged in Chinese fashion, like the play called "The Yellow Jacket," in which chairs and tables are used to represent mountains, boats and the like. It is put on in the same way other pictures are produced, except that the entire cast is an Oriental one.

The first scenes are made in China, giving views of native life. The characters concerned then come to San Francisco, where most of the action takes place in the famous Chinatown section. A good idea is given of the conduct of the Chinese secret societies, known as tongs.

The plot concerns a Chinese girl in love with Wong Wing, a grocer's clerk. Ching Ting, tong leader, also desires her and the rivalry between Wong and Ching brings on a warfare in which numerous lives are lost, including that of the girl's father. Harmony is then restored, the tong leader giving the girl over to Wong, and the principal characters return to China.

Scene from "The War of the Tongs" (Red Feather).

The story itself is entertaining in spite of its simplicity. It contains numerous informing and amusing features, giving the observer an insight into Chinatown lotteries, gambling games of other sorts, and the Celestial life in general in this country. Chinese subtitles are employed, followed by the very necessary translations. Most of the action comes in the last two reels. It makes altogether an enjoyable novelty.

"Her Own People"

Lenore Ulrich Is Seen in Good Pallas Subject in the Role of a Half-Breed Indian.

Reviewed by George Blaisdell.

IN "Her Own People," the Pallas release for February 8, Lenore Ulrich is seen in one of her best roles. The story is of outdoors, of mountains, pines and lakes; of Indians, as well as white men. Real red men they are, and to the subject they lend the color of the west. They are shown at their best, in their dances and sports. Fights and gory scalps are not in evidence. The Indians and their country provide an admirable background for the story, which has for its principal a girl who is the daughter of a wealthy father gone to the woods out of sorts with civilization, and of an Indian mother.

Miss Ulrich gives a good, a convincing portrayal of the girl of mixed blood, woed by men of white skin and of red. Her heart favors one of the former, but through the cupidity of a white man she is inclined to condemn the whole race and take up with the Indian. It is a good character delineation.

John Kemp has the role of Howard Davies, the man of means and position, who, when crossed in love, quits the world he has known. Davies holds fast to his resolution until the daughter of his union with a squaw grows to young womanhood. Then, through fear of her marrying an Indian, he takes her to the east and educates her. Mr. Kemp has a good role and plays it well.

Colin Chase is Frank Colvin, the young prospector, who falls in love with Alona and eventually wins her when she is convinced he wants her for herself and not for the money of her father. William Jefferson is Agnew, the son of the woman who discarded Davies in earlier years and who seeks to win Alona for the sake of the money involved. Others in the cast are Adelaide Woods, Jack Stark, Gail Brooks and Joy Lewis.

Scene from "Her Own People" (Pallas).

"Her Own People" is a good picture. There are a number of strong situations, cleverly developed, and none of these is quite as strong, even as it is tender, as the final.

Triangle Program

"The Bad Boy," Five-Reel Fine Arts, With Robert Harron in the Title Role, and "The Last of the Ingrams," Five-Reel Kay-Bee, Featuring William Desmond.

Reviewed by Louis Reeves Harrison.

"The Bad Boy."

"THE BAD BOY" offers a delightful piece of characterization, that of the village ne'er-do-well, simply a youth whose vigorous primitive tendencies have not been tamed and cannot be suppressed by force alone without peril to his future career. F. E. Woods and Chester Withey, the authors, present a type easily recognizable in the role assumed by Robert Harron, one common enough in the every-day life of small towns and not absent from big cities. The village bad boy is simply a healthy boob, destined in the ordinary course of things to grow up half educated, go courting, marry, settle down, keep a grocery store and vegetate the rest of his life, as most of them do. The one depicted is in revolt against constituted authority, a rebel by nature, and, headed by sheer force of will for some good or bad variation from the commonplace, more or less according to circumstances over which he has no control.

The authors build up an admirable characterization during the reels of preparation and development, in which the deft hand of Woods is clearly visible. Thereafter Mr. Woods makes a concession to melodrama, much to the detriment of his story; his comedy skill is so rare and so thoroughly interesting in its results. So many of our men of prominence were bad boys at the outset that it seems a pity to send this one along into the criminal course of a weakling. There is a lack of compensation in his eventual reform. He comes out of jail to continue his criminal associations and becomes the meanest of the lot in stealing a safe combination from the home of his mother and father, the real criminal, whose accomplices are punished when he is converted, while he goes scot free. The character, however, is realistic and is made intensely so by Harron during all the early scenes.

The early part of the story is presented so amusingly that the average sympathies of an audience are roused for the boy. It is not shown that there is anything really vicious in his character—he is simply self-willed, a quality that helps men to win their way. Then comes a sudden and complete reversal, an announcement that he has been discharged from jail and sent home. That event and the boy's voluntary agreement to act as principal in robbing a bank in which his own father holds a position of trust places the young man at once

beyond the pale of further sympathy—he is a crook at heart, not to be depended on in the future. His reform merely grows out of the gentle influence of a young girl, an accidental one at that, so it is clearly indicated that the change does not came from innate fine character. He is simply lucky in having influence which shields him from the punishment meted out to others. The value of the story lies almost wholly in the sort of characterization which Mr. Woods knows well how to formulate.

"The Last of the Ingrams."

"The Last of the Ingrams" has many of the elements of a fine story and both William Desmond and Margery Wilson contribute their full share to its interest. It is seriously marred, however, by an exaggerated and almost purely theatrical view of contemporaneous village life. To cover this exaggeration it is given a supposedly unknown locale, that of Cape Cod. It might just as well have been placed where it was enacted, so far as realism is concerned. They are not tarring and feathering people in one spot any more than in the other, nor is Puritanism so painfully thrust upon attention in either east or west. It is in very bad taste to present any view of American life today from a narrow sectional standpoint—we are too cosmopolitan. There are raw specimens of human nature in all parts of the country, but our people are very much the same wherever they are found, as the Texan discovered when men from New York, Pennsylvania and New Jersey went down to protect his state from the Mexicans.

The exaggeration of malicious envy and scandal might be worth while in some cases, but it supplanted in this case a very beautiful love story, that of the man who had failed as a man, and a woman who had failed as a woman, brought together in an extremity. Very little was made of this highly sympathetic situation, showing a lack of appreciation of what really grips an audience, the development of character resulting from the force of circumstances. Of course this is indicated toward the last in action, but its growth is not made visible. Exaggeration, sometimes necessary to reach slow minds, is carried beyond reasonable bounds in acting of both Desmond and McKim. They are too obvious. The stupid part of an audience is not the only one to be considered. There is such a thing as overdoing the obvious.

Margery Wilson, in a most difficult role, really carries off the honors with a suppressed and truly pathetic picture of the wronged girl. Her work is the redeeming feature of this story, giving it both dignity and strength. The theme, "Though thy sins be as scarlet," is a beautiful one, well worth another development, one in which human character emerges from weakness through effort, not by chance. The general presentation of the story is good, but there are neglected minor issues, such as showing what became of the mother's portrait, which shows that haste which is so destructive to a finished performance.

"The Deemster"

Scenic Beauty Aplenty in Nine-Reel Screen Version of Hall Caine's Famous Novel, Photographed by Arrow Film Corporation.

Reviewed by Edward Weitzel.

THE admirers of the works of Hall Caine will find much to their liking in the nine-reel version of "The Deemster," produced by the Arrow Film Corp., with Derwent Hall Caine, son of the novelist, as Daniel Mylrea. Scenically, the picture is a delight. Laid on the Isle of Man early in the eighteenth century, the stretches of bold coast line, broad expanses of foam flecked ocean, picturesque views of humble fishing huts, and of the imposing castles of the lords of the land, are always things of beauty, and harmonize perfectly with the strange, primitive people depicted in the tale.

Born on the island, Hall Caine knew all the legends and odd beliefs of his countrymen by heart, and wrote of them as one who held each tradition and article of faith in the deepest reverence. As a consequence, the modern mind frequently finds the author of "The Deemster" devoted to the obvious and the hysterical; to others he is a novelist who depicts humanity with moving power and great faithfulness. "The Deemster" is universally acknowledged as one of his masterpieces, and the story lends itself easily and effectively to screen requirements.

Readers of the book will readily recall the love of Daniel Mylrea for Mona, the daughter of the Governor of the island, and the sorrow it brought to both; of how the brother of Mona was killed by her lover in self defence, and of the sentence of banishment pronounced upon him by his own father. If some of the situations seem familiar to the screen, it should be remembered that the story is one of Hall Caine's earliest works and was written long before the birth of the moving picture.

A critical estimate of the photographic version uncovers but few points at which to take exception. The largest of these is over emphasis, a shortening of a number of scenes deing desirable—especially those at the jail. This jail, by the way, is the only mistake in locations made in the picture—it looks large enough to house comfortably half the inhabitants of the island. These defects are of minor importance, compared to the romantic and scenic charm of the photoplay.

A novel and impressive incident is the trial of Daniel Mylrea on Tynwald Hill, the ancient law mount.

There is a sentimental interest in the selection of Derwent Hall Caine to head the cast. The young man is able to maintain his position by right of merit. He is more the intellectual than the romantic type, and has been endowed with the Jovian brow of his sire. His acting reveals an easy command of his resources, and his personality is distinctly in his favor. A better understanding of repose, as applied to the screen, and a greater variety of facial expression, are two at-

Scene from "The Deemster" (Arrow).

tributes of his art that will come to him through experience. Marian Swayne is physically attractive and mentally alert in the character of Mona. She also plays with sincerity and feeling.

Sidney Bracy is the best male member of the supporting cast, and competent impersonations should be credited to Albert Froom, K. Barnes Clarendon, Alexander Hall, James Levering, Ben Lodge, Thomas O'Malley, Lee Post, William V. Miller and Freeman Barnes.

W. E. Shallenburg, who presents the picture, has provided liberally and wisely for its production. Other names connected with the making of "The Deemster" are Charles A. Taylor and E. A. Bingham, the scenarioists; Howell Hansel, dramatic director, and Henry Cronjager, in charge of the photographic work.

"One of Many"

Frances Nelson, the Star of a Five-Reel Photoplay, Presented by Arthur James and Released on the Metro Program.

Reviewed by Edward Weitzel.

THE five-reel photoplay, "One of Many," presented by Arthur James and released on the Metro program, is designated on the press sheet relating to it as "A Moral Pantomime." The term has the advantage of novelty and comes well within the borders of fact. If the product of the author

Scene from "One of Many" (Metro).

had equaled his intent, all would have been well. Unfortunately several errors of construction and the employment of a "punch" finish that has happened on the stage and screen

with greater frequency than in real life, mars a picture that is susceptible of being made an average good photoplay.

Shirley Bryson, the part played by Frances Nelson, is a young manicurist who makes the mistake of sacrificing herself that she may secure the money needed to properly take care of her invalid mother. Later, she is married to the son of the man to whom she sold herself. When the husband learns the truth he turns from her, but they are reconciled at the end of the last reel. The use of isolated cases to emphasize a great truth is of little value, especially when the hoped-for "punch" degenerates into a shock.

The principal error in construction is in having Shirley's future husband call upon her three times the same evening. It is a well founded rule of the drama that repeating a situation will raise a laugh, and repeating a serious situation brings the same result. A lack of diversity in the scenes of action, unexplained points of plot, too frequent use of close-ups and too devout a tone to the subtitles are other artistic failings. The story was written and directed by William Christy Cabanne. His work, in both branches of screen endeavor, gives the impression of being hurried and unfinished.

Frances Nelson's natural endowment for the character of Shirley Bryson meets every demand. A firmer technical efficiency is needed to bring out the full possibilities of her impersonation.

Niles Welch, Mary Mersch, Caroline Harris. Harold Entwhistle, Richard Dix, Walter Worden and Adella Barker are satisfactory in their respective roles.

Three Pathe Releases

"Crime and Punishment," A Five-Reel Drama, Featuring Derwent Hall Caine; "A Million Volunteers," an Episode of "Pearl of the Army," and "Alias Nemesis," a Chapter of "Patria."

Reviewed by Ben H. Grimm.

WITH better production than it has received, and with more forceful interpretations of the participating characters, "Crime and Punishment," a five-reel drama to be released by Pathe, might have been one of the most powerful five-reelers. As the production stands, it is its story value alone that makes it at all acceptable. By that it is not meant that the acting is poor, but there are dramatic depths to the story that are unplumbed in its screen presentation. It is indeed a powerful story from which the picture was made—a story with an unusual and radical philosophy that cannot fail to make the spectator think.

The story tells of the ultra-socialistic belief of a young Russian student that it is right that one useless life should be sacrificed for the greater good of the many who suffer through the one's acts. The student is forced to flee from Russia because of his writings. He comes to America, takes upon himself (at least his mind does) the burden of the poor that surround him. Finally he kills a merciless landlord-pawnbroker, with the idea that the latter's spoils can be distributed among the poor from which the spoils were wrung. The student allows an innocent man to be accused of the murder. The accused man, tortured by the third degree, confesses. The student's mental struggles are interrupted by the arrival of his mother and sister from Russia, and by a girl who has been forced to the streets. The latter, whose father was the cause of her vocation, reforms at his death. She reads the Bible to the student. He fights his own mind, but is finally overcome by the Scripture, and gives himself up as the murderer of the pawnbroker.

Scene from "Crime and Punishment" (Pathe).

Derwent Hall Caine is seen in the role of the young Russian student. On him most of the work devolves. Marguerite Courtot is cast as Sonia, the girl. Others in the cast are Cherrie Coleman, Lydia Knott, Carl Gerard, Sidney Bracy and Robert Cummings. The film was produced by the Arrow Film Corporation.

"Alias Nemesis."

The sixth installment of "Patria," the International serial with Mrs. Vernon Castle, shows Patria at a secluded house near Newport, where she was brought after her rescue. Elaine, a cabaret dancer, who is the exact counterpart of Patria, is masquerading as the heroine. Complications result. The Baron tells a suitor of Elaine that Captain Parr has won her affections. During a mask ball Patria gets Elaine into her room and changes clothes with her. Elaine's rejected suitor climbs to the window of the room, and having previously that night seen Elaine in costume, is about to shoot Patria when Elaine inadvertently gets in the way of the bullet. Elaine is killed. Patria makes the Baron believe that she is Elaine, and that the murdered girl is herself. Mrs. Castle wears a fetching bathing suit in this two-reel number. There are several very good double exposure scenes.

"A Million Volunteers."

The mystery-tension tightens in this, the eleventh two-reel episode of the Pathe serial, "Pearl of the Army." We expect near the end of the two reels, to see the Silent Menace unmasked, but the captive proves to be the Menace's servant. In this installment Pearl frees herself from the grip of the Menace and puts the wafers in the Dare safe. Orderly Adams figures largely in this episode, and tries to dissuade Pearl from marrying the Major. The Silent Menace and his gang get into the Dare house, where a fight takes place. The intruders blow open the safe. Just as the rescuers arrive a hand is seen taking the wafers from the safe. This is an exciting number. Pearl White is, as usual, pleasing.

"The Black Stork"

Five-reel So-called Eugenic Photoplay Introducing Dr. Harry J. Haiselden and His Plea for Better Babies.

Reviewed by Edward Weitzel.

THE public at large remembers the case of Dr. Harry J. Haiselden, the Chicago physician who refused to operate on a newly-born deformed infant in order to prolong its life. This case inspired the writing of "The Black Stork." During the development of the story the terrible consequences that are visited upon the offspring of the man or woman in whose blood the taint of syphilis exists are pictured with uncompromising realism. Numerous types of mental and physical defectives are exhibited, and the entire picture takes the form of a clinic.

In fact, about the only audience that the picture might be shown to would be a class of advanced medical students or those making a study of such conditions with a view to imparting such knowledge under proper conditions. The place to exploit it is not the moving picture theater. The revelation of such a subject is of vital importance to humanity, but only under proper conditions; these conditions are not to be found within the walls of a moving picture theater open to the general public. In other words, if "The Black Stork" be a fit subject for the public screen, then the books on the shelves of a doctor's library are fit subjects for places on the shelves of the juvenile department of a public library.

By George Blaisdell.

I "sat in" with Mr. Weitzel when he viewed "The Black Stork." I heartily agree with his conclusions. I am convinced that an exhibitor who shows this picture with or without a preliminary examination will do himself and his community a distinct disservice, to put it mildly, and probably would commit an offense that by many of his patrons would be considered damnable. In saying this I would in no measure detract from the high and noble purposes that in all probability inspired Dr. Haiselden in his participation in the enterprise. I do disagree with his judgment that the picture is one for promiscuous showing. As a propaganda picture, for exhibition before members of eugenic societies, it would reach its limit of usefulness.

The story shows the source of the taint to have been in a slave woman, which, of course, means that the contamination is of a double character. The inclusion of the color question will give Southern exhibitors pause on this one angle alone.

In the subject appear many deformed children, brought forward to exemplify the evil effects flowing from uneugenic marriages. The lot in life of their prototypes in every community can hardly be a happy one. What will be the position of one of these in a neighborhood following the showing of "The Black Stork"—especially among his playmates? What of the parents? I submit this to the consideration of exhibitors who may give a second thought to the showing of "The Black Stork."

FANNY WARD TO PORTRAY SALLY TEMPLE.

Sally Temple, the famed star of Drury Lane theater and of Pump Lane, in which she lived, is to be immortalized upon the screen. Fanny Ward, Lasky-Paramount, plays the title role in the adaptation of Rupert Sargent Holland's novel to be released under the title "The Winning of Sally Temple."

Among those who appear in the support are Jack Dean, Walter Long, Horace B. Carpenter, Billy Elmer, Paul Weigel, H. Woodward, Harry J. Smith, Eugene Pallette, Florence Smythe, John McKinnen and Vola Vale.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

ANIMATED NOOZ PICTORIAL, NO. 24 (Essanay), Serial No. 21709.—A split reel, embracing animated cartoon burlesques and scenic. The cartoons show a convention of the Weary Willies, the picklehound at the dog show, and a training school for young brides. The scenic portion was photographed in Alaska. Beautiful Alaskan and Yukon scenery is shown, including the White Mountain Pass and Dawson City.

THE MODEL JANITOR (Kalem).—In this comedy reel, Ham becomes a model for a sculptor, but Bud spills the beans by means of a sharp stick. The sculptor, his daughter and her young man all take part in the funmaking, which is characterized by fast and amusing knockabout action. Henry Murdoch and Ethel Teare furnish their part of the fun.

A STRANGE ADVENTURE (Selig), Serial No. 21718.—An interesting reel, which tells of the romantic adventure of a youth who wants to meet a certain girl. He tries in every way to get acquainted with her, even going so far as to sham drowning, but is unsuccessful. He finally follows her to a mysterious house, and rescues her from the hands of Orientals, only to find that it is all a dream. In the cast are Jack Pickford and Bessie Eyton, who keep the romantic element uppermost.

THE SIDE-TRACKED SLEEPER (Kalem).—There is an effective human touch in this number of the "Hazards of Helen" railroad series, beside the usual thrills furnished by Helen Gibson. Careless switching almost wrecks the sleeper in which the wife of the superintendent is resting with her new-born babe. Helen saves the day by following two runaway freight cars in an auto, leaping from the speeding machine to the freight, and so stopping the cars. George Routh and G. A. Williams are also in the cast.

THE TRAP (Kalem), Serial No. 21712.—Action runs riot throughout this reel—No. 17 of the "Grant, Police Reporter" series. George Larkin shows us some live thrills again, this time performing interesting stunts in a dumbwaiter shaft and jumping from a third story window to a telegraph pole. In this number the reporter protects a police officer from disgrace at the hands of a gang of crooks. The officer's daughter is the reporter's fiancee. Ollie Kirby is seen in a boy's suit of clothes. Reviewed on page 1035 of last week's issue.

GHOST HOUNDS (Kalem), Serial No. 21078.—Ham and Bud have a lot of shivers in a haunted house in this comedy reel. They are sentenced to spend the night there after they have been caught stealing eggs. Henry Murdoch is seen as the sheriff, and Ethel Teare as the farmer's daughter who at first falls for Ham. There are numerous laughable schemes invented for scaring people by the gang of burglars which uses the house as a rendezvous. A fair reel.

THE SADDLE GIRTH (Selig), Serial No. 21071.—Tom Mix is seen in numerous hazardous riding stunts in this one-reel Western. It is the horsemanship of Tom that makes the reel worth while. The story is secondary to the stunts performed during a rodeo. Tom has a rival for the hand of a girl. This rival is consumed with jealousy when Tom captures most of the prizes, and loosens the saddle girth of Tom's mount. The rider is thrown and rendered unconscious. The guilty one is found. The girl gives her hand to Tom. Included in the cast are Louella Maxam and Sid Jordan.

General Film Company Specials.

SHIFTING SHADOWS (Essanay), Serial No. 21696-97.—This two-reel number of the "Is Marriage Sacred?" series entertainingly presents the domestic situation in which prosperity goes to the heads of the man and wife. A girl marries a man whose invention makes him rich. Overwhelmed by prosperity, they snub their friends—even the girl's father. The husband loses his money in speculating, and they come to a realization of what they have done. Funds are forthcoming, however, and the lesson is learned. The cast includes Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

THE HOODOED STORY (Essanay), Serial No. 21706-07.—One of the "Black Cat" features—a pleasing two-reel number with Gertrude Glover and Richard C. Travers heading the cast. The element of romance is uppermost at all times. The story tells of a young author who endeavors to sell his best story. It is rejected, the youth is robbed of his last penny as well as the manuscript. A series of mistakes on the part of the editor keeps the young author jumping around considerably, and in the end he finds a mate in the editor's stenographer. A pleasing release. John Cossar plays the part of the editor.

CUPID'S THUMB-PRINT (Selig), Serial No. 21702-03.—A two-reel drama with enough love interest and enough mystery to hold interest to the end. The story tells of how a would-be burglar is reformed through love, and of the downfall of an unwelcome suitor of the daughter of a wealthy man. A thumb-print on the safe and on the shirt-front of the unwelcome wooer plays a leading part in the mystery-romance. In the cast are Maybelle Spaulding, Willard Burke, Ward Wing, Frank Hamilton and Roy Sutherland.

Art Dramas, Inc.

THE ACCOMPLICE (Sherrill Feature Corp.), Feb. 8.—This is a five-part society melodrama, featuring Dorothy Bernard and Jack Sherill. The production treats of the predicament into which the frivolous daughter of a Wall street magnate gets herself by too free association with a famous dancer of unscrupulous character. The picture is of moderate merit and has been reviewed in full on another page of this issue.

Arrow Film Corporation

THE DEEMSTER, February.—This nine-reel picture version of Hall Caine's novel reveals a number of beautiful scenes and a dramatic story. Derwent Hall Caine is the star. A longer review is given on another page of this issue.

Bluebird Photoplays, Inc.

THE SAINTLY SINNER, Feb. 26.—Old-fashioned melodrama in which everything is sacrificed for the "punch" is offered in this five-reel production, in which Ruth Stonehouse is the leading player. Jack Mulhall is also seen on the screen. The story tells of a girl who gets into jail and finally commits murder through the machinations of the villain, whose one weakness is women. The girl is saved from the electric chair by the hero, who gets a pardon from his father, the governor. This production is reviewed at length in another column of this issue.

Fox Film Corporation.

THE NEW YORK PEACOCK (Fox), Feb. 5.—Valeska Suratt repeats her favorite character of vampire in this five-reel photoplay, and displays several remarkable gowns. The picture is well produced. It is given a longer review on another page of this issue.

Metro Pictures Corporation

THE GREAT SECRET (Serial Producing Co.).—The sixth, seventh and eighth episodes of the Metro serial, featuring Francis X. Bushman and Beverly Bayne, have the rapid action of the former numbers. A longer review is printed on another page of this issue.

ONE OF MANY (James), Feb. 12.—Frances Nelson is starred in this five-reel photoplay which tells of a young girl's sacrifice. The production is of uneven merit. It is reviewed on another page of this issue.

WINNING AN HEIRESS (Metro), Feb. 12.—A one-reel comedy, with Ralph Herz in the lead, this picture has a surprise finish that turns the laugh on the audience and will put the picture over.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 110, Feb. 7.—New Ambassador from Austria-Hungary arrives in New York; reception at Thomas Jefferson's home, Charleston, Va.; two ships launched at Oakland, Cal.; Sarah Bernhardt sees Sarah Bernhardt handicap run, New Orleans; New York suffragists picket White House, Washington; Mrs. C. C. Boynton, family and friends live close to nature, Berkeley, Cal.; Latest creations in men's wear; eleven dog teams begin 522-mile journey, Winnipeg, Can.; three-day ice and snow carnival held at Saranac Lake, New York.

REEL LIFE, NO. 41 (Gaumont), Feb. 7.—This reel opens with instructive and interesting pictures of, as the title reads, "Queer Fish With Shells." We see the Littorina, which hides itself from enemies by attaching itself to some form of inanimate sea life with which its color blends, and the Haliotis, the inside shell of which is mother-of-pearl. Next is seen in animated cartoons, the diary of an egg from the time it is laid until the time it reaches cold storage and later the table. A visual argument against drinking from public drinking cups is given, as well as pictures of individual cups in the making. The reel closes with views of a small alligator being "hypnotized."

MUTUAL TOURS AROUND THE WORLD, NO. 15 (Gaumont), Feb. 13.—Interesting views of Mont St. Michael, a natural fortress comprising an islet on the northern coast of France, are seen in this reel. The scenes embrace sights of an imposing abbey, and the remnants of what are believed to have been the abode of the Druids, dating back to the

13th century. Also seen are views of Aro Lake, at the foot of the Alps in Northern Italy, the quaint Swiss-Italian city Lovere, the Riva di Solto, Predore, the Cascades of Aves and scenes in Casa Blanca, Morocco.

Mutual Film Corporation Specials.

SHORTY JOINS THE SECRET SERVICE (Monogram), Feb. 5.—No. 4 of the "Adventures of Shorty Hamilton." In this two-reel number Shorty leaves the West to become a secret service man. He meets up with Frisco Pete. His job is to trail down a missing secret service operative and catch the mail box thieves. A girl detective is caught by the gang and placed in a private insane asylum, where, it develops, the first detective has also been brought. Shorty fights his way into the confidence of the crooks and catches one of them. Finally a raid is made on the asylum and the two operators succored. The gang is brought to book after an exciting fight. A fair offering.

JERRY'S BIG RAID (Cub), Feb. 8.—George Ovey again in his well-known character of Jerry. He breaks into the headquarters of the Piffle Film Company and strikes them for a job. This is full of knockabout scenes and has considerable amusing nonsense in it. The plot is practically nil, but the number is pleasing in its way.

THE MUSICAL MARVEL (Vogue), Feb. 11.—Ben Turpin furnishes most of the laughs in this two-reel comedy. He is ably aided by a wild and wooly Westerner who invades the honky-tonk in which Ben is the whole orchestra. The dancehali is shot up considerably by the bold, bad man. Ben and the Westerener finally leave for the city, where a famous actress lives. The actress has told Ben that she can make him famous. In the city it develops that the actress is the bad man's wife, who left him several years ago. Several laughs occur when Ben turns on the sprinkling system in a theater during rehearsal of his orchestra. Gypsy Abbott is the leading female player. An average comedy number.

Paramount Pictures Corporation

PARAMOUNT-BRAY PICTOGRAPHS, NO. 55 (Feb. 28).—This issue contains two especially interesting subjects, the first "Swapping Foundations Under New York Skyscrapers," which takes us into the subway excavation where we see how the gigantic task which is being accomplished by the engineers is being carried out; and "Physical Experiments" showing the remarkable effects produced by rays of light through various kinds of lenses.

Pathe Exchange, Inc.

THE ISLAND GOD FORGOT (International), Feb. 11.—This, the fifth installment of Patria, has been made with the same care as that bestowed on the former releases.

A MILLION VOLUNTEERS (Astra), Feb. 11.—The mystery-tension tightens in this, the eleventh episode of "Pearl of the Army." A fine line of suspense is drawn when we expect to see the Silent Menace unmasked. But the captive is only the Menace's servant, and the real Menace is still at liberty. Exciting fight scenes occur in this number. The climax comes when a hand is seen extracting the wafers from the Dare safe, into which Pearl had previous put them, having eluded the Silent Menace. An exciting chapter. A review is printed on another page of this issue.

ALIAS NEMESIS (International), Feb. 18.—In this, the sixth two-reel episode of the serial "Patria," the girl meets with a cabaret dancer who is posing as herself. The girl is shot and Patria makes Baron Horuki and his followers believe that she (Patria) is the girl who was posing as the Channing heiress. Mrs. Vernon Castle wears a few fetching costumes in this number. Reviewed in another column.

CRIME AND PUNISHMENT (Arrow), Feb. 25.—Much of the power of the story from which this five-reel drama was made has been lost in the filming. Derwent Hall Caine is the leading player. The story tells of a young Russian student who believes that one useless life should be sacrificed for the common good of a thousand others. He carries out this belief in the murder of an oppressive pawnbroker, allows an innocent man to be blamed, but finally confesses the crime, changing his beliefs to conform with those of God. Marguerite Courtot is also in the cast. A longer review is printed on another page of this issue.

Selznick Pictures

THE ARGYLE CASE (Selznick), February.—This seven-reel version of the stage drama of the same name is a fine production and Robert Warwick is excellent in the leading role. The picture is reviewed at length on another page of this issue.

Triangle Film Corporation

THE BAD BOY (Fine Arts),—Feb. 18.—A bright comedy emerging in melodrama, containing one characterization sure to please, that of the title role, assumed by Robert Herron.

SLOTH (McClure), Feb. 19.—The fourth instalment of "The Seven Deadly Sins" series is a timely appeal to patriotism. Charlotte Walker is the featured player. A longer review is printed on another page of this issue.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 58 (Universal), Feb. 7.—Pictures of German and American ambassadors, war preparations in this country and various other features of interest are included in this number.

DOWN WENT THE KEY (Nestor), Feb. 19.—A comedy number, by Karl R. Coolige, featuring Eddie Lyons, Edith Roberts and Lee Moran. The latter plays the part of a Lizzie-boy artist, who fascinates the young wife. The husband returns unexpectedly and some farcical, knockabout scenes occur. This is not quite up to the usual standard of this company, though the wind-up proves amusing.

AFTER THE BALLED-UP BALL (L-KO.), Feb. 21.—A two-reel comic subject, featuring Phil Dunham and Lucille Hutton. The former goes to a fashionable ball and consumes all of the punch. There is considerable amusement in these ball scenes. Later a mix-up in an apartment house occurs, the participants finally emerging to the roof tops. This is followed by a lively chase. The number is not particularly novel, but will amuse.

THE KEEPER OF THE GATE (Rex), Feb. 22.—A mission story, featuring Douglas Gerrard as a monk who leaves his brothers one night and joins a masquerade party. Remorse overcomes him suddenly and he hastens back to his place beside the gate. This is a picturesque number, with good atmosphere and telling an appealing little story.

THE HEART OF MARY ANN (Victor), Feb. 22.—A comedy number, by Ruth Stonehouse, who plays the leading role. Mary Ann's sympathies are touched by the conditions of the poor and she opens a free milk station. She follows the milk man and steals his bottles of the product, but is finally caught. This is slight in plot, but makes a fairly amusing domestic story.

ROSIE'S RANCHO (Joker), Feb. 24.—This character comedy, by Jack Cunningham, features Wm. Franey, Gale Henry and Lillian Peacock. Gale Henry plays a lady ranch owner, who rules with a rough hand. She is bound and robbed, and some laughable scenes of a knockabout type are depicted. The number is a characteristic one and a successful one of the kind.

UNIVERSAL SCREEN MAGAZINE, NO. 8, Feb. 25.—An interesting issue containing views at the "Arlington Radio Station," a lesson on "Making Pie Crust," a "New Safety Deposit Vault," and an animated clay cartoon entitled "Let There Be Peace."

Universal Film Mfg. Co. Specials

THE WAR OF THE TONGS (Red Feather), Feb. 19.—A five-reel subject, enacted entirely by Chinese players. The cast includes Tom Hing, Lee Gow, Hoo Ching and Lin Neong. The production is staged in the usual American fashion, but contains good Oriental atmosphere. It tells of the love of a tong leader and a grocer's clerk for the same girl, which brings on a tong war. The scenes are taken in China and in the San Francisco Chinatown. The chief action occurs in the last two reels, but the production is amusing throughout. Chinese subtitles, with translations, are employed freely. It makes an entertaining novelty, though the plot itself is very simple.

THE PURPLE MASK, NO. 9 (Special Universal), Feb. 25.—The first reel of this instalment is vague and disconnected. Patsy poses as a chauffeur in order to get information concerning the forthcoming motor race. Later she takes one of the cars and wins the big event with it. The loose construction interferes considerably with the suspense; though the second reel is quite strong.

THE FOLLY OF FANCHETTE (Imp), Feb. 23.—A strong two-reel number, by Harry Hagenah, featuring Mae Bush, L. C. Shumway and Malcolm Blevins. This is the story of an unhappy wife, lured away by a society crook. She becomes involved in a shooting affair, but escapes with her reputation intact. The detective in the case afterward recognizes her, but spares her. The plot is not essentially new, but is well handled and holds the interest strongly.

THE COMEBACK (Bison), Feb. 24.—A two-reel subject, from a story by Chas. E. Van Loan, featuring L. M. Wells, L. O. Pierson and others. It pictures a mining camp, dead after its boom days. A tenderfoot invades the place and is buncoed out of his roll at faro; later he pretends to make a big gold strike and regains his loss. The action is slow, but comes to a good humorous finish. It makes an interesting and convincing study of life in a former mining camp, though the story value is slight.

A DANGEROUS DOUBLE (IMP), Feb. 25.—A two-reel comedy-drama, by Harry Dittmar, featuring Sidney Bracey and Sydell Dowling. The former doubles as a newspaper reporter and a foreign prince. The prince is betrothed to a girl in this country going to Vassar. The plot is a romantic one like that of the average comic opera. The intrigue is fairly well handled, some revolutionists from the prince's home country being on hand to force his abdication. The girl is saved by the reporter and the papers torn up after the prince has been inveigled into signing them. This does not round up with much of a climax, though it is quite entertaining as it goes along.

World Pictures.

A SQUARE DEAL, Feb, 19.—Carlyle Blackwell is at the head of the cast in this five-reel photoplay of Bohemian and social life in New York. The picture is interesting. It is reviewed on another page of this issue.

"THE GREAT TREASURE" (Selig).

"The Great Treasure" is the title of the latest Selig multiple reel feature to be released in General Film service. Otis B. Thayer directed the drama, which was written by William Anthony McGuire. "The Great Treasure" is a drama of the underworld and of reformation and love. "A Brother's Sacrifice," released the same week by the Selig company in General Film service, is a story of railroad life and of how a brother freely offered to sacrifice even his own life that his only brother might be saved. There is unusual love interest in the story. Included in the all-star cast are Edith Johnson, Lillian Hayward, Charles Wheelock, Lafayette McKee and others.

Manufacturers' Advance Notes

"GIRL REPORTER" FOILS FOREIGN CROOKS.

Two distinctly different characterizations—one of a quiet, unassuming lady's maid, and the other a clever, alert reporter out after a story and at the same time trying to foil a band of foreign crooks bent upon robbery, are entrusted to Helen Greene in "Birds of Prey," the eighth of the Mutual series, "The Perils of Our Girl Reporters." Appearing opposite Miss Greene is Earl Metcalfe as Phil Telfair, a detective and likewise the lover of the girl reporter, Claire Bristow. Edith

Scene from "Birds of Prey" (Mutual).

Sinclaire does a clever piece of character work in the role of Mrs. Durkee, a wealthy, champagne-loving widow. Arthur W. Matthews appears as Baron Blanco, head of the band of crooks.

GREENWICH VILLAGE IN "WHERE LOVE IS."

Perhaps you have never been in Greenwich village, nor looked upon the famous Washington Arch through the windows of the Greenwich Village store, nor yet have slipped down McDougal Alley, past the stable studios where genius dwells—even peeked in the windows of Mrs. Harry Payne Whitney's own work shop. Perhaps you have never reveled in the Bohemian atmosphere of "Polly's" and the "Liberal Club." But you have read of these famous landmarks in New York's artistic world, and hoped that some day you might know them for yourself.

In Ann Murdock's first Mutual picture, "Where Love Is," they are there—the Village store, built in the basement of the old building on "The Square" and filled with its artistic tid bits, McDougal Alley with its wide paved street and its prim little row of studios on either side—enough to suit every seeker after artistic "atmosphere."

"Where Love Is," which brings Ann Murdock to the Mutual for the first time, is the picturization of William J. Locke's famous book by the same title. Miss Murdock is charming as the madcap "Nora," who deserts a home where everything that riches may buy can be hers, for a garret studio "where love is." Miss Murdock is supported by a distinguished cast, including Shirley Mason, Mabel Trunnelle, Jessie Stevens, Henry Stanford, Bigelow Cooper, Helen Strickland, Edith Wright, William Wadsworth and Raymond McKee.

LINDER COMEDIES FOR THE STRAND.

Kleine-Edison-Selig-Essanay announces that the Strand theater, New York City, has contracted for the Essanay-Linder comedies, the first to be shown during the week beginning February 25. This comedy, "Max Comes Across," was shown to a large number of expectant exhibitors at Loew's New York Roof theater, Tuesday, February 6, and the announcement that the Strand had signed for the entire series was made a few hours later.

Exhibitors throughout the country are prone to accept the Strand bookings as a safe guide and it goes without saying that the Essanay-Linder comedies will receive an exceptional sendoff by reason of the engagement at the Strand.

TRIANGLE MARCH 4TH RELEASES.

Constance Talmage and Dorothy Dalton are the stars of the Triangle feature releases for March 4. Miss Talmage will appear in Fint Arts comedy-drama entitled "Betsy's Burglar," written by Frank E. Woods and directed by Paul Powell. In "Back of the Man," a strong screen story written by Monte M. Katterjohn and directed by Reginald Barker, under the supervision of Thomas H. Ince.

In "Betsy's Burglar" Constance Talmage takes the part of a boarding house slavey with great aspirations. Kenneth Harland plays opposite Miss Talmage, and is said to have scored heavily in his initial performance.

"Back of the Man" is the story of a youth of brilliant prospects who lets ambition lead his heart astray from the one woman able to guide him to the heights of life.

IVAN CHANGES TITLE

In order to avoid confusion, the Ivan Film Corporation has changed the title of its new production from "The Promise" to "Two Men and a Woman." This story—written by Willard Mack, the author of "Kick In" and other famous stage and screen successes—was produced by the Ivan Film Corporation, under the direction of William Humphrey. When ready for release, it was learned that the Metro Pictures Corporation had ready for release a picture under the same title, and upon request of the officials of the Metro Pictures Corporation, the Ivan Film Corporation readily agreed to change its title.

"A GIRL'S FOLLY" NEXT WORLD RELEASE.

The next release of World Pictures Brady-made, will be "A Girl's Folly," which is mostly comedy with a very pretty love story for background. The entire play revolves around a moving picture star played by Robert Warwick and a little country girl who falls in love with him and runs away to join the company. Doris Kenyon fulfils the requirements of the little country girl. There are numerous scenes in the studio and "on location," and the making of motion pictures is shown in detail. The main idea is fun as supplied by authenic episodes in the lives of the movie players.

"A FOUR CENT COURTSHIP" (Essanay).

Bryant Washburn follows up his trmendous feature success, "Skinner's Dress Suit," in this short production. It is a Black

Scene from "Four Cent Courtship" (Essanay).

Cat feature presenting a burlesque on the "high cost of loving." The hero, with only four cents as his bankrool, sallies forth to win the hand of a rich man's daughter. He does it, but the intermediate circumstances afford rapid-fire action which nearly lands him in jail. Hazel Daly, who was Mr. Washburn's leading woman in "Skinner's Dress Suit," appears with him in this production. There are some big scenic effects, including a theatrical performance and a lobster palace. The screen time is 28 minutes. The film will be released through the General Film Service, February 20.

Paramount Program

Fannie Ward and Mae Murray in Two Exceptional Lasky Features for the Week of February 19.

TWO Lasky productions will head the Paramount program for the week of February 19; "The Winning of Sally Temple," in which Fannie Ward plays the leading role, and "On Record," in which Mae Murray will be the star. "The Winning of Sally Temple" is based upon Rupert Sargent Holland's celebrated novel, "The Heart of Sally Temple," in which Miss Ward, by her beauty, charm and rare histrionic ability has made this noted character literally live forever in one's mind. The reproductions of London in the period of the story are as remarkable as were the street scenes in Lasky's adaptation of "Oliver Twist."

The production was prepared for the screen especially for Miss Ward by Harvey F. Thew. Miss Ward's latest successes were "The Years of the Locust" and "Betty to the Rescue." In "The Years of the Locust," Fannie Ward was seen as the charming young bride of an unscrupulous broker. In "Betty to the Rescue," she added fresh laurels to her brow as the harum-scarum young western girl. In "The Winning of Sally Temple," she appears as the hoydenish, sympathetic, young actress of London in the period of 1770.

Two of the unusual scenes are thrilling fights; one between Jack Dean and Billy Elmer, and the other between Jack Dean and Billy Elmer and the Duke of Chatto's retinue of servants. During the taking of the picture, this fight became so strenuous that one man was thrown through a window and severely injured.

Others prominent in the cast are Horace B. Carpenter, Walter Long, Paul Weigel, Eugene Pallette, Florence Smythe and others. The production was made for the Lasky Company by George Melford.

"On Record" is the first production that Mae Murray will have appeared in since her recent marriage, and since her return to the Lasky studios on the coast. "On Record" is a story by John B. Clymer and Paul West, the scenario having been made by Beulah Marie Dix and George Dubois Proctor, and directed by Robert Leonard. This play gives Miss Murray a wonderful opportunity of displaying her inimitable characteristics on the screen. In the cast with Miss Murray are Emmett Flynn, Henry A. Barrows, Louis Morrison, Charles Ogle, Bliss Chevalier, Gertrude Maitland, Jane Wolf, Mrs. Lewis McCord and Lucien Littlefield.

The story of "On Record" is that of a typical young girl reared in a small town, the most interesting incidents of her life being the falling of an aeroplane from the sky, after which she is enabled to be a member of the rescue party. There is a young aviator with whom, after a series of interesting and dramatic situations, she falls in love and is happily married.

Surrounding the program for this week are four single reel features of great excellence; the fifty-fourth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the fifty-fifth of the series of Weekly Trips Around the World, personally conducted by Burton Holmes, in which he takes a visit to the Stony Indians; and a Black Diamond Comedy entitled "Her Scrambled Ambition."

In the fifty-fourth edition of the Paramount-Bray Pictographs, there are three interesting magazine articles dealt with, topped off with a very clever cartoon comedy, the first of which is an unusual series of pictures showing the delicacy and use of the methods of the Japanese in their art of self-defense—jiu-jitsu; while the second is a unique series of pictures taken at Wesleyan University by their giant telescope, showing how it works and what it does for the public, and the last, depicting the evolution of winter sports.

The cartoon comedy for this week, features "Bobby Bumps in the Great Divide."

Burton Holmes, the world's greatest traveler, in his "little journeys" for this week, takes his fellow travelers to visit "With the Stony Indians," where he pictures in a very interesting manner, the Indians of the Canadian Northwest, who long since made peace with England and Canada, and who are seen in their annual festivities of crowning one of Canada's high officers as chief of their tribe.

"Her Scrambled Ambition," a Black Diamond Comedy for this week, is a very funny picture, telling the story of one of the many thousands of girls who desire to be a motion picture star at a salary of $20,000 a week.

WILBUR BEGINS NEW FEATURE.

After several weeks' respite from work spent in vacationing while David Horsely was shaping his policy for future production, Crane Wilbur next week renews his activities at the David Horsley Studios in Los Angeles. Mr. Horsley has arranged for the appearance of his star in six five-reel feature productions which he will release through the Mutual Film Corporation.

Three of these six features have been completed, namely, "The Painted Lie," "The Single Code" and "Love Everlasting."

"The Eye of Envy" is the title of the subject on which Mr. Wilbur begins his work. The picture is to be made from a story written by the star. It is based on the theme of envy and is treated in semi-allegorical fashion. The cast which will support Mr. Wilbur is being assembled, and other preparations for production are now going on. Following "The Eye of Envy," Mr. Wilbur will appear in another of his own plays called "The Eleventh Commandment."

Miss Minter Heads Mutual

Has Difficult Role in "The Gentle Intruder"—Program for Week of February 19 is Strong.

MUTUAL announces the sixth of the Mary Miles Minter features for release on February 19. This will be in five reels and is entitled "The Gentle Intruder." It will be a fit companion piece to the preceding pictures in which the young American star has appeared, and affords her a wide opportunity in a difficult role.

"The Gentle Intruder" was produced under the direction of James Kirkwood, who has directed Miss Minter in the other features. George Fisher plays opposite the star, while Eugenie Forde, as the ambitious wife, Harvey Clark, as the conscience-tortured lawyer, Marie Van Tassell, as a spinsterly aunt, Franklin Ritchie in the role of a fortune-seeking nobleman and George Periolat as the bequeathor of a fortune, all add much to the worth of the photoplay.

On February 19, also, will be released the sixth of the "Adventures of Shorty Hamilton" series, "Shorty Promotes His Love Affair." In this adventure Shorty gets mixed up with a gang of counterfeiters. He attempts to assist Anita Keller in rounding up this gang, but first is beguiled by one of their number into exchanging a good ten-dollar bill for a counterfeit one. Later he is arrested for "shoving the queer," and has a very difficult time persuading the guardians of the law that he was trying to break up the gang and not assist them.

In "Misjudged," the ninth of the Mutual-Niagara series, "The Perils of Our Girl Reporters," Helen Greene, Earl Metcalfe, Edith Sinclair and Arthur W. Matthews play the principal parts.

The American company contributes two short dramas, "Calamity Anne's New Job," featuring Louise Lester, released February 23, and "Mouth Organ Jack," in which J. Warren Kerrigan is starred, ready February 24.

From the Horsley Studios comes a Cub Comedy, "Jerry's Brilliant Scheme," scheduled for February 22. George Ovey, of course, plays the role of Jerry and is assisted by George George, M. McCarty, Arthur Munns, Claire Alexander and Helen Gilmore.

Vogue offers "The Butcher's Nightmare" on February 25, in which Ben Turpin poses as the proprietor of a futuristic butcher shop where goat meat is sold as lamb chops. Arthur Moon plays a tough crook accused of robbing the till in Ben's shop, and there is a most exciting chase scene along the housetops, with Arthur jumping along the tops of chimneys and the police blowing up the chimneys in their effort to capture him. Gypsy Abbott, Marie Templeton and Ed. Laurie also contribute to the fun in this Vogue release.

"Mutual Tours Around the World," No. 16, reaches the screen February 20. It provides scenes at Old Heidelberg, Germany; Scottish Highlands, showing pictures of the northeastern part of the highlands in County Cromarty; Monaco, the World's smallest principality, showing scenes at Monte Carlo, the great gambling center; and the neighboring watering place at Mentone, France.

On February 21 comes the Mutual Weekly with all the latest news of the day. On this date also is released "See America First," No. 76, showing scenes around Vicksburg, Mississippi, and the National Military Cemetery. There are views of the city with its stately court house built by slave labor in 1858, of the Yazoo and Mississippi Rivers and of the battlefield. Among the monument pictures are the U. S. Navy Memorial and those of Mississippi, Illinois, Wisconsin and Pennsylvania.

On the same reel is one of the Gaumont Kartoon Komics, "Polly's Day at Home," dealing with the escapades of a parrot which creates havoc by answering the telephone and making itself an interloper in other directions with dire results.

Reel Life, No. 43, scheduled for February 25, shows four topics, "Dainty Perfumes," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home."

GENERAL FILM'S BIG WAR SERIES TIMELY.

The General Film Company has released at an extremely timely date its big series of Official Government Pictures of the European conflict "The War," which is now ready for the exhibitor. At a moment when America faces the greatest crisis in her career, these wonderful pictures with their gospel of preparedness and its results should prove a splendid object lesson. The United States must do just what England and France and the other allies have done. War stares us in the face. Preparedness is no longer a political issue or a lecture theory; it is an absolute necessity. Its neglect now would mean national disaster.

"The War" is released by the General Film Company for Official Government Pictures, Inc., of which W. K. Vanderbilt is President and H. P. Davison, Treasurer. All of the gross profits from the showing of these pictures in America will be devoted to deserving War Relief Funds.

"POOR LITTLE RICH GIRL" FINISHED.

The production of Mary Pickford's newest Artcraft Picture, "A Poor Little Rich Girl," by Eleanor Gates, was completed early last week as far as the star herself is concerned. Several scenes in which "Little Mary" does not appear are now being taken, after which the final cutting and assembling will be commenced under the supervision of Director Tourneur at the Fort Lee plant.

Kalem's New Series Ready March 1

Strong Titles Selected for Initial Episodes of "A Daughter of Daring" and "The American Girl."

FOR the benefit of those exhibitors who have not had an opportunity to get into communication with their exchanges since it was announced that the Kalem Company would shortly market two new series productions—a two-part and a single-reel series—we are authorized to state that the initial episodes of both can be booked now for showing about the first of the month.

The title selected for the first complete chapter of "A Daughter of Daring" is "In the Path of Peril," from a story by Herman A. Blackman, featuring Miss Helen Gibson. Not only is the main theme quite refreshingly new, but several genuine novelties have been incorporated into this release that will certainly be well received.

Scene from "The Black Rider of Tasajara" (Kalem).

For example: Instead of wrecking a train in the ordinary manner, Gypsy Joe, who has sworn to be avenged for the rough treatment meted out to him by a young engineer, throws a sliding switch in the middle of the passing freight. The result is that the forward truck of a flat car keeps to the main track and the pull exerted by the rear truck taking the siding, breaks the train in twain. With the engineer helpless in his cab following an attack by the gypsy, Helen, the telegraph operator at the loneliest station on the line, must do something and do it quickly to save the onrushing express.

How she mounts her motorcycle and speeds down the track after the runaway, finally riding full tilt up the dragging flat-car and from there making her way over several intervening cars to the engine, is registered in a series of compelling scenes.

The first of the Bechdolt stories, each a complete two-part production starring Miss Marin Sais, and released under the series title of "The American Girl," will be called "The Black Rider of Tasajara."

This title not only fits the play perfectly, but has a decided advantage from an advertising, interest arousing standpoint. The element of mystery is cleverly worked out and will keep audiences guessing the identity of the Black Rider until near the close of the second part.

"The Black Rider of Tasajara" meets his match when the American Girl, Madge King, takes up his trail. The author, who knows his rugged west as well, if not better, than any author living now writing for the screen has been on hand at the Kalem studios in Glendale during the filming of his story and has co-operated splendidly with Director James W. Horne in securing those bits of local color so necessary to an artistic, finished production.

Interest in both "The American Girl" and the new railroad series is bound to grow, in view of the fact that each release is complete and does not depend upon succeeding episodes to carry out the plots. As the public dictates additional episodes will be filmed.

UNDER WATER FIGHT IN "PEARL" 13.

With the United States likely at any time to be dragged into the World War, nation-wide interest in "Pearl of the Army," Pathe's military-mystery serial, is heightened. Wise exhibitors see their opportunity. The 13th chapter announced for release the week of February 25 is entitled "Modern Buccaneers."

This chapter is a thriller if ever there was one, with Adams and the Silent Menace in divers' suits fighting under water, sure that Adams is her country's enemy, cutting his air tube. Then comes the realization that whatever he may be she loves him. She, too, dons a diver's suit and descends to the bottom of the Canal. There she finds——.

The serial is produced by Astra with Pearl White as the heroine. Advertising matter includes one, three and six-sheet posters, heralds and lobby display.

Metro Has Big List

Its Offerings Up to May Include Many Interesting Subjects.

THREE features picturized from great novels, two plays based on famous poems and one powerful play written and directed by one of the world's foremost motion picture directors are among the many big offerings on the releases for February, March, April and May, just announced by the Metro Pictures Corporation. This elaborate list of offerings forms one of the banner motion picture events of 1917, and is in line with the big program of attraction pictures recently announced by president Richard Rowland of Metro. The full list of releases is as follows:

February 5, "The End of the Tour," with Lionel Barrymore as star; February 12, "One of Many," presented by Arthur James, with Frances Nelson as star and written and directed by William Christy Cabanne; February 19, "The Promise," based on James B. Hendry's novel of the same name, with Harold Lockwood and May Allison as stars; February 26, "The Secret of Eve," with Mme. Petrova as star.

March 5, "The Barricade," with Mabel Taliaferro as star; March 12, "The Beautiful Lie," an adaptation of the poem by Ella Wheeler Wilcox, with Frances Nelson as star; March 19, "The Hidden Children," from the novel of the same name by Robert W. Chambers, with Harold Lockwood and May Allison as stars; March 26, "The Mortal Sin," with Viola Dana as star.

April 2, "The Waiting Soul," with Mme. Petrova as star; April 9, "The Power of Decision," with Frances Nelson as star; April 16, "His Father's Son," with Lionel Barrymore as star; April 23, "The Secret Spring," an adaptation of "The Hidden Spring," the famous novel by Clarence Budington Kelland, with Harold Lockwood and May Allison as stars; April 30, "God's Law and Man's" with Viola Dana as star.

May 6, "The Belle of the Season," an adaptation of the poem by Ella Wheeler Wilcox, with Emmy Wehlen as star; May 13, "The Millionaire's Double," with Lionel Barrymore as star; May 20, "To the Death," with Mme Petrova as star;

Besides these big features four comedies are announced for March as follows: March 5, "A Modern Romance," with Max Figman as star; March 12, "Handy Henry," with Mr. and Mrs. Sidney Drew as stars; March 19, "The High Cost of Living," with the Drews as stars; and March 26, "The Awakening of Helena Minor," with the Drews as stars.

Following the list just announced will come Miss Ethel Barrymore in "The Call of Her People," an adaptation of Edward Sheldon's play, "Egypt." This is the first of a series of attraction pictures in which Miss Barrymore will appear and which will cost not less than $100,000.

NEW POLICY BY MOSS.

Marking a new policy for the B. S. Moss Producing Company, announcement is made that the new year's program of feature releases will be confined to screen adaptations of popular novels. The plan involves a series of eight monthly releases, starting off with "One Hour," of which Paul McAllister is the scenario writer and director. "One Hour" is now undergoing completion with a company headed by Zena Keefe and Alan Hale, at Saranac Lake. The final scenes will be taken at Jacksonville, Fla., the feature running into six reels. On the heels of "One Hour" will come a big teeming seven-reler, adapted from Cosmo Hamilton's great book, "The Sins of the Children."

The B. S. Moss Producing Company has practically completed negotiations with two stars whose identification with "Sins of the Children" will be of surpassing interest, topping a cast of intelligence and reputation. For the promulgation of this plan of novel adaptation, the B. S. Moss Producing Company has made extensive preparations down to the last detail, and for the remainder of this series, of which titles will be announced shortly, the Moss offices will fairly hum with activity. 1917 methods will be impressed into an advertising campaign of national range, presided over by a staff of experts who know how to reach the live spots of the motion picture world.

MISS WILLIAMS TO STAR IN REAL LIFE DRAMA.

"Out of the Wreck," the Morosco-Paramount production in which Kathlyn Williams is starred, is based on an incident in actual life, having been written from a story told to Erva Corsan, the author of the photoplay, by a newspaper reporter. The story is said to be so remarkable that it bears out the old saying that truth is stranger than fiction.

In the remarkably strong cast which supports Miss Williams there are included William Clifford, William Conklin, Stella Razeto, William Winter Jefferson and Don Bailey.

Universal Offers Chinese Picture

Red Feather Feature Written and Played by Chinese—Interesting Program for Week of February 19.

A DISTINCTLY novel and interesting feature, "The War of the Tongs," which will appear under the Red Feather brand, is the leading release of the Universal program for the week of February 19. This is an unique photodrama in that the entire cast is Chinese and the story was written by a Chinese. The leading roles are played by members of the Imperial Chinese players, and the work of the Oriental actors compares favorably with that of the best known American screen stars.

For the first time in the history of screen productions the customs of the Chinese in their homes, stores and secret societies are shown by native performers. The inner workings of the tongs and the Chinese gambling houses are vividly and faithfully depicted. Every phase of Chinese home life, including the strange marriage rites, is depicted, and adds to the interest of this offering. "The War of the Tongs" will be released on Monday, February 19, on which date will also appear the Nestor comedy, "Down Went the Key," an extremely funny farce written by Karl R. Coolidge and produced by L. W. Chaudet, with Eddie Lyons, Lee Moran and Edith Roberts in the principal roles.

"The Great Torpedo Secret," a Gold Seal three act comedy drama featuring Herbert Rawlinson and Neva Gerber, is the chief offering for Tuesday, February 20. This powerful photodrama was produced by Stuart Paton, director of "20,000 Leagues Under the Sea," from the scenario by E. B. Lewis. In the cast supporting the stars are Howard Crampton, Adele Woods, Frank Tokanaga, Mrs. Crampton and Frances Mayon. "The Fireman's Bride," a Victor comedy drama, with Matt Morse and Jane Gail, is the other offering of this date.

On Wednesday, February 21 the L-Ko two-part comedy, "After the Balled Up Ball," which is one of the best of the famous L-Ko comedies. The funmakers are Phil Dunham, Lucille Gutton and Merta Sterling, and this trio makes things move lively throughout the entire two reels. The Universal Animated Weekly, with timely news in pictorial form, and the Laemmle drama, "Sin Unatoned," with Robert Leonard and Margarita Fischer, are other Wednesday releases.

The first of a series of Mary Ann stories, "The Heart of Mary Ann," written and produced by Ruth Stonehouse, and in which she plays the principal role, will appear on Thursday, February 22. This is a one act comedy drama with wide human appeal, and is an exceptional program release. If this first one can be judged a criterion the forthcoming Mary Ann photoplays will be in great demand.

The Big U two-part war drama, "The Man Who Saved the Day," with Wallace Reid and Pauline Bush as the featured players, and the Rex drama, "The Keeper of the Gate," with Douglas Gerrard and Ruth Clifford, are also scheduled for release on this date.

"The Folly of Fanchette," a two-act Imp drama of society and the underworld, produced by John McDermott from the story by Harry B. Hagenah, is the leading offering of Friday, February 23. This is a particularly interesting picture in which Mae Bush and Malcolm Blevins appear to excellent advantage. The Victor comedy, "A Bare Living," featuring Eileen Sedgwick and Ralph McComas, and the Big U Indian ,drama, "Heroes of the Plain," will also be released on Friday.

Charles E. Van Loan, the noted short story writer, is the author of the Bison two-act Western drama, "The Comeback," which will be presented Saturday, February 24. Mr. Van Loan is famed for the ingenuity of his plot, and in "The Comeback," which was scenariorized by Charles J. Wilson and produced by George Marshall, there is a clever and surprising twist to the story which makes it stand out as one of the best short features ever released. The Joker comedy, "Rosie's Rancho," with those inimitable laugh builders, Gale Henry and William Franey, will appear on the same day.

The feature release for Sunday, February 25, is the Imp two-part drama, "A Dangerous Double," written by Harry Dittmar and poduced by Robert F. Hill. This is a novel story of newspaper life, with Sidney Bracey and Sydell Dowling playing the leads. The Rex drama, "Lost in the Streets of Paris," with King Baggot and Leah Baird, and the Powers split reel, "A Day in the Life of a Dog," a comedy cartoon, and "The Buried Treasures of Ceylon," a Dorsey animated travelogue, complete the week's program.

"A Strange Discovery," the ninth episode of the Grace Cunard-Francis Ford serial, "The Purple Mask," is the most thrilling episode yet released in this popular serial. It will appear during the week.

"BURNING THE CANDLE" (Essanay).

What is claimed to be one of the best feature productions ever put out by Essanay is nearly ready for the screen. It is "Burning the Candle," Henry B. Walthall's latest play. Only a few scenes remain to complete the filming process of "Burning the Candle." Not since "The Truant Soul," has Mr. Walthall been cast in a role as tensely dramatic as in this production. The story projects a powerful lesson on the liquor theme. It presents the great emotional actor as a young southerner whose lips have never before tasted alcohol suddenly confronted with the death-dealing temptations of the saloon and cafe cocktail. He succumbs to the lure, and his passion for drink, becoming suddenly inflamed, drags him to the depths of depravity. He loses his position in a New York cotton broker's office, and his young bride quits him.

A remarkable thread of love between the inebriate and his wife traverses the plot. In the end it lifts him from his depravity and restores the young couple to happiness.

Mary Charleson, who has won nation-wide praise in her support of Mr. Walthall in his past successes, is seen again as his leading woman. "Burning the Candle" offers the young star even a greater field for the exercise of her talent than before. She has achieved her best work here.

Week's Work at Fox Studios

Numerous Activities Engage Players and Directors at Various Plants of Producing Company.

THE casts for the new subjects starring Stuart Holmes, Valeska Suratt, and William Nigh were partly completed last week. Besides Dan Mason, three other players have been chosen for Mr. Holmes' next production. The trio consists of Carl Extrom, Betty Norris and June Daye. All three are new to Fox features. Miss Norris came from Canada just to get into photoplays. Miss Daye, a native of New York City, began her stage career at the age of five in "Ben Hur." Her motion picture work has included engagements with Solax, Lubin, Biograph and Crystal.

The company under the direction of William Nigh returned to New York last week after spending seven weeks in the mountains around Chattanooga, Tenn., on locations. In the cast will be Mr. Nigh himself in the stellar role, and Martin J. Faust, Mr. Nigh's assistant, Ned Finley, Ruth Thorpe, Bert Gudgeon, Edward Roseman, Frank Robbins, Eward Kennedy and Danny Sullivan.

Miss Suratt began work last week in her seventh Fox film under the direction of Kenean Buel. The photoplay will be an adaptation of a famous novel with a remarkable story. Already selected for important parts in the picture are Claire Whitney, Tom Burrough and I. W. Percyval. Mr. Burrough was in "Caprice of the Mountains," "The Unwelcome Mother," "Sins of Men," and "The Ragged Princess." Miss Whitney has also appeared in several Fox productions.

St. Thomas Island, in the one-time Danish West Indies, which have just been acquired by the United States through purchase from Denmark, will be the scene of Virginia Pearson's forthcoming production for William Fox. Within the next few days preparations will have been completed entirely for the making of the subject on this Government's newest possession. Miss Peason's will be the first pictureplay ever to be screened in these islands. James Vincent, who directed the film which Miss Pearson finished a fortnight ago, will again be in charge of the photodrama.

Following "A Child of the Wild" and "The Tiger Woman," which are scheduled for February 19, William Fox will release George Walsh's fifth starring western film under title of "Melting Millions."

Walsh's role in his newest screen play is perhaps the most suitable the big star has ever had. In one part of the subject he portays a football warrior who is so dashing and irresistible that he demoralizes the whole team. The supporting cast consists of Anna Luther, Velma Whitman, Frank Alexander, Sydney Deane, Cecil Holland and Charles Girard. Otis Turner had charge of the direction. Scores of "extras" were used in the drama.

The Hollywood studio's latest acquisition is Carlos Romanelli, master designer. Mr. Romanelli is an Italian and gained first fame in this country by doing a panel for a member of the family of Russell A. Alger, then Secretary of War.

MANY BOOKINGS FOR LINDER COMEDIES.

Two months of solid bookings for one hundred and fifty Max Linder prints, the pre-release aims of Kleine-Edison-Selig-Essanay Service and Essanay's special sales department, have been accomplished. There is still an opportunity for exhibitors to obtain the film at an early date, as Essanay will speedily furnish additional prints wherever required.

President George K. Spoor, of Essanay, announces that his plan of dividing expense on local advertising with exhibitors has resulted in the appearance of Max Linder copy in every paper of size in the country, and in a majority of the smaller dailies and weeklies.

The first comedy, "Max Comes Across," has been viewed by thousand of exhibitors, and exchanges report that complete bookings for the entire set of twelve comedies rapidly followed the exhibition of the initial effort.

The comedian is now at work on his second picture, "Max Wants a Divorce," which he promises to make even much funnier than the first, now becoming acquainted with American methods and requirements.

NOVEL TITLES USED IN "THE DEEMSTER."

The Arrow Film Corporation's production of "The Deemster," which is now being sold on the state rights plan, is supplied with novel titles in the way of typographical construction. Instead of utilizing pictorial or other forms of advertising now in vogue, the Arrow Film Corporation has utilized a new font and set the titles in a particularly attractive fashion, taking account of the fact of legibility and ease of reading. The titles are novel and unique, inasmuch as they bear very little decoration, the tone and typographical layout being depended on to lend an atmosphere of quality befitting to the subject.

Big Publicity for Marguerite Clark Picture

Famous Players-Paramount Production, "The Valentine Girl," Heralded by Over a Million and a Half Valentine Art Supplements in Newspapers.

ONE of the greatest publicity campaigns ever given a five reel program picture has been launched in advance of the Famous Players-Paramount production, "The Valentine Girl," in which Marguerite Clark, the idol of the screen public, is to star.

By arrangement with six great newspapers in the east and middle west, there was issued on February 11 a total of 1,500,000 beautiful art supplements to these papers showing an exquisite reproduction of Miss Clark as the Valentine Girl, the issue being particularly timely because of the coming of St. Valentine's Day on the 14th of the month.

Every Paramount exhibitor will profit by the issuing of this art supplement because of the fact that Miss Clark is mentioned on the picture not only as the Valentine Girl but as a Famous Players-Paramount star. The circulation of these million and a half copies so timed as to arouse interest in the Famous Players production, "The Valentine Girl," and is scheduled well in advance of the release day, which is set for April 9.

The supplement itself is so exquisitely tinted and the portrait of Miss Clark is so wonderful in its likeness that there is no question but what these pictures will remain in the households to which they are circulated long after the photoplay itself is released.

The following big newspapers have issued this beautiful art supplement: The New York World, with a circulation of 550,000; Philadelphia Inquirer, with a circulation of 300,000; Chicago Herald, with a circulation of 275,000; Boston Herald, with a circulation of 120,000; Washington Herald, with a circulation of 28,000, and Fitchburg News, with a circulation of 6,000.

In order to permit exhibitors to benefit to the largest possible extent from this innovation, slides have been made reproducing the art supplement itself and adding information that Miss Clark will be in such-and-such a theatre in the Famous Players-Paramount Picture, "The Valentine Girl," at such-and-such a time. Three hundred of these slides have been taken for circulation by the Boston Paramount exchange, and fifty slides have been taken by each of the other Paramount exchanges. These will be distributed to the exhibitors.

The popularity of Miss Clark and her recent success in "Snow White," coupled with this far-reaching publicity campaign, should make her picture, "The Valentine Girl," one of the greatest successes in which she has appeared.

GAUMONT PROGRAM FOR THE WEEK OF FEB. 25.

The capital of beleaguered Austria and the battlefields of Chickamauga and Chattanooga are among the entertaining pictures coming from the Gaumont Studios, Flushing, N. Y., during the week of February 25 through Mutual. The former is of interest because of the history that is being made there; the latter furnish material for comparison between the present methods of making war and those in vogue half a century ago.

The first release of the week is "Reel Life" No. 43, February 25. It shows the making of "Dainty Perfume," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home." Each of these is an interesting subject, showing all that is necessary for the understanding of the subject, yet now being so long as to tire the spectator. It will be noticed that the subjects have been selected with such care that they are of interest to everyone.

February 27 brings to the screen "Tours Around the World" No. 17. Vienna is the most important contributor to this reel, but there are excellent pictures also of the Gota Elf river, Sweden, and the city of Toledo, Spain. The Gota Elf is the longest river in Sweden, and is noted for its beautiful scenery. Toledo is a perfect example of a mediaeval city.

There are two releases from the Gaumont Studios February 28. These are Mutual Weekly No. 114, and the split-reel, "See America First" No. 78, and the Gaumont Kartoon Komic. As the weekly is not made up until it is ready for release, no forecast of it can be made. "See America First" will show the Battlefields of Chickamauga and Chattanooga, both bloody conflicts of the Civil War. The cartoon is called "The Elusive Idea."

MARY MILES MINTER'S NEW SUBJECTS.

Mary Miles Minter has just completed the American-Mutual feature, "The Gentle Intruder," and will soon start work on "Environment," the first of a new series of six features to be released through Mutual. The second of this series will be entitled "Annie For Spite."

"Environment" was written by James Kirkwood and will be directed by him. Mr. Kirkwood is also the author of two other of Miss Minter's plays, "Faith" and "The Gentle Intruder." Jack Vosburg, who has just completed his first engagement at American in the juvenile role of William Russell's production, "My Fighting Gentleman," will play opposite Miss Minter.

"Annie for Spie," which will follow "Environment," is an adaptation of the story by Fred Jackson which appeared in the "All Story Weekly."

Diplomatic Incident in Pictures

Events Surrounding Break with Germany Fully Covered in Gaumont-Mutual Weekly.

THE resources of the Gaumont-Mutual Weekly are so vast that little extra effort was required to cover the news of the break with Germany. This has been done adequately in Mutual Weekly No. 111. Spectators are shown not only leading personages in the great world drama, but also places of strategic importance where trouble is anticipated should war be the result of the present situation.

Count von Bernstorff and Ambassador Gerard are first pictured, and then the "Carmania" is seen putting to sea despite the submarine warning. The vessels of the Central Powers which sought refuge in New York Harbor are then shown. As these ships are said to have been damaged by their crews and have figured largely in the news, the picture is of great news value. The special section closes with the pictures of guards protecting the bridges and aqueducts, of coast defense guns, of President Wilson, and of the Capitol dome at Washington with the Star Spangled Banner proudly waving in the breeze.

Other pictures in this issue of the weekly include views of the American Naval Party accompanying Franklin D. Roosevelt, assistant secretary of the Navy, on an inspection tour of the marine forces of the United States, the severe blizzard which crippled London's transportation lines, the gas explosion which killed twenty-six persons in Chicago's ghetto, and the fight made by New York firemen to save several large gas tanks when endangered by a blaze in zero weather.

ROBERTS IN ROLE OF NEW TYPE OF CONSUL.

Theodore Roberts, one of the screen's greatest character actors, has added to his list of accomplishments the creation of an entirely new type of Yankee in the Lasky-Paramount picture, "The American Consul." The story, which was written by Paul West, deals with the adventures of an American from the middle west who mixes into politics, becomes a consul in a South American country, and suddenly finds himself the central figure in a small-sized war.

The peculiar thing about this particular Yankee is that instead of being the typical slap-dash, hustling type of citizen which we are accustomed to picture ourselves as typifying—and which has become traditional on the stage—Roberts makes Abel Manning a dreaming, abstracted sort of man who is not aroused from his slothfulness until backed into a corner and made to fight for his life. It is a role at marked variance with others in which Roberts has recently appeared, notably the brutal, slave driving Boer in "The Plow Girl."

The character of Manning is typical of the photoplay itself, which gathers momentum as it goes along. Among those who appear in support of Mr. Roberts are Maude Fealy, Tom Forman, Raymond Hatton, Charles West and Ernest Joy. For the scenes which occur in Washington city the players were sent across the continent from the Lasky studio in Hollywood.

"IS MARRIAGE SACRED" SERIES INCREASED.

Several additions have been made to the schedule of Essanay's forthcoming units of the "Is Marriage Sacred?" series. The twelfth dramatic offering of the cycle is entitled "The Vanishing Woman." It parallels the struggles of the old-fashioned woman and the modern woman with present-day life. This production will be released March 3.

Four other gripping photodramas have been added to the "Is Marriage Sacred?" series. These will follow weekly the release of "The Vanishing Woman."

"The Pulse of Madness," the first, is a tensely dramatic offering, hinging on an inconsequential quarrel between a man and his wife which almost leads to the destruction of their happiness. It will be released March 10.

"The Pallid Dawn," the second, depicts the awakening of a young bride to her terrible mistake of marriage.

"The Wifeless Husband," which follows, shows a man who remains true to his wife even after she deserts him, and finally wins her back.

"Meddling With Mariage," the last, takes up the problem of relatives interfering with a young couple's marital affairs.

ASHLEY MILLER PRODUCING "THE MORAL CODE."

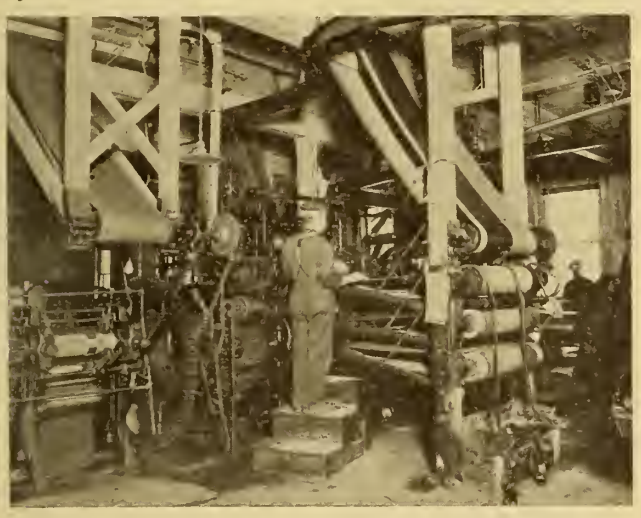
Ashley Miller is directing Anna Q. Nilsson and Walter Hitchcock in "The Moral Code," an Erbograph Company feature, which is to be released shortly on the Art Dramas program. Mr. Miller also wrote the story of the photoplay.

"The Moral Code" is described as a powerful screen presentment of a very real, vital problem of everyday life in America and England, where the regulation of the marriage relation is in accordance with the laws and traditions of the past, and not the living present.

An unusually competent cast is seen in support of the principals in this production. Florence Hamilton, who was last seen on the screen playing opposite Jack Sherrill in "The Accomplice," another Art Drama, is given a fine part in this picture, as a weak, light, butterfly type of woman, for whom a worthy man makes a great sacrifice. Richard Barthelmess is also given an important part in the production, as the weakminded, vicious younger brother of the leading character.

"MAKING A RUBBER SHOE" (Reel Life No. 44).

How great a part is being played in the general dissemination of knowledge is well illustrated by the weekly releases of Gaumont's "Reel Life," the Mutual Magazine in Film. Keeping well in view the fact that the screen's first purpose is to entertain, the editorial staff intrusted with the preparation of this single-reel also realizes that entertaining facts of everyday life may yet be presented in such form that exhibitors may use the pictures to hold their patrons and also to attract



Scene from "Making a Rubber Shoe" (Mutual).

customers they might not otherwise secure. An illustration of this is found in "Reel Life" No. 44, showing "Making a Rubber Shoe."

The wonderful strides of the rubber industry since the days when a method of vulcanization was discovered are realized when one sees this highly diverting series of pictures of the various processes required in converting the crude rubber and other materials into the finished overshoe. The more nearly universal is the use of an object, the more nearly universal is the public's interest in it. Hence it follows that "Making a Rubber Shoe" will be a picture that any exhibitor will be glad to show. When it is remembered that this is only one section of the reel, the entertainment value of "Reel Life" may readily be understood. Week after week it shows the latest inventions, the proper way to do many things, and just how various articles are manufactured, in addition to featuring many other phases of life's activities. There is little wonder, therefore, that "Better Films" Committees recommend "Reel Life" so unhesitatingly.

MOSS TO MAKE "SINS OF THE CHILDREN."

It is announced by both Little, Brown & Co., book publishers, of Boston, and the B. S. Moss Producing Company, of New York, that the latter company has acquired the motion picture rights to "The Sins of the Children," one of last year's best sellers, and written by Cosmo Hamilton, author of "The Blindness of Virtue" and a number of other popular novels.

The Moss concern will enlist the services of a well-known dramatist to picturize the novel into a seven-reel feature. Mr. Moss is now negotiating with big players, both male and female. Also, he is flirting with several directors with reputations to stage the production. The picture will, according to present plans, represent Moss' April release.

Actuated by recently proposed adverse legislation and the motion picture antagonists generally, Mr. Moss will endeavor to make his forthcoming production free from the shortcomings ascribed to pictures by self-appointed critics. In this attempt he will engage the best material possible from the story to the minutest detail.

"PRIDE AND THE DEVIL" NEXT APOLLO-ART DRAMA.

"Pride and the Devil" is the title of the next Apollo picture to be released on the Art Dramas program. Richard Ridgely is directing the production, in which Alma Hanlon is starred, and Bigelow Cooper, Leo Delaney and Pamela Vale are seen in the principal supporting parts. The story of "Pride and the Devil" was written by Lawrence McCloskey.

Alma Hanlon plays the part of the wife in the production and Leo Delaney is the husband. Bigelow Cooper is cast for the part of an elderly libertine, and Pamela Vale, the new find of Harry Raver, plays a dramatic part. Miss Vale, incidentally, is the lady who, Mr. Raver promises, will soon outvamp the vampiest of vampires. The still pictures of the production which have come to this office would seem to bear out this contention, at least as far as looks, dress and general composition are concerned.

DAVIS DIRECTING JEAN SOTHERN IN ART DRAMA.

Will S. Davis, the former Fox director, who was engaged by the Van Dyke Film Production Corporation for the production of that company's pictures, is at work on his first picture at the Van Dyke studios. Jean Sothern is playing the lead in the production, which is being made under the working title of "The Cloud." The story is said to be an effective mixture of the light, pretty "business" that Miss Sothern does so well, and the heavier dramatic action which she demonstrated was well within her range in "Whoso Findeth a Wife," a previous Art Dramas release. The story of the picture was written by Joseph F. Poland, who is the author of a number of highly successful photoplays. In support of Miss Sothern appears a strong cast, including Arthur Housman, who distinguished himself in "The Lash of Destiny" and "Her Good Name," both Art Dramas; Ogden Crane, Mae Melvin, Franklin Hanna, Richard Tucker, Walter Miller and others.

"ENLIGHTEN THY DAUGHTER" READY FOR DISTRIBUTION.

Henry J. Brock, head of the Enlightment Photoplays Corporation, which concern is at present handling the distribution of the Ivan film, "Enlighten Thy Daughter," announced to the trade this week that the feature is now ready for distribution and that offers were being considered for territorial rights.

Mr. Brock, during the run of the picture at the Park theater, has refused bookings on the feature from various theatrical booking concerns.

First-class theaters in all the principal cities throughout the country have been offered, but Mr. Brock was firm in his desire to let the purchasers of territory use their own judgment as to the exploitation of the picture in their respective states and is now considering the many proffers for the picture.

"Enlighten Thy Daughter" has been at the Park theater for three weeks now, and during that time has shown a remarkable increase in patronage.

FAMOUS PLAYERS IN SAVANNAH.

Pauline Frederick, Thomas Meighan, Frank Losee, John Sanpolis, Pedro De Cordoba and the other members of Miss Frederick's company have gone to Savannah, Ga., where they will take the exterior scenes for Miss Frederick's next Famous Players picture under the direction of Hugh Ford. It was Mr. Ford who directed Miss Frederick's latest success on the Paramount program, "The Slave Market."

TOYLAND COMEDIES.

The Motoy Comedies, which are being produced by the Toyland Film Company, of Chicago, are something original and new to the exhibitors. The animated "doings" of these dollies bring roars of laughter from grown-ups as well as children, and the comedy is, in many situations, much more humorous than is possible for human comedians to produce.

The cleverness with which the dolls are manipulated and the photography and setting combine a picturization that holds the interest of the entire audience, and many exhibitors claim

Scene from "In the Jungle" (Toyland).

that their patrons look forward to "Motoy" pictures with an anticipation that is a new experience to the exhibitor.

All the movie stars are burlesqued and Charlie himself cannot cavort in crazier capers than his doll imitator. Mary is always the heroine and appears in her pretty curls and coy manners to please her admirers.

This is the very newest thing in pictures—no doubt about it—and with the countrywide movement for "better film for children" they should be a big money making proposition for the exhibitor.

Selznick Producers Active

Herbert Brenon Returns to Studio Activity—Other Companies Reported Very Busy.

WITH the recovery of Herbert Brenon from the illness which incapacitated him for the past five weeks, activities in the Selznick Picture studios resumed their normal aspect this week. Although only out of the hospital ten days Mr. Brenon returned to his studio on the Palisades this week to finish his Selznick Picture, "The Eternal Sin," starring Florence Reed. This production was nearly completed at the time of the producer's illness, so only a few days' studio work remain. As soon as the last scene is taken Mr. Brenon will go to Atlantic City, where arrangements have been made to rent a theater to be used for cutting and assembling the film.

Meanwhile the other three Selznick Pictures stars are rapidly completing their new productions. Clara Kimball Young, under the direction of Albert Capellani, has only a few more days' work to do on her fourth Selznick offering, the adaptation of Eugene Walter's potent drama, "The Easiest Way." Her third picture under the Selznick banner, "The Price She Paid," founded on the novel of the same name by the illustrious David Graham Phillips, has been cut and assembled by its director, Charles Giblyn, and is now ready for release.

The Norma Talmadge company, under the direction of Julius Steger, is in the south filming the exteriors of her next Selznick production. The title of this picture is being withheld temporarily, but the story is said to be an exceptionally strong one and it is expected that the picture will prove a worthy successor to "Panthea," which is now playing to capacity business throughout the country.

Robert Warwick, whose first appearance as a Selznick Picture star will be made in all the Marcus Loew houses next week in the adaptation of "The Argyle Case," is progressing famously under the direction of Leonce Perret in the production of E. Phillips Oppenheim's unusual and stirring novel, "The Court of St. Simon." "The Argyle Case" is reviewed elsewhere in this issue.

Spring Bouquet of Thanhouser Pictures

Edwin Thanhouser is particularly proud of the spring Thanhouser releases which offer a variety of notable stars in Gold Rooster plays of diversified interest.

A Pathe-Thanhouser eight-act special is Mr. Frederick Warde in "The Vicar of Wakefield." The Gold Rooster program includes Florence La Badie, Gladys Hulette, Charlotte Walker, Mr. Warde in a modern drama, and Doris Grey and Wayne Arey co-starred.

Doris Grey and Wayne Arey will see their names in electric lights for the first time in "Her Beloved Enemy," a Thanhouser mystery romance released through Pathe on March 4. In the same month Glayds Hulette will be featured in another "lovely girl" comedy-drama, the most pretentious of the series, "Pots-and-Pans Peggie." Ernest Warde and W. Eugene Moore are the respective directors.

Charlotte Walker will make her first appearance as a Thanhouser star in April in "Mary Lawson's Secret," the drama of Lloyd Lonergan, which was directed by John B. O'Brien. Florence La Badie will next appear before her great following in "The Eyes of Eleanor," a story by Agnes C. Johnston, directed by Frederic Sullivan.

Mr. Warde's modern drama, "The Clerk and the Criminal," is by Lloyd Lonergan and was directed by the star's son, Ernest C. Warde. For the second half of May the Thanhouser offering will be another whimsical Gladys Hulette picture, "The Candy Girl," by Philip Lonegran. It was directed by W. Eugene Moore.

"Fortune Photoplays"

That's the Title Selected by General Film for the Street & Smith Subjects—Will Be Four-Reel Productions.

FORTUNE PHOTOPLAYS" is to be the title of the new series of four-reel features now being produced from the Street & Smith stories. This series as announced last week will be based on the pick of the thousands of stories that have appeared and will appear in the Street & Smith group of popular fiction magazines. The title has a peculiar significance from two standpoints—first in typifying the extreme good fortune of the General Film Company in securing from a score of competitors the exclusive motion picture rights to these stories, and, second, from the exhibitors' standpoint, who will be fortunate in being able to exhibit such splendid money getters.

"Fortune Photoplays" will be four-reel dramas. They will be based on stories from such magazines as Ainslee's, Popular, Smith's, People's, Detective Stories, Top Notch and The Picture Play Magazine. These publications publish more fiction annually than all other magazines combined. They reach 15,000,000 readers.

The first release, to be on or about March 2, will be based on "The Inspirations of Harry Larabee," by Howard Fielding. This story is the recognized masterpiece of this greatest of all short story writers. It has enough action to make several usual length features.

Bluebirds for March

Four Excellent Productions to Be Offered, Featuring Several Popular Players.

FOUR attractions of promised excellence have been scheduled for the Bluebird March program, leading off with Violet Mersereau, in "The Boy Girl," and embracing Myrtle Gonzales, Val Paul and George Hernandez in "Mutiny;" Ella Hall in "Polly Redhead," and Louise Lovely and Rupert Julian in "The Gift Girl."

John C. Brownell wrote "The Boy Girl" and assisted Edwin Stevens in directing Miss Mersereau, working at Bluebird's Leonia (N. J.) studio. In this feature the star plays the role of a boy through a large part of the story. The assisting players will be Sidney Mason, Byron Dean, Charles Mason, Maud Cooling, Tina Marshall, Florida Kingsley and Caroline Harris.

Lynn F. Reynolds wrote and directed "Mutiny," in which Myrtle Gonzales will be featured along with Val Paul and George Hernandez as the March 12 release. Mr. Reynolds has contributed a number of greatly popular features to Bluebirds, making a specialty of locations in the woods and mountains. This is the first time he has made a drama of the sea.

Ella Hall in "Polly Redhead," set for March 19, finished a week at S. L. Rothapfel's Rialto last Saturday, and it is said that "Mutiny" will also be shown at that theater before its date of regular release. Miss Hall plays a dual role in "Polly Redhead," the basis of the play being Edgar Jepson's "Pollyooly" stories. Jack Conway directed.

After being absent from Bluebirds more than three months, Louise Lovely returns as co-star of "The Gift Girl," with Rupert Julian, March 26. Mr. Julian directed. H. R. Durant's play, "Marcel's Birthday Present," suggested this feature, E. J. Clawson doing the scenario. Rex Roselli, Emory Johnson, Wadsworth Harris and Frederick Montague will be among the supporting players.

Apart from the regular program Bluebird is experiencing a revival of the demand from exhibitors for "The Eagle's Wings," the industrial preparedness feature released last December. The patriotic inspiration this strong play affords makes it exceedingly timely and beneficial right at this time in our nation's life.

"THE TRUFFLERS" (Essanay).

An exceptional cast is being filmed in "The Trufflers," Essanay's next feature, for release on March 4. The story was written by Samuel Merwin, the novelist, and published in the Cosmopolitan magazine. It depicts vividly the harum-scarum, unconventional life of New York's Bohemia.

"Skinner's Dress Suit" is Essanay's latest feature, having been released February 5. It is a picturization of Henry Irving Dodge's Saturday Evening Post story of classy togs and fame. Bryant Washburn is the star.

Nell Craig portrays the role of Sue Wilde, a young woman who has cast aside the draperies of conventionality, in "The Trufflers." The other well known characters in the story are impersonated by the following players: Richard C. Travers, who has occupied a stellar position in motion pictures for several years, is being filmed as Henry Bates, "The Worm." Ernest Maupain appears in the strong character role of Jacob Zanin. Sydney Ainsworth, who has won praise all over the country for his heavy leads in past Essanay features, is assaying the part of Peter Ericson Mann. Harry Dunkinson and Patrick Calhoun, both prominent in important roles in other productions, are to be seen as Abe Silverstone and Hy Lowe, respectively. Anna Mae Walthall is enacting the part of Maria Tonifetti of the story.

The story has a powerful appeal, revealing, as it does, the "inside" life of a colony of artists. It was widely and favorably read, and this in itself provides a good base for advance advertising for the picturization. It will be released through Kleine-Edison-Selig-Essanay service.

According to reports from advance private showings, "Skinner's Dress Suit" is a well staged, well enacted and well photographed feature. It is a semi-humorous treatment of human nature, portraying a clerk who buys a dress suit, and because he is well dressed and looks good, is enabled to put over a big business deal for his firm and win fame and fortune.

"Skinner's Dress Suit" is being released through the Kleine-Edison-Selig-Essanay service. It has a screen time of 1 hour, 10 minutes.

"SLOTH" IS FOURTH IN "SEVEN DEADLY SINS."

Because its message is of particular importance at this time, Charlotte Walker in "Sloth," one of McClure's "Seven Deadly Sins," will be made the fourth release instead of the sixth in this series of five-reel features.

"Sloth" is a drama of preparedness treated in an entirely new manner. It is a call for patriotism sounded on a different sort of instrument. Especially is it calculated to rouse the women of the nation, to show them their duties in time of war and to inspire them by the memory of the heroic deeds of their ancestors.

Battle scenes, exceptionally well done, are a big feature of "Sloth" and these scenes are of unusual value in that they

contrast old time warfare with fighting methods of the present day.

"Is the American girl a slacker?" is a line being used in advertising "Sloth." In the play, Shirley Mason is a society loving example of "the idle rich." She cares little for anything but a good time. She lacks patriotism.

The story of "Sloth" concerns her development from a lazy little girl to one filled with the fire of a self-sacrificing love of country. The play will have the same effect upon the persons who see "Sloth" as it has upon Shirley in the motion picture.

CREATIVE SELLING "THE GIRL WHO DIDN'T THINK."

The Creative Film Corp. are now directing the sale of territorial rights on their picture, "The Girl Who Didn't Think," from their splendidly appointed new offices in the Strand Theater Building, No. 1585 Broadway, New York City. President Leon J. Wagner, Secretary Donald Campbell, and Treasurer Jack Weinberg are all active in the work of disposing of the picture with the thought that as soon as this feature has been placed another will be produced.

"The Girl Who Didn't Think" is being very favorably commented upon by the prospective purchasers to whom it is being shown. Jane Gail, who has the leading feminine role, is quite a favorite among moving picture men who remember the splendid work she did for the London Film Company and are well aware of her great popularity among photoplay fans. Stanley Walpole, who plays opposite her, is also a great favorite in the picture theaters throughout the country, and May Simon, the well-known Russian tragedienne, although a comparative newcomer on the American screen, has a role in the picture which is certain to establish her as a big asset for any producer who may be fortunate enough to secure her services for future pictures.

SELIG'S ON GENERAL FILM PROGRAM.

FOR release in General Film service the Selig Polyscope Company announced "The Redemption of Red Mullin," a sensational multiple reel drama with a capable cast. There are said to be a large number of unusual situations in the drama, which was written by Edwin Arden and produced by Otis B. Thayer. The photography, lighting effects, and scenic investiture are all said to be exceptional.

"For Reward of Service" is another of the Selig shorter length subjects exploiting a world famous star. George Fawcett stars in this comedy-drama, which is said to be filled with sentiment and appeal. The drama, "For Reward of Service," was produced by Al Green. Charles Le Moyne and other well known players will be seen in Mr. Fawcett's support.

William N. Selig is calling the special attention of the trade to his shorter length subjects released in General Film service. Such stars as Jack Pickford, George Fawcett, Bessie Eyton, Vivian Reed, Charles Le Moyne and others are appearing in these productions. They cannot but carry unusual box office value.

Picture Theaters Projected

LOS ANGELES, CAL.—J. A. Quinn has plans by O. P. Dennis, Fay building, for two-story theater building at 810-14 South Broadway.

SACRAMENTO, CAL.—The Sequoia theater has been remodeled, redecorated and the seating capacity increased.

WINTER PARK, FLA.—C. H. Morse will erect a moving picture theater here. Plans by F. H. Trimble, Orlando, Fla.

VALDOSTA, GA.—Mrs. A. Converse is to erect a theater to be occupied by Tyson Brothers, owners of the Strand theater; seating capacity 800; ceiling and ventilating system; to cost $25,000.

CHICAGO, ILL.—L. Metzenberg, department manager of Sears, Roebuck & Co., 925 S. Homan avenue, has plans by H. L. Newhouse, 4630 Prairie avenue, for a three-story theater, store and lodge building, 75 by 180 feet, to cost $100,000.

BROOKLYN, IA.—P. E. Wilcox has purchased a moving picture house here and assumed management of the business.

CHARITON, IA.—Management of Temple theater has been taken over by Grand theater.

ESTHERVILLE, IA.—Graaf's Opera House, owned by Herman Graaf, destroyed by fire, with a loss of about $100,000, will probably be rebuilt.

KAMRAR, IA.—A new moving picture house has been opened by L. A. Miller.

LOVILIA, IA.—King theater, formerly conducted by Frank Kissick, has been taken over by Harvey Porter.

MARSHALLTOWN, IA.—W. M. Pettit has purchased a moving picture house here.

MINNEAPOLIS, Minn.—P. H. Tallman has purchased the Gateway theater and assumed management.

PINE RIVER, MINN.—Cozy theater is now being conducted under the management of Theodore Hill.

WILLOW RIVER, MINN.—G. W. Stanton will open a moving picture house here in the near future.

KANSAS CITY, MO.—C. H. Elliott, 1328 E. 10th street, has plans by C. B. Sloan, 321 E. 11th street, for a one-story moving picture theater, 40 by 90 feet, to cost $6,000.

KANSAS CITY, MO.—Willis Wood estate will remodel Willis Wood theater, recently damaged by fire, involving a loss of about $40,000.

ST. LOUIS, MO.—Loyal Order of Moose plans to erect a $500,000 theater and club house.

OMAHA, NEB.—Lathrop theater is the name of a new moving picture house opened here by W. O. Jensen.

NEW YORK, N. Y.—Samuel Livingson, 101 W. 42d street, is preparing plans for a one-story moving picture theater, 50 by 100 feet, to cost $25,000.

AMBROSE, N. D.—A. A. Ashley has disposed of his interest in the Photo Play theater to John Knoph.

MARMARTH, N. D.—The Mystic theater has been remodeled and the seating capacity increased.

CLEVELAND, O.—The Olympia theater, located at the corner of Broadway and E. 55th street, has been acquired by the Central Amusement Company of Toledo. The house has seating capacity of 2,000.

EAST PITTSBURGH, PA.—Golden & Crick, 3512 Fifth avenue, Pittsburgh, have the contract to erect a three-story moving picture theater and office building, 38 by 120 feet, for N. A. Planos, to cost $60,000.

PITTSBURGH, PA.—Extensive improvements are to be made to the Hilltop theater on Warrington avenue. The seating capacity is to be increased; new indirect lighting system installed, and the interior redecorated.

YORK, PA.—Frank Bary, manager of the Jackson theater, has plans by J. A. Dempwolf, Casset building, for extensive alterations and improvements to Jackson theater.

PAWTUCKET, R. I.—The Star theater, owned by Walter S. Davis and Julia M. Reid, recently badly damaged by fire, will be rebuilt.

CHATTANOOGA, TENN.—Signal Amusement Company will erect Tivoli theater; seating capacity, 1,670; auditorium, 73 feet wide; proscenium arch of stage, 38 feet, with stage depth of 42 feet; dressing rooms on separate lot; eight boxes; fireproof construction; heated by hot air forced over steam coils automatically forming portion of ventilating system; cooled in summer by typhoon blowers in rear and roof; electric lighting system; cost $115,000.

CORPUS CHRISTI, TEXAS.—I. C. Tabor will erect brick theater of fireproof construction, 40 by 130 feet; lobby, 14 by 40 feet; stores on each side of entrance, 14 by 40 feet; total seating capacity of main floor and gallery 550. To be leased by H H. Elliott, of the Rex theater.

SAN ANGELO, TEXAS.—Robb & Rowely are having plans prepared by George Burnett Company, Waco, for moving picture theater; face brick, terra cotta, marble and iron; metal partitions; electric lighting; to cost $35,000.

BLUEFIELD, W. VA.—S. L. Matz, of Cincinnati, O., is reported about to erect a moving picture theater, with seating capacity of 1,500.

FOR SALE—CHEAP

1000 Folding Chairs and Box Office for Airdome. Enquire or address Room 1020, Morton Building, 116 Nassau St., New York City.

BIDWELL & LARRAIN

MANUFACTURERS, EXCHANGEMEN and EXHIBITORS
Owners of the CHILE FILM MFG. COMPANY
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Purchasers and Sales Agents of Projection Machines
We rent and distribute films and supplies of every description.
Will accept representation for any line in the Moving Picture business.
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References: BANCO OF CHILE, Antofagasta Cable Address: BIDLARRAIN

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NAME	REELS		ADVERTISING	PRICE
Rip Van Winkle	5	Joseph Jefferson	1-3-6 sheets	$150
Salambo	6	Maciste	1-3-6 "	90
Land of the Head Hunters	6	Sensational South Sea	1-3-6 "	50
Lena Rivers	5	Beulah Poynter	1-3-6 "	150
Dancer and the King	5	Barbara Tennant	1-3-6 "	100
The Butterfly	5	Barbara Tennant	1-3-6 "	100
Arizona	6	Cyril Scott	1-3-6 "	100
After the Ball	6	Effie Shannon-Herbert Kelcy	1-3-6 "	125
Germania	5	Fritz Bonnem	1-3-6 "	75
America	5	N. Y. Hippodrome	1-3-8 "	30

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. John Film Men Honor Jules H. Wolfe

Manager of Standard Film Service Leaving for New York Gets a Farewell Party, Including a Sleigh-Ride to a Suburban Inn.

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

ST. JOHN, N. B.—Jules H. Wolfe, for the past year and a half local manager for the Standard Film Service, Limited, until recently distributors for the Metro pictures, is to leave soon for New York, and as a farewell party a half hundred or so of his St. John friends, including the staffs of Famous Players, the Fox, the Universal, the Pathe and the Vitagraph exchanges tendered him a sleighing party and dance.

Several large sleighs provided with heavy fur robs and all the equipment necessary for comfort for a long ride, left the Famous Players office at 7:30, and after a drive of ten miles or so into the country returned to the Manor House, an inn five miles outside of the city, where a fine chicken dinner had been prepared and was waiting. The demi-tasses were followed by a few brief speches. Bert Silberstein, of the Famous Players, paid a tribute to Mr. Wolfe as an industrious, energetic representative of the industry, and expressed regret on behalf of the St. John men for Mr. Wolfe's departure. The guest of honor responded modestly thanking his friends for the event which was a pleasant termination of a very happy stay in the city. He also took the opportunity to make known his appreciation of his fellow-workers and tradesmen. The whole affair, which brought the office staffs of the exchanges together on a social basis for the first time, was arranged by Carl Crawford, of the Fox exchange, and Mitchell Bernstein, of the Famous Players.

Mr. Wolfe is to be succeeded at the St. John post by his brother, Maurice, who has been with the Standard office in Montreal, and with the World Film Corporation in Chicago until a few years ago.

Ralph W. Sealey Building Theater.

St. John, N. B.—Ralph W. Sealey, who has been running a rink in Kentville during the winter and converting it into a picture theater during the warmer months, was a visitor in the city last week. He now has under way a fine new house costing about $20,000, which will be open and ready for business by the latter part of the spring.

Clark and Hiltz Are Building Theater.

Kentville, N. S.—Clark and Hiltz, who are now operating the Nicklet theater, are building a new house to be called the Strand, and which will be opened about May 1. The Strand will be an up-to-date theater in every detail, with 800 seats and an eight piece orchestra.

Amherst Theater Burns.

Amherst, N. S.—Fire of unknown origin destroyed the Empress theater early one morning last week, causing a loss of about $40,000. The building, owned by John H. V. Moore, was valued at $35,000, and was one of the largest motion picture theaters in the Maritime Provinces. The loss was only partly covered by insurance aggregating $15,600.

St. John Opera House Reopened.

St. John, N. B.—Repairs on the St. John opera house have been completed, and the building opened for its first season of vaudeville on Saturday, Feb. 10, under the supervision of J. M. Franklin, of the Strand theater of Halifax, with Walter C. McKay acting as resident manager.

Business Notes.

St. John, N. B.—Joe Lieberman, assistant manager for the Famous Players Film Service, Limited, is to go on the road in the near future with the big war picture, "The Canadian Soldiers in Action." Joe has been connected with the office staff for several years both in Toronto and St. John, and has had some experience on the road.

St. John, N. B.—R. Allan Christie, of the Universal office, has returned from a trip through the provinces and announces a very heavy booking of the serial, "The Purple Mask." Mr. Christie took the feature, "Idle Wives," to Digby, N. S., for a short run.

Boston News Letter

By J. J. Phillips, Moving Picture Editor, Boston Journal.

J. A. Eslow Benefit a Success.

BOSTON, MASS.—Pearl White, Florence Labadie, Dorothy Green, King Baggot and Marjorie Roberts, the winner of the movie ball last year, and a troop of vaudeville and legitimate talent from the current productions playing Boston, entertained the large and enthusiastic audience that filled the Colonial theater, Sunday, February 4, at the J. A. Eslow benefit that was presented by the Film Managers' Association of New England.

J. A. Eslow.

Chairman Farrell and Tom Sprey and the rest of the committee are to be congratulated, first, for the fine entertainment that was provided, and, secondly, for the success of the affair from the financial standpoint. The figures have not been quoted as yet, but from the number that attended from all branches of the film industry, as well as the local exhibitors and countless movie fans that clamored for seats long before the doors of the theater were opened it is safe to predict that the present proceeds will run into the thousands.

Globe Feature Gets "Civilization."

Boston, Mass.—The Globe Feature Film Company of Boston will distribute "Civilization" for New England from now on, having secured the rights from the New England Film Distributors, Inc.

Manager Soriero Plays to Patriotism.

Boston, Mass.—Thos. D. Soriero, manager of the Park theater, Boston, has arranged a very timely and effective patriotic overture "stunt" that is meeting with the approval of the patrons of this popular theater. This "stunt" is put on at the opening and close of each show and consists of a stereopticon display of patriotic figures, finally dissolving into the picture of President Wilson.

Jack Merrill Goes to Paramount.

Boston, Mass.—Jack Merrill, formerly of the Boston Universal office, has now joined the Boston Paramount forces and will have charge of the sales and promotion end of this exchange.

Federal Feature Film Buys Exchange.

Boston, Mass.—The Federal Feature Film Company has just bought the Union Film Company. Grant, the manager of the Federal, contemplates a big season with the new aquisition and proposes to enlarge his sales force shortly.

D. W. Griffith Visits Boston.

Boston, Mass.—D. W. Griffith paid a visit to Boston yesterday for the purpose of securing a theater for the showing of "Intolerance." It is rumored that the picture will be shown at the Tremont theater where the "Birth of a Nation" played for several months.

Business Notes.

Boston, Mass.—The Bluebird films that were recently secured for New England by Louis B. Mayer, of the Metro, are being booked very heavily throughout this territory.

Boston, Mass.—Vitagraph's feature film, "The Girl Philippa," opened at the Modern theater for a run of two weeks. Manager Pinanski was thoroughly pleased at the first half week's business and expects to do equally well for the remainder of the run of this production here.

Triangle Exchange to Release McClure Films.

Boston, Mass.—The McClure series, "Seven Deadly Sins," that are to be released through the Triangle exchange, have been booked at Gordon's Oylmpia in Boston. A large newspaper advertising campaign has been planned for this series in Boston and New England papers.

Greater Features Buys "Dante's Inferno."

Seattle, Wash.—George P. Endert, of the Greater Features company, announces that he has bought the rights for the revised edition de luxe of Dante's "Inferno" for the six states of Washington, Oregon, Montana, Idaho, California and Nevada. The picture is already booked to the Greater Theaters company's new Butte, Montana, house, the Rialto, and Mr. Endert is sending two companies down into California with the film. He himself will leave this week for Montana to book "Where are My Children?" "The Dumb Girl of Portici," "The Conquest of Canaan" and Dante's "Inferno" throughout that state. The Greater Theaters company has also signed for "The Conquest of Canaan" for their Coliseum in Seattle, and their Columbia in Portland.

Theater Men from Juneau, Alaska, Visit.

Seattle, Wash.—George Irving, of the Jackson Amusement Company, who own the new Palace theater in Junean, Alaska, came down to Seattle this week on a business trip of a week or two.

W. H. Thompson, of the Dream theater, Juneau, is also in town looking after new bookings and new equipment. Mr. Thompson says that Juneau motion picture fans have learned to expect the best there is in pictures, and the manager who makes good there now has to furnish them.

Senate Passes Radical Bill

Oregon Moving Picture Men Believe Measure Passed by the Upper House of the Legislature to Be Aimed at Picture Shows—Bill Is an Amendment of Old Law —It Passed Without Exhibitors' Knowledge.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—Moving picture men are much concerned about the introduction and passage by the state senate at Salem of senate bill No. 65, introduced by Senator Farrell, of Multnomah county. It was introduced January 15 and passed January 26, apparently as a matter of routine and without objection. The bill was still before the house for consideration on February 1, the time of this writing, and unless the moving picture interests send some one to Salem to explain its dangers, it is anticipated that it will also pass the house as a matter of routine.

Senate bill No. 65 is an amendment to Section 2094, Lord's Oregon laws, and is commonly regarded as a law concerning the publication and distribution of obscene literature. The law was originally passed in 1864 and follows statutes of similar purpose in other states. The amendment adds the words "immorally suggestive" to the classification of things, books, photographs, et cetera, which it is unlawful to publish under the old statute, and goes on to say, in effect, that it shall be unlawful to publish anything "that is principally devoted to, or contains, or is made up, in part, of accounts or stories of crime or lust, or deeds of bloodshed." The old law reads on this point "that is principally devoted to, or made up of, accounts or stories of crime or lust or deeds of bloodshed," the words, "or contained" and "in part," having been added by the amendment. The moving picture men claim that the new wording is such that if radically construed it will eliminate those little touches in films which, when taken with the whole plot, make an interesting and highly proper story, but which, when considered by themselves and "in part" might be put in the class denounced by the proposed amendment.

Owing to its vague title, the measure was not discovered by the moving picture men until it had passed the senate, advices coming from one of the general offices in the East that the bill had passed.

One of the anomalies of the situation is that Senator Farrell, who introduced the bill, is an owner of the Strand theater building.

Special Association Meeting Called.

Portland, Ore.—Following the discovery that the city commission was to pass a new censorship ordinance, the Oregon motion picture men's association held a special meeting January 29 to discuss the issue. H. W. McLean, secretary of the city civil service commission, attended as emissary from the mayor and asked for ideas from the moving picture men on the proposed ordinance. The association suggested that a clause giving the right of appeal from censors' decisions to the municipal court be added and one or two other minor changes.

The meeting was well attended.

James Books "Patria."

Portland, Ore.—James' Broadway has booked the International serial "Patria" through the local Pathe exchange. Former owners of the big theater did not have any luck with serials there, but Manager James anticipates big business with this one. He opened Jan. 28 with seven reels, three chapters, which together with a scenic and a comedy, constituted the show.

The front of the Broadway has been completed and it is now a blaze of lights.

Grants Pass House Sold.

Grants Pass, Ore.—W. A. Betts has purchased the Joy theater. This house has had several owners of late, the most recent being a corporation to which Graham Bros. sold. Mr. Betts will now assume exclusive control. He recently made a trip to Portland arranging service.

East Side House Reopens.

Portland, Ore.—The American, a small theater on Union avenue and Shaver street, will be reopened Jan. 31. The new manager is B. McAtee, a former vaudeville artist. E. M. Loy, formerly with Metro in Portland, is assisting Mr. McAtee in getting the house ready to open and has designed a striking checkerboard front for the theater.

Heard on Film Row.

Portland, Ore.—Sam Sax declares that business at his house, the Princess, is better than ever. As evidence he asked us to ride in his new Willys six, a recent acquisition.

Camas, Wash.—Mrs. Lyman Ward, Grand theater, has put in a new Powers 6 B, installed by Pete Sabo.

Washington State's Censor Measure

State Senator Walter S. Davis Has Introduced a Censorship Bill—Three Well Paid Members Will Do Viewing.

By S. J. Anderson, East Seattle, Wash.

OLYMPIA, WASH.—Senator Walter S. Davis of Pierce county, a professor in the College of Puget Sound, introduced a bill in the state senate this week, which provides for the appointment of a state board of censors, without the approval of which no film can be shown within the state. With its approval the film can run the gantlet of any number of municipal boards and critics.

The Davis bill provides for a board of three members to be named by the governor. One of the members must be a woman, and each member is to receive an annual salary of $1,800.

A secretary-treasurer is to be employed at a salary of $2,000 per annum. The headquarters of the board is to be located is Seattle. Under the provisions of the bill each film producer must pay a fee of $1 for each 1,000 feet or less of film viewed by the censors. Only such films as are moral, entertaining, or amusing, and of a harmless character are allowed to pass the board's critical eyes. Each film so approved is to be stamped and thereafter may circulate freely throughout the state.

C. F. Hill Manager of Local Triangle.

Seattle, Wash.—Exactly one week from the day we first found C. F. Hill occupying a room all his own as sales manager of the Seattle Progressive office, we walked in upon him sitting complacently in the manager's chair at the Triangle headquarters, as if he had been holding sway there all his life, instead of just since that morning.

Such sudden advances have been a habit with Mr. Hill ever since he came to Seattle last March and first started in the film business, and he has seemed to take a delight in keeping his friends guessing as to exactly what title would apply to him next time they met him.

P. M. Brinch Has Been Busy.

P. M. Brinch, special representative for Triangle, who has been in the city for several weeks looking for the best man to take charge of the Northwest territory for Triangle, decided that Mr. Hill was the man.

Mr. Birch, who is leaving next week for Salt Lake City to establish a buying branch there, expresses himself as more than satisfied with his sojourn in Seattle. Besides obtaining the services of Mr. Hill as manager, he has signed 24 contracts in 23 days, among which were the renewal of contracts with the Liberty of Seattle, the Columbia of Portland, and the Liberty of Spokane. He reports 14 Seattle houses signed in two weeks.

Appoints M. G. Winstock as Service Doctor.

For the Northwest territory he has engaged M. C. Winstock as a sort of service-doctor, to go out on the road and, by feeling the pulse of the exhibitors, to fix up any film troubles before they become serious enough to be brought to the attention of headquarters in Seattle.

New Triangle Road Representative.

Another addition to the Triangle forces is that L. K. Scamahorn as road representative. Mr. Scamahorn was formerly connected with the Kissel Kar Company in this city.

De Luxe Gets "Garden of Allah" and "Vera, the Medium."

Seattle, Wash.—Al. Rosenberg announces that his brother, Mike, who is in New York arranging the purchase of the new films, has bought the Northwest rights to the "Garden of Allah" and Kitty Gordon's latest release, "Vera, The Medium."

H. A. Johnson Company Starts Advertising Department.

Seattle, Wash.—H. A. Johnson announces that the firm name has been changed from the H. A. Johnson seating company to The H. A. Johnson company, and that he is fast signing contracts for his new film advertising department.

Visitors on Film Row.

Seattle, Wash.—Visitors at the various film headquarters in Seattle this week were: W. S. Quinby, Liberty and Bell theaters, Bellingham; W. P. Armour, Mineral, Wash.; E. W. Groesbeck, Buckley; J. E. Farrel, Colonial theater, Ellensburg.

Philadelphia Film Happenings

Fewer Picture Theaters in Philadelphia This Year—Mortality More Noticeable Among the Smaller Houses—Changes Among the Managers and Exhibitors—Picture Features Shown—Chapin's Lincoln—Lecture for Employes.

From F. V. Armato, 144 N. Salford St., West Philadelphia, Pa.

Joseph A. Murphy to Manage the Ruby.

PHILADELPHIA, PA.—Joseph A. Murphy, formerly assistant manager of the Regent theater, 16th and Market streets, has been transferred and will assume the management of the Ruby theater at 7th and Market streets. Mr. Murphy has had eleven seasons' experience in the theatrical business in musical comedy, drama, stock, minstrelsy, vaudeville and pictures.

Fewer Theaters in Philadelphia This Year.

Philadelphia, Pa.—Local film houses will be far fewer in number this year than they were last. The number of houses that have paid the city tax of $100 required of all picture theaters is 165 this year, as against 197 in 1916. In 1915 235 houses paid the license fee.

The decrease in number has been anticipated by the shrewdest men in the film business and the feeling is that the industry was never locally on so sound a basis. It is the little fellows, the houses with small capacity, that are being eliminated. Many of them have been operated by novices in the picture game who fancied that profits could be made with little capital and less work. As every manager knows, the tendency toward more elaborate pictures has boosted rentals to such a degree that only a house of large seating capacity can under normal conditions hope to show a profit.

Though Philadelphia theaters will be fewer in number it is a case of the survival of the fittest, and the houses that remain represent the cream of the city.

Ball of Local 307 Coming.

Philadelphia, Pa.—Local No. 307 Motion Picture Operators' Union will hold their annual entertainment and ball next month. The affair will be given at Eagles temple, Broad and Spring Garden streets. Elaborate preparations are already under way for the event and it is planned to have it eclipse any similar function in the union's history.

Automatic Stop Tried Out by Swaab.

Philadelphia, Pa.—The McDougall automatic fire shutter and motor stopping device was given practical demonstration before a number of exhibitors and newspaper men at the showroom of Lewis M. Swaab's motion picture supply house last week and proved itself up to the mark. It is chiefly for use on motor driven machines, which when equipped with the device will stop automatically when the film breaks or anything goes wrong with the machine. It is being brought to the attention of the fire marshal and the insurance underwriters, with the hope that it may be the means of reducing insurance rates at least 30 per cent.

Lectures for Theater Employes.

Philadelphia, Pa.—A course of lectures for theater employees in the handling of the modern electrical equipment essential in the success of the motion picture playhouse are being given every fortnight by Harry Domgen, chief electrician of the Earle store. Mr. Domgen with a large force of men has for several months been equipping the theaters under the management of the Central Market Street Amusement Company with the most up-to-date electrical service obtainable. The lectures were arranged under the direction of Frank Buhler, general manager of the company. Managers, operators, electricians and all other employees of the Victoria, Globe, Princess, Savoy, Market Street and Auditorium theaters attended. The lectures have as their purpose the familiarizing of the employees of the theaters with every detail connected with the electrical operation of the motion picture machine.

Chapin's Lincoln Pictures Shown.

Philadelphia, Pa.—The Lincoln Cycle, an animated visualization in motion pictures of the life of Abraham Lincoln, was shown here at Witherspoon Hall by Benjamin Chapin, who for some years has been turning to educational account his extraordinary resemblance to the great President. So successful was the first showing that the exhibition was repeated at the Academy of Music, one of the largest auditoriums in the city. Mr. Chapin is shown in three reels of pictures, showing incidents of Lincoln's life with realism and fidelity. He then steps upon the stage in person to play a scene, "Lincoln's Last Night at Home," in which the martyred President signs a pardon to save a young Confederate from being shot and addresses a cheering throng from his window.

Ben Shindler Takes Another Theater.

Philadelphia, Pa.—Ben Shindler, who recently sold his Royal Palace theater, at 27th street and Girard avenue, has taken over the management of the Ridge Avenue theater, at 18th street and Ridge avenue. The latter is at present enjoying a prosperous business and has all of the latest improvements.

Got Good Views of Guardsmen.

Reading, Pa.—Leroy Freese and Winfield Steele, of the Lyric theater, and Frank Escher, of this city, secured excellent scenes of the return of Companies A and I from the Mexican border. The companies were units of the National Guard of Pennsylvania in the federal service. The young men took views of the departure of the troops, which was marked by a big patriotic demonstration on the part of the citizens. The homecoming of the guardsmen was featured with a parade by the local patriotic societies, all of which are shown at advantage in the film. Messrs. Freese, Steele and Escher were complimented on their enterprise. The films are highly treasured. They were shown to capacity houses at the Lyric and are booked for other theaters.

Wm. Rippard Transferred to Philadelphia.

Philadelphia, Pa.—William H. Rippard, known throughout eastern Pennsylvania as one of the squarest men in the film business, leaves Wilkes-Barre, where he has been manager of the Mutual office for the past three years, to assume the duties of assistant manager of the Philadelphia office of the same company. While in Wilkes-Barre, Mr. Rippard made a host of friends who have expressed keen regret at his leaving this section.

Mr. Rippard first entered the film business in 1912 with the Universal exchange of New York, at which time he assisted E. M. Saunders in opening the first Universal exchange at 111 East 14th street. After a successful year with this company, he went to Baltimore and incorporated the Moving Picture Program company, furnishing a string of ten leading Baltimore theaters with a handsomely gotten up weekly program. Having spent nearly seven years on the Washington Star, his advertising experience stood him in good stead at this time and he was quite successful.

Baltimore News Letter

J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

"Snow Cure" Lost.

BALTIMORE, Md.—On the night of December 29 Joseph Brodie had the three-reel Keystone comedy entitled "The Snow Cure" packed and ready for shipment from his Brodie theater, 1118 Light street. For some reason or other, when the theater was closed for the night and the package was looked for it could not be found, and whether it was shipped erroneously to some other place than Washington or not is not known. However, if this print turns up at some other point will the receiver please notify Mr. Brodie.

School Teachers See "Maud."

Baltimore, Md.—Louis Benesch, owner and manager of the Excelsior theater, 1358-60 West North Ave., screened the Bluebird feature, "Naked Hearts," which is based on Tennyson's "Maud," last week, and thinking that it would be especially attractive to school teachers he invited all of them from Baltimore to attend the showing.

Silver Cup Presented Bushman.

Baltimore, Md.—At a little party which was given in honor of Francis X. Bushman at the Hotel Belvidere on Sunday night, February 11, by his friends, of whom about seventy-five were present, a handsome silver loving cup was presented to the Metro star. A parchment strip was also tendered with the cup on which was inscribed the names of the donors. A very appropriate speech of acceptance was made by Mr. Bushman.

J. M. Spencer at Strand.

Baltimore, Md.—The Strand theater, 404-6 North Howard street, has been given a thorough cleaning and cut flowers have now been placed inside the theater. J. Moyer Spencer, a former well known newspaper man of this city, has now been placed in charge as house manager, and it is understood that an entire new force of employes has been appointed by him. A policy of a daily change of program is now in force with the slogan, "Every hour on the hour." As an advertising feature, it has been decided to place several 12-inch clocks in the shopping district, which is 50 seconds' walk from this house, on the faces of which the name of the theater with its slogan will be printed.

G. Kingston Howard Recovering.

Baltimore, Md.—G. Kingston Howard, a pioneer in the moving picture industry in this city, and now president of the Operators' Union, Local 181, is now recovering from an operation for appendicitis which was performed on him on January 23 at the University hospital. He is well liked by all who know him and his many friends will be glad to see him back at his old post when he arrives again in about two weeks.

Blairstown Theater Burns.

Blairstown, N. J.—In a furious blaze which is estimated to have caused the loss of $100,000 in this city on Friday, February 2, and which endangered the whole business section of the town, the beautiful moving picture theater of Robert Roy was completely destroyed.

New Equipment at Princess.

Baltimore, Md.—J. Selkman, manager of the Princess theater, Eager and Bond streets, has just completed the installation of a complete new operating equipment which consists of two motor driven picture projection machines and a gold fiber screen. Mr. Selkman has now also arranged visiting hours for his patrons to go to his projection room so that they can see just how the pictures are shown.

NORTH CAROLINA NOTES.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

A. B. Cheatham Goes Over to "U."

CHARLOTTE, N. C.—The branch office of the Mutual, which has been located in Charlotte for the past four years, was closed on the first of January, they having moved all film and other equipment to the Atlanta office. A. B. Cheatham, who was manager of the Mutual office at Charlotte, has affiliated himself with the Universal Film exchange, of Charlotte, and will cover the state of North Carolina in the interest of this firm. Mr. Cheatham is well known to exhibitors and has a host of friends who wish him success in his new work.

R. E. Goldsmith With Universal.

Charlotte, N. C.—R. E. Goldsmith, of New York, who has been associated with the Mutual, General and other exchanges, has accepted a position with the Universal Film exchange of Charlotte and will cover Virginia for this firm. Mr. Goldsmith is an old time film man and a hustler. From reports received from him in the territory in which he is working, there is no question as to his success, and that he will make a host of friends among the Virginia exhibitors.

Personal and Business Notes.

Charlotte, N. C.—R. V. Anderson, of the Pathe exchange, is making an extensive trip over his territory and reports that he has been exceptionally successful in closin contracts for his latest serial, as well as the Gold Roosters.

Elizabeth City, N. C.—There is to be a new theater built in this city by Spence and Harney which will have a seating capacity of about 300. It will be one of the most modern and up-to-date theaters in the state.

Charlotte, N. C.—The Ottoway theater, of Charlotte, has installed a five-piece orchestra, made up of the best musicians obtainable, as Mr. Haas is a great believer in the motto that "Nothing is too good for his patrons," and this has been the cause of the popularity of this theater.

Durham, N. C.—R. D. Craver, who owns the Paris theater at Durham, the Broadway theater at Lynchburg, the Rex at Winston-Salem, and the Broadway at Charlotte, has closed negotiations and taken over the Grand theater at Durham, formerly owned by C. E. Jordan. It is understood that C. E. Demetrius, of Winston-Salem, is associated with Mr. Craver in the Durham houses. They will make a number of changes in these theaters.

Charlotte, N. C.—The Edisonia theater has increased its seating capacity over one hundred to take care of the business they have built up with the Universal program. Louis Holmes is manager of this theater, and deserves a great deal of credit for the success it has attained.

Sanford, N. C.—E. F. Dardine, manager of the Universal Film exchange at Charlotte, as the guest of W. A. Manes, of the L-Ma theater, gave an interesting five-minutes talk to an audience of people who visited the theater upon the inauguration of the Universal service as a part of the theater's program. Mr. Dardine spoke in reference to the program, telling how pictures are produced and the efforts made by the producers to bring out the most interesting features possible.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Jake Wells to Build Theater in Richmond

Colonial Theater to Be Razed and a Handsome Theater to Be Erected on Its Site—Seat 1,800 Persons—Part of the Wells Chain.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

RICHMOND, VA.—The Colonial theater, Eighth and Broad streets, is soon to be razed and on its site erected a handsome office and theater capable of seating 1,800 persons, according to the present plans of Jake and Otto Wells and their associates.

The proposed theater will not only occupy all the ground covered by the present structure, but will also take in the adjoining property and will extend back on Eighth street to an alley in the rear. It will have large entrances on both streets.

A drawing of the new building is now on exhibition in the lobby of the Colonial theater and shows that the Broad street front will contain, besides the entrance to the theater, three large stores, modernly equipped for high class specialty businesses. The executive offices of the theater will also be located on the street floor, while the upper floors will be used as an office building, and equipped with elevators and other features of a first class business structure.

The entrances on both streets will be protected from the weather by massive awnings of bronze and glass, suspended from the building by heavy chains. The seating capacity of the theater, it is claimed, will be the largest of any motion picture house in the South, and has been planned so that every spectator will have a clear and unobstructed view of the screen and stage. The projection machines and other equipment are to be of the latest and most approved types obtainable.

This theater will be operated in connection with a number of other houses in southern cities that have been secured by the Wells interests within the past few months. Among the houses that will form the circuit are four in Savannah, Georgia, including the Keith vaudeville house; four in Atlanta, including two Keith vaudeville houses and two moving picture theaters; the New Grand ,in Macon, and the Bijou, in Knoxville, Tenn., and a theater that will soon be completed in Augusta.

CAPITAL CITY NOTES.

Fire in Dudley Theater.

Washington, D. C.—The explosion of a hot water boiler in the basement of the S. H. Dudley theater, a colored motion picture house, at 1213 You street, northwest, started a fire that did damage to the extent of $400.

Stand for Camera Men at Inaugural.

Washington, D. C.—The Inaugural Committe which will have all matters incident to the inauguration of President Wilson in charge is figuring on erecting a special stand for the use of those cameramen who may be detailed to make pictures for the inaugural parade. This is the first time in the history of the industry that its workers have been given such recognition and the courtesy will be greatly appreciated. The stand will cost in the neighborhood of $1,200 to erect and it will be located at a point where the parade can be taken to advantage. The location has not as yet been selected.

New Motor Cars Scooting Around.

Washington, D. C.—Prosperity apparently has hit the Metro Film exchange, for Manager L. M. Day is to be seen sporting around in a brandnew up-to-the-minute Lozier twin-six. The new car is of the seven-passenger type, and is a beauty. In all probability, if accused of having made so much money out of the exchange business, Mr. Day would promptly deny this and say that the car was purchased with the proceeds from the theater he recently bought down in Virginia.

Wonders do not cease with the seven-passenger Lozier, however, for Abe Dresner, assistant to Mr. Day, accompanied by Mrs. Dresner and little Miss Dresner, may be seen scooting about in a Jeffrey car.

Pathe Exchange to Move.

Washington, D. C.—The Pathe exchange is soon to vacate its present quarters in the Bank of Commerce and Savings Building. Manager O'Donnell states that in all probability the new quarters, at Sixth and F streets northwest, will be ready for occupancy on or about the first of March. This latter place is in a building which conforms to the requirements of the proposed new fire regulations and, in addition, the space that will be available is greatly in excess of that represented by the several rooms at Seventh and E streets.

Willard Theater Company Formed.

Washington, D. C.—The Willard Theater Company has just been granted a certificate of incorporation under the laws of the District of Columbia. This company was formed to handle the proposed new Willard theater, which is to be located at 1306 F street northwest, and to include the property occupied by the buildings from 510 to 520 Thirteenth street northwest. This property is known as the Willard estate.

The company has a capital stock of $175,000 divided into 1,750 shares of a par value of $100 each. The incorporators are Charles M. Casey, motion picture exhibitor, of Lynchburg, Va.; Anson T. Babcock, George M. Mann, manager of the Famous Players exchange in Washington; Alexander Wolf, attorney, of Washington, D. C., and Charles H. Galliher, of Washington, D. C.

H. E. Reddish Joins Local Metro.

Washington, D. C.—Harry E. Reddish, who formerly was in charge of the Baltimore branch of the Washington Pathe exchange, has joined the sales force of the Metro exchange in Washington, and will handle Baltimore for the Serial Producing Company, marketing "The Great Secret." By reason of his long connection with the motion picture business, Mr. Reddish is one of the best known film men traveling in Maryland. He has a host of friends and is making good in his new position.

"Buffalo Bill" Film Seen by Evening Star Club.

Washington, D. C.—The five-reel feature, "Adventures of Buffalo Bill," was given its premiere at the Raleigh hotel under the auspices of the Evening Star club. The club, whose membership is confined exclusively to the employees of the newspaper, was enabled to exhibit the picture through the courtesy of R. Berger, local manager of the K-E-S-E Film corporation, and the manager of the hotel. In addition to the Buffalo Bill pictures the program included a showing of a number of Pathe films, the use of which was donated by D. F. O'Donnell, manager of the Pathe exchange. The newspaper folks were loud in their praise of the films, and were particularly interested in the first three reels of the Buffalo Bill picture, which contained many thrilling feats of horsemanship, and gave a very graphic description of the skirmishes had between the United States troops and the Indians in the old days before the West was settled. These pictures were made by Buffalo Bill himself in conjunction with regiments of United States soldiers who were detailed for this work by the War Department. The films are serving as a part of the pictorial history of the United States.

Pittsburgh Screen Club Holds Meeting

Short Business Session Followed by Entertainment—Plans Call for a Regular Monthly Meeting—Co-operation Asked For.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pitsburgh, Pa.

PITTSBURGH, Pa. — The Pittsburgh Screen Club held an enjoyable and largely attended meeting on Sunday afternoon, February 4, in the Lyceum building headquarters, this being the second gathering of a combined business and social nature "pulled off" by the club this winter. A delightful program was arranged and carried out in an able manner by President Alfred H. McClelland and several assistants.

Following a brief business session, the entertainment began with the showing of a very timely naval preparedness film, supplied by Manager Walter Kinston, of the Mutual. This was followed by the principal feature of the afternoon, an address by Lieut. Jacques A. La Belle, a soldier of note and a former exhibitor. He spoke on "Conditions Along the Mexican Border," having just returned with the Pennsylvania troops. His talk was highly entertaining, as he touched upon Mexican border life not only as a military man but as one interested in the moving picture business.

The program was concluded with the showing of the film "Is Any Girl Safe?" furnished by Manager Harry Grelle, of the Supreme photoplay productions. Plans were adopted to continue the regular monthly meetings of the club as informal get-together affairs, and interesting programs are to be carried out. The attendance and co-operation of all the members was requested, so as to continue the success of this new and pleasing arrangement.

Local Fox Leases Bigger Features

Pittsburgh, Pa.—The Pittsburgh branch of the Fox Film corporation, 117-125 Fourth avenue, has leased for a term of five years the entire second floor of its present location, the Decatur building, and has thereby more than doubled the size of the exchange. The addition consists of six large rooms. According to the terms of the lease, which takes effect May 1, the building will be remodeled to suit the requirements of the exchange. New film vaults will be built and other improvements made.

The Pittsburgh Fox exchange has experienced a remarkable growth during the past year, Manager Eckart states. The decision of the Fox exchange to stay for five years more at its present location removes the possibility of the entire abandonment of Fourth avenue's "old film row," and despite the many removals last spring it still remains an important center of the trade.

Strand's First Anniversary.

Pittsburgh, Pa.—The Strand theater, Forbes and Atwood streets, Pittsburgh, one of the finest of the Rowland and Clark chain of houses, celebrated in a brilliant manner its first anniversary during the week of February 5. The theater was completely renovated and redecorated for the occasion and presented a beautiful appearance. An extraordinary program of big pictures was presented, beginning with Metro's "White Raven," featuring Ethel Barrymore, and including "The Slave Market," featuring Pauline Frederick; "The Island of Desire," featuring George Walsh; "Redeeming Love," featuring Katalyn Williams. Throughout the week handsome souvenirs were given away.

J. B. Buchanan Returns to Work for News Weekly.

Pittsburgh, Pa.—J. B. Buchanan, known in film circles as "Buck," has returned to this city permanently as cameraman of the Universal weekly, after spending several weeks doing special work for the Universal in the east. He will again look after Pittsburgh, Cleveland and surrounding territory. Arrangements have been concluded whereby the Pittsburgh "Leader" is now co-operating with the Universal in a news reel, the Pittsburgh Leader Universal animated weekly.

T. Kelly Back on the Job.

Pittsburgh, Pa.—T. Kelly, representative of Pathe in the Erie, Pa., territory, has returned to his duties after a serious illness of several weeks from ptomaine poisoning, having been in the Erie hospital. His many friends in the trade were glad to know of his recovery and welcome him back to the ranks.

Louis Ferry Buys American Poster Mounting Co.

Pittsburgh, Pa.—The American poster mounting company, 109 Diamond street, Pittsburgh, has been sold by D. L. Harmon to Louis Ferry, who has been connected with the concern for the past three years. William Ferry, a brother of the new owner, will be manager of the plant.

Alfred H. McClelland Nominated for Censor.

Pittsburgh, Pa.—Alfred H. McClelland, president of the Pittsburgh Screen Club, has been recommended by high officials at Harrisburgh for the important position of chairman of the Pennsylvania State Board of Censors, left vacant by the recent removal of J. Louis Breittinger. Captain McClelland has long been a prominent figure in civic and church work and in military affairs, and his host of friends are boosting him for the much-coveted chairmanship. His recognized broadness of view, depth of insight into affairs of a sociological nature and high general qualifications for the position have brought his name before the governor.

Trials of Cold Weather Gas Failure.

Pittsburgh, Pa.—A serious effect of the extremely cold weather recently upon the moving picture theaters in Pittsburgh was a shortage of gas, the most acute ever experienced in this city. A number of theaters closed down entirely, as it was impossible to keep the houses comfortable, and others continued open under difficulties. All exhibitors suffered a considerable loss on account of the gas shortage, which added to the general dullness during the cold spell.

Pittsburgh Local Notes.

Pittsburgh, Pa.—Work of remodeling the Hill Top theater, Warrington avenue, Pittsburgh, is nearing completion, and Manager Alexander Moore states that it will be finished within the next few weeks. The capacity of the auditorium is being increased from 300 to 500 seats, and the interior of the house greatly beautified and brought up-to-date in its equipment.

Pittsburgh, Pa.—The Imperial theater company has purchased the Imperial theater, at 1624 Beaver avenue, Northside, Pittsburgh, from A. P. Weitzel, trustee. The Imperial is one of the largest and finest houses in that section of the city and has been conducted with much success by the company for several years. The purchase price was $52,000. Big feature pictures will be continued and no change in policy has been announced.

Pittsburgh, Pa.—The Novelty theater, 217 Federal street, one of the largest moving picture houses on the Northside, Pittsburgh, was totally destroyed last week by a fire of undetermined origin. The blaze started in the early morning hours when there was no one in the theater. The loss is estimated at $20,000.

WINNIPEG MAY EXTEND CENSOR ACTIVITIES.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

WINNIPEG, MAN.—If present plans of the provincial authorities go through, Manitoba will not only continue the censorship of films, but will also extend the powers of the board of censors to cover posters as well, and even newspaper advertising of moving pictures. This startling information was brought out at a recent meeting of the social workers' league held at the Y. M. C. A. here, at which there was considerable discussion of the film situation.

During the course of a talk dealing with the intentions of the provincial government with respect to films, A. Hedley Garland, chief inspector of amusements in Manitoba, stated that two amendments to the public amusements act were being drafted, and would be brought before the present legislature. The first will provide for the censoring of all moving picture advertising, while the second will make the same provisions in regard to posters.

Max Bloom, manager of the Famous Players film service office in this city, was quick to take exception to the policy outlined, and vehemently declared that the picture men would fight such a proposition to the last ditch. "We would carry it to the privy council, if necessary," said Mr. Bloom. "It would never go through." Other exhibitors and exchangemen have expressed themselves in similar terms.

On Reconsidering Passed Films.

Another question brought up and discussed at the meeting was the matter of reconsidering films, the suggestion being made that a petition signed by twenty-five people should be sufficient cause for reconsideration of a picture condemned by the censors.

The following resolution was unanimously passed: "That we endorse the motion of the local council of women recommending the government of Manitoba to amend the public amusements act to provide for the reconsideration of any film by the censor board upon the written request of 25 citizens.

"As the act stands, only the film producers or their agents have the right of appeal. It is felt that provision should be made extending this right to the public."

After considerable discussion another motion, of considerable importance to exhibitors, was passed, to the effect "That the portion of the film censored be not allowed in the advertising display on the billboards." This, it will be noted, would render it necessary for each exhibitor using a subject to know whether or not it had been cut by the censors, and if so, whether or not the scenes depicted on the paper were among those detailed.

S. B. Taube Drops Us a Line.

Vancouver, B. C.—The World man has just received a letter from S. B. Taube, formerly one of the real live wires of Vancouver, but now in the east with Regal films, distriouters of World productions. Mr. Taube reports that the opening of the Winnipeg office is to be followed by other branches which will shorly reach the coast. Sid sends his best wishes to all his friends in British Columbia—and he has a lot of them.

How's the boy?

Winter's Demoralization of Traffic.

Calgary, Alberta.—Train service in this section has been badly demoralized recently, and several theaters have been forced to remain closed on occasions when a program failed to arrive on schedule time. Exchanges are making efforts to keep their customers going, but in some cases are unable to make the necessary deliveries. Another item which is causing small-town theaters to remain closed is the shortage of coal.

Pine Tree State Letter

By John P. Flanagan, 147 Park View Avenue, Bangor, Me.

Manager William Means Is Better.

BANGOR, ME.—Manager William Means, of the Phoenix opera house, Machias, has just been discharged from the Eastern Maine General hospital in Bangor, much improved after undergoing an operation for appendicitis. Mr. Means will enjoy a few days' stay around Bangor before returning to his home town. During the past few weeks his theater has been extensively remodeled and improved so that it is now one of the finest in Washington county. Mr. Means's many friends are glad to hear that he is better and extend him best wishes for future success.

Exhibitors Recent Visitors.

Bangor, Me.—Among the moving picture exhibitors who have been in Bangor durin the past few days to attend the food fair and automobile show were Harry Main of Patten, C. F. Pettengill of Island Falls, and Arthur Libby, proprietor of Libby's theater, Fort Fairfield. Mr. Libby reports that the show business is booming in his home town.

Shepherd's Hall Opens.

Rockport, Me.—Shepherd's hall recently opened in Rockport under the management of W. G. Crockett. He is showing Universal pictures three times a week.

Good Business in Maine.

Bangor, Me.—Manager Charles M. Stern. of the Universal exchange, reports that the moving picture business is better in Maine at present than ever before in midwinter, despite the fact that the weather has been extremely stormy and there has been a great deal of snow. Mr. Stern thinks that the stormy weather has tended to increase audiences for the most part rather than lessen them. People have had nowhere else to go, nothing else to do, so have patronized the film houses liberally.

Mr. Stern recently arranged for a unique circuit in northern Maine. Houses in Caribou, Van Buren and Presque Isle, towns away up in the top of the United States, are having a daily change of reels, taking five reels of Universal service daily. It is the Powers house at Caribou, Dreamland at Van Buren, and Golden Horseshoe at Presque Isle.

Bangor, Me.—Manager Harry Smith, of the Bangor office of the General Film, called on headquarters in Boston this week. "Grant, the Police Reporter" is going well all through eastern and northern Maine.

Bangor, Me.—Manager Grafton Corbett, of the Bangor branch of the Pathe exchange, says that "Patria," with Vernon Castle, is in great demand in this section of Maline. The Park at Bangor is the largest theater using this feature. It is showing on Mondays and Tuesdays. Later, it may be shown at the Nickel in Bangor. "Pearl of the Army" and the "Shielding Shadows" are big drawing cards. Mr. Corbett recently sold four serials and twenty features in one small Maine town, Presque Isle, to two houses.

Modern Feature Photo Plays Opens Branch in Buffalo.

Buffalo, N. Y.—The Modern Feature Photo Plays, Inc., have opened a branch at 41 West Tupper street, Buffalo. Fred Gage is manager. Mr. Gage is well known in Rochester and Syracuse as an old-time legitimate show man. His assistant is Miss J. M. Ryan, who formerly did advertising work in the New York office of the Artcraft Pictures Corporation. For eight years Miss Ryan was connected with the Victor Film Service, Buffalo. She was lately sent to Buffalo to assist Mr. Gage on account of her extensive knowledge of this territory. W. J. Cushing, also connected with Mr. Gage's staff, will call on the local exhibitors.

Loyal Picture Stories Wanted

Buffalo Picture Men See a Demand for the Right Kind of Patriotic Pictures and War Stuff of Virile Nature Is Popular—Billy Sunday Also Sees This Fact—Plenty of Free Publicity for the Evangelist.

BUFFALO, N. Y.—Buffalo film men are on the anxious seat as to how their business will be affected through this country's complications with Germany. It is generally conceded that the local film trade, like the stock market, would be upset for a time, following an actual declaration of war. It is believed that the public mind would be so engrossed for a time with the war fever—enlistments, the protection of our coasts and arsenals, and other subjects prompted by patriotism—that amusements by means of the screen would receive a decided setback for a few weeks.

The present industrial prosperity of the city has greatly helped the moving picture theaters of Buffalo for more than a year. Local theatrical men declare that this prosperity would be uncertain in many lines directly following an outbreak. It is believed that people would hang on to their dimes to safeguard themselves against a possible slump in trade. This temporary conserving on the part of film fans and others would cut down the box office receipts at the Buffalo houses. The exhibitors in turn would have less money to spend at the exchanges.

Some of the local moving picture men say, however, that prosperity would not be absent very long from the theaters.

"Just as soon as the people would know where they were at, after hostilities began, they would have to be amused, and a heavy flow of patronage would soon return to our houses," said one exhibitor. "When war was declared in Canada in 1915 the film business was hit hard for a time, but now the theaters of the Dominion are doing a fine business. The same condition would prevail in Buffalo and other cities."

Loyal Picture Stories Wanted.

Buffalo exhibitors and exchange men are already casting eagle glances around the film market for suitable war pictures.

The appropriate kind will help to attract and satisfy the crowds who during war times would assemble, for instance, in front of the newspaper bulletin boards and at other sources of war news. On every side the opinion is expressed that Buffalo moving picture fans will have none of the "milk and water" war pictures, which cater to the smug contentment of the pacifists.

They will want pictures that coincide with this period of stress and action. If they clamor for pictures, the films must inspire loyalty among the various races represented in Buffalo and must show that personal service to this country is a paramount duty.

Billy Sunday in Buffalo.

Buffalo film men are learning from Billy Sunday, who is holding an eight weeks' campaign in Buffalo, that the people want "war stuff," whether at a revival or a theater. Mr. Sunday is now interpolating patriotic remarks into his regular sermons and his talks are "going over big."

At the same time Mr. Sunday is getting thousands of dollars, much of which would otherwise go to Buffalo theaters. On the opening day of his campaign here the attendance at his tabernacle totaled 42,000. The first day's collection amounted to $10,181. The attendance and receipts of his succeeding days also ran up into the thousands. Just as a circus for a day hits the local moving picture business, so is Mr. Sunday's campaign cutting down the receipts of the Buffalo theaters.

When a local exhibitor wants an additional reading notice from a Buffalo newspaper in which he is an advertised, the business manager of the paper acts as if he would much prefer to sacrifice his right arm than to give up a little extra space for a film story. On the other hand, Billy Sunday, whose financial contributions to the newspapers are infinitesimal, when compared to the thousands of dollars which the film and other theatrical men have spent and are spending for publicity in the papers, is getting hundreds of columns of free reading notices.

Envy His Free Publicity.

This partiality as to free publicity is galling to the exhibitors as well as to the managers of the local vaudeville and legitimate houses. The editors try to justify Mr. Sunday's free advertising on the ground that his words are "full of human interest" and therefore have a news value. Buffalo theatrical men say there is a "human interest" in the prompt way in which they have always paid their advertising bills. They also say that the regular, year-round advertisers, including the theaters, department stores, etc., are the ones who really support the papers, whose "animal," as an Englishman once said, Mr. Sunday now possesses.

"But what's the use of knocking a brother showman?" said one Buffalo exhibitor. "If I only had one-tenth of Billy Sunday's showmanship, I wouldn't be taking the time to criticise him for cutting in on the local moving picture business. I would have had my money made long ago."

J. R. Stevens Booking "Dope."

Buffalo, N. Y.—J. R. Stevens of Buffalo has taken over the six-reel feature, "Dope," which he is booking as a road show.

Popular Cinema Booking "Purity."

Buffalo, N. Y.—The Popular Cinema, Inc., Buffalo, has taken over the upstate rights on "Purity." J. M. Sitterly of the Popular has completed a trip in the interests of this feature. "Neptune's Daughter," the Annette Kellermann pictures, handled by this exchange, continues as a live attraction.

H. E. Hughes Moves to 1 Chapin Block.

Buffalo, N. Y.—H. E. Hughes, who handles feature films, has moved his office from 23 West Swan street to 1 Chapin Block, Buffalo.

Buffalo Business and Personal Notes.

Buffalo, N. Y.—E. M. Saunders, general manager of the Metro Film, recently caled on C. A. Taylor, Buffalo manager. Mr. Taylor has been visiting the exhibitors in the Rochester territory. In his absence his office is in charge of O. A. Siegel.

"Beginning this month the Buffalo newspapers will have a series of advertising of the Max Linder comedies," said Louis Green, Buffalo manager of the K. E. S. E. "Mr. Linder's first release, 'Max Comes Across,' wil be screened shortly at Becker's Film Exchange. 'Skinner's Dress Suit,' first run, will be shown at the Palace theater, Buffalo, for two days, and our 'Buffalo Bill Pictures' will have first run at the Regent and Academy theaters, Buffalo."

D. J. Savage and Howard F. Brink, of the Buffalo branch of the William L. Sherry Features, visited New York this week. Mr. Brink recently returned from a two weeks' trip east of Syracuse and reports satisfactory business. His daughter, Miss Katherine Brink, with Frank J. Leonard as partner, had the honor of opening the recent ball of the Buffalo Screen Club.

Evangelists in Cincinnati Advertise "Purity"

Protests of Ministers Are More Effective Than Newspaper Space in Boosting Mutual Feature—Two Weeks' Run With Good Business.

By Kenneth C. Crain, 307 First Nat. Bk., Cincinnati, O.

CINCINNATI, O.—The Masterpiece Film Attractions Co.'s film, "Purity," has created more than a little controversy and excitement in Cincinnati during the first half of its two-weeks' run at the Walnut theater; all of which has had the usual effect of advertising the film even more widely than the paid space would permit, and of making the second week more successful than the first.

The Juvenile Court, several religious organizations and an evangelist of the "hell-roaring" type who has been conducting a revival in Cincinnati all joined in the work of attacking and thereby advertising the film, with the result indicated. Several ministers secured the arrest by Juvenile court authorities of Manager Libson, of the Walnut theater, on a charge of contributing to juvenile delinquency by permitting boys under 18 to be present at performances of the film.

On the other hand, the dramatic critic of one of the papers pointed out that while the story of the picture is not extraordinary, its presentation is beautiful and unobjectionable. In the meantime, the public throngs the Walnut at 25 and 15 cents to see the beautiful Audrey Munson, and proves that it pays to advertise.

New Bill Aimed at "Nation" Film.

Cincinnati, O.—The anticipated action of the Ohio censors in removing the ban against the exhibition of "The Birth of a Nation," following the inauguration of Gov. Cox, gladdened the hearts of those interested in the picture, as well as of exhibitors who have been longing to exhibit it, and people who have not had a chance to see it in other states. There is another obstacle threatened, however, in the form of a bill which has been introduced by a gentleman of color sent to the Legislature as a representative from Cincinnati, designed to prohibit the exhibition of "any lithograph, drawing, picture, play, drama or sketch that tends to incite race riot or race hatred, or shall represent or purport to represent any hanging, lynching or burning of any human being." The measure is, of course, aimed directly at "The Birth of a Nation," but it is stated that there is little chance of its getting any substantial support, although a similar law is in force in Illinois.

F. B. Chase to Handle McClure Series.

Cincinnati, O.—The local Triangle officers are preparing to take full advantage of the wide general advertising which has been done on behalf of the new McClure series, "The Seven Deadly Sins," Joseph Partridge, eastern division manager of the series, starting things in its behalf during a recent short visit. F. B. Chase, formerly with the V-L-S-E and the International, has been appointed to handle the Cincinati territory for the series and for McClure productions in general. Gus G. Kinzeler, formerly manager of the Elite theater, of Dayton, has also been added to the Triangle force as a special representative in Cincinnati.

Fire in Grand Opera House Extinguished

Cincinnati, O.—A fire which started in the dressing rooms of the Grand opera house a few evenings ago, shortly after the audience had left following the conclusion of the performance of "Hit-the-Trail Holliday," threatened serious consequences for a time. Quick and efficient work on the part of the fire department, however, extinguished the blaze, with a loss of only $600. The damage was principally to the clothing of some of the members of the company. The Grand is one of the city's principal theaters, and has been the scene of some large moving picture productions during its regular season, besides regular summer seasons of pictures for the past two years.

Callaghan-Merkle Co. in Receiver's Hands.

Cincinnati, O.—The producing venture of the Callaghan-Merkle Co. of this city, which started operations in Covington in the moving picture cartoon line, was short-lived, as the concern was in business only a few months, and receivership proceedings have just been filed by Arno Merkle, a member of the firm, on the ground of insolvency. Master Commissioner Hind has been appointed receiver to take charge of the concern.

New Producing Company in Dayton.

Dayton, O.—The Mena Film Company has been incorporated by local New York men, with a capital stock of $250,000, to engage in the production of feature films. It is one of the first companies organized in Dayton to handle features, although its headquarters will be located in New York, and some work will be done around Dayton. G. C. Driscoll, of Dayton, is general manager; E. W. V. Keuhn, of Toledo, president; G. G. Keuhn, of New York, vice president, and L. W. Jones, of Chicago, secretary and treasurer.

Suit Over Express Delay.

Piqua, O.—Young Bros., who operate the Favorite theater in Piqua, are firmly of the opinion that the loss caused by an express company's delay in the delivery of a film scheduled for exhibition on a certain date should be passed back to the company, and their attorney agrees with them, hence their suit for $200 damages against the Wells-Fargo Company. The damage is the amount estimated to have been lost by Young Bros. because of the express company's failure to deliver to them the film advertised for exhibition on Thanksgiving Day. The film arrived in the express company's Piqua office all right, it is alleged, but was not delivered, and the firm declares that not less than 1,600 persons would have seen it.

James Thomas to Manage Park Theater.

Youngstown, O.—James Thomas has been made manager of the Park theater, succeeding John Green, who has gone to New York. Mr. Thomas has been associated with the Beiber & Shea interests for some time in various capacities, being a skilled electrician and operator. The appointment was made by District Manager L. B. Cool, who has charge of the concern's houses in this section.

Atlanta News Letter

By A. M. Beatty, 43 Capenhill Avenue, Atlanta. Ga.

Atlanta May Lose Essanay Plant.

ATLANTA, Ga.—Stories published in the Knoxville and Chattanooga newspapers indicate Atlanta is about to lose the Essanay motion picture studio and plant, which is soon to be established, with Ted Hardcastle, formerly manager of the Piedmont theater, in charge, unless some action is taken by Atlanta authorities.

Mr. Hardcastle, who was in Atlanta after a visit to Chicago and to Tennessee points, declared that while no decision had been made as to the location of the plant, that Knoxville and Chattanooga were very anxious to get it, and that Atlanta, up to date, had not taken the interest in the proposition which, in his opinion, the plant warrants.

"It would be a big thing for Atlanta," he said, "in more ways than one. For one thing it would mean the monthly expenditure of some $4,000 for the company pay roll, and in addition to advertising to this section, through the medium of the many pictures to be produced here, would be of immense value."

Mr. Hardcastle was so impressed by the plans offered by the Knoxville Boosters and their allied interests that he returns this week for a thorough inspection and will then definitely decide whether Atlanta or Knoxville will be the home of the new plant.

Kerrigan Warmly Received.

Atlanta, Ga.—J. Warren Kerrigan was at the Alamo No. 2 theater Friday and Saturday, Feb. 2 and 3. Immense crowd attended. Mr. Kerrigan gave a ten-minute talk every hour and was delighted with his Atlanta reception. After each talk he mingled with the crowd at the Whitehall street entrance of the theater and was greeted with true southern hospitality.

Belgian Benefits at Local Theaters.

Atlanta, Ga.—The Rialto and Odeon theaters gave motion picture programs from 2 until 10 p. m. Sunday for the benefit of French and Belgian war sufferers. Great crowds attended, due to the fact of our present strained relation with Germany.

Carl H. Pierce Here.

Atlanta, Ga.—Carl H. Pierce, special representative of the Paramount Picture Company, is spending a few days in Atlanta. A special invitation has been extended to all exhibitors in this territory to visit Atlanta while Mr. Pierce is in the city.

Strand Theater, Atlanta.

Tennessee News Letter

J. L. Ray, 1014 Stahlman Building, Nashville. Tenn.

Children's Matinees for Knoxville.

KNOXVILLE, Tenn.—Consistent with the general policy throughout the country of offering children's matinees on Saturday, Manager George N. Shorey, of the Queen theater, has made arrangements whereby this class of exhibition will be a regular weekly feature at one of his Knoxville houses. The co-operation of parents, teachers and others is assured in Knoxville, and is expected to prove of material benefit to the elevation of child welfare in this city.

Chattanooga Women Again Complain.

Chattanooga, Tenn.—Club women and social workers of Chattanooga have again shouted against the terrible "unclean pictures." They have sent their pet censorship measure to Nashville by the committee in charge, with a view of having enacted into law a state censorship bill. It is expected that this measure will be introduced in both houses of the Legislature within a few days by the Hamilton county delegation, and it remains to be seen just how far a radical measure of this kind can be carried in the law-making bodies of the state.

Tennessee Topics.

Nashville, Tenn.—During the week of February 5 a high-class quartette was on the bill at the Strand theater, in addition to the regular quality feature program. The singers attracted quite a bit of additional patronage to the house, and Manager Bradford and Billy Arnold were well pleased with the results.

Nashville, Tenn.—After leaving Nashville Warren Kerrigan appeared in person at the Knoxville Lyric for a day, and at a Chattanooga house, where he made short talks.

Nashville, Tenn.—Manager Milton Starr, of the Bijou, a colored house, is offering occasional road shows in addition to the picture program.

Knoxville, Tenn.—The Queen theater announces that the most popular five reelers, such as "Wildflower," "The Virginian," etc., will again be offered to Knoxville patrons in brand new editions—"unscratched," as they term it.

Big Advertising for Dixon Feature.

Nashville, Tenn.—One of the most pretentious newspaper advertisements ever displayed by a Tennessee moving picture theater was offered a few days ago by Manager W. H. Wassman, of the Knickerbocker, when the entire back page of the morning daily was devoted to exploitation of "The Fall of a Nation," booked for a four days' run in Nashville. The ad was printed in numerous colors, and created much comment locally.

Ontario May Rescind Censor Recall Rule

Board May Now Pass a Film and Later Recall It—It Is Expected That the Government Will Take Away This Power.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Ont.

TORONTO,, Ont.—There is a reason to believe that the Ontario Government may rescind the provincial regulation which allows the recall of a subject after it has been once passed by the Ontario board of censors. The reason in the case is the assurance of the provincial treasurer that action will be taken along this line. Representatives of the moving picture industry have waited upon the government official to pray for the granting of this and other relief.

It is also hardly likely that the fee for the censoring films will be increased from $2 per reel.

W. R. Stewart's New Theater.

London, Ont.—W. R. (Bill) Stewart, manager of the Princess theater, London, has opened his second picture house here. The new place is the Patricia and it is the finest thing in the city. Every brick of the Patricia is brand new and it started on its career auspiciously with Mutual productions. The seating capacity is 1,000. By way of variance, the policy will be to have some good vaudeville dividing the photoplays.

Good Business in Windsor.

Toronto, Ont.—The report brought back to Toronto after a personal tour of the principal cities of Western Ontario by Manager Barrett, of the Mutual's Toronto office, was that Windsor is one of the best moving picture centers of the Province. Barrett was particularly surprised to see the steady matinee crowds in this city of 25,000 people.

Barrett, by the way, secured a repeat order from the Home theater, Windsor, for Chaplin-Mutual releases. Repeat bookings for the Chaplins have also been received from Sudbury, Hamilton, Peterboro, Kingston and other Ontario places. The repeat list was scheduled to start in February.

New Loew Theater in Hamilton.

Toronto, Ont.—The construction of the new Loew theater in Hamilton, Ont., will be started in the early spring, according to additional information regarding the proposition available here. The plans have been filed with the building inspector of Hamilton. The building will cost $300,000 when completed. It will have a seating capacity of 1,600 and will be a two-story structure with flat roof, etc., with the frontage on King street, Hamilton.

Regent Theater Stock for Sale.

Toronto, Ont.—The Regent theater company, operating the new Regent theater, Toronto, is offering $75,000 worth of 7 per cent cumulative preferred stock on the open market. The offering is at par with a bonus of 25 per cent of common stock. Coincident with this offer comes an official statement from the company to the effect that the syndicate which created the company purchased $100,000, or one-half, of the authorized preferred stock for cash at the time the theater was built and decided to finance the whole enterprise until such time as it had been definitely proven profitable before making a public offering of any stock.

Incidentally the directors of the Regent company are announced as follows: President, E. L. Ruddy, who is president of the Regal films and other enterprises; vice-president, J. P. Bickell, stock broker; W. J. Sheppard, who is president of the Georgian bay lumber company; J. B. Tudhope, who is president of the Canadian Briscoe motor car company and other concerns; J. W. Wilson, director of Dome mines, and N. L. Nathanson, who is also managing director of Regal films, World distributors in Canada. G. S. Aronson is secretary of the company.

James Travis to Represent Essanay.

Toronto, Ont.—Announcement has been made of the appointment of James Travis, formerly Pathe's Toronto manager, as special Canadian representative of the Essanay company for Max Linder Comedies. W. Cooper, Toronto, the K-E-S-E representative in the Dominion, and J. Larente, Montreal manager for Cooper, as well as Mr. Travis, recently paid their compliments to President Spoor of the Essanay at Chicago, and the outcome has been the above appointment. Travis will look after the whole country for the Linder releases, but in the cause of Ontario and Quebec Travis will work through the Cooper offices at Toronto and Montreal. For all other parts of the Dominion, however, Travis will be the direct representative for the Linder subjects.

Mr. Travis has made his headquarters in Cooper's K-E-S-E offices at Toronto.

Offers Free Passes for Soldier and Lady.

Toronto, Ont.—J. S. Smart of the Royal theater, Port Hope, Ont., was good enough to drop the Toronto representative of Moving Picture World a line or two the other day to explain the new policy of the theater with regard to returned war veterans who were former residents of Port Hope.

"Any Port Hope man who has been honorably discharged after seeing active service at the front will be a welcome visitor at the Royal," writes Smart, who suggests that the policy of the Royal theater in this connection may offer a suggestion to other exhibitors, particularly in small places.

The returned men of Port Hope have been requested to apply at the theeater box-office for permanent passes for "holder and lady." These passes will be honored for any picture performance at the Royal.

Cleveland Survey Questions Are Curious

How Many People Attend Your Moving Picture Show Every Week?—How Many of Them Are Between the Ages of 18 and 25?—How Many Are Older?

By M. A. Malaney, 218 Columbia Building, Cleveland, O.

CLEVELAND, O.—Cleveland for a year or more has been the victim of the survey movement. Bankers and other wealthy men are backing the Cleveland foundation to find out all about this and that and then make recommendations for improvements which may never be carried out.

Now these people have started at the moving pictures. They have taken up the matter with the Cleveland League, and have asked exhibitor to tell them different things about their theaters, something like this:

Between what hours is your show open?

How many days per week?

How many hours per week?

How many people per week attend, male and female, between 5 and 15 years?

How many between 16 and 25 years?

How many over 25 years?

The picture men are going to try to answer these questions, and they have one question which they want the survey folks to answer. It is this:

"What's the idea, anyway? If so state why."

Reserve Co. Winds Up.

Cleveland, O.—The wind-up of another film concern which sold stock in Cleveland came this week, when W. W. Burk, receiver of the Reserve Photoplays Co., which featured comedies with Johnny Ray, held a public auction sale of the effects of the company. Thousands and thousands of dollars were invested by Clevelanders, some very prominent, in the stock of the concern, which carried large ads in the newspapers.

Another "Purity" Arrest.

Cleveland, O.—Police again stopped the showing of "Purity," this time at the Liberty, a local vaudeville theater in the East End. The theater manager went to court and asked that the police be enjoined from interfering with the film.

The mayor took a stand against this picture when it had its first run at the Strand theater and instructed the police to notify theaters that pictures showing nude women in the future would not be allowed to be shown.

The owners, the Masterpiece Film Attractions Co., are making a hard fight to balk the ban on "Purity." Leon D. Netter, an official of the company, was in Cleveland last week directing the court fight.

Northern Ohio Theater Notes.

Marion, O.—W. D. Clark, manager of the Columbia theater, and others, have incorporated a company to build a new house.

Cleveland, O.—The new Grand theater, on Broadway, was opened last week, showing "The Raven." John Wisneiwski is the owner.

Wapakoneta, O.—The Brown amusement company, operating a theater here, is now in the feature film business. They have bought a new copy of "Satan."

Mt. Vernon, O.—The Grand theater, which has been closed, has been redecorated and opened up by William Coutts.

Lorain, O.—George Schenker and August Ilg, local theater owners, are planning to build a big new house.

Tiffin, O.—Ira E. Wright, owner of the Northern theater, Columbus, has bought the Sigma theater in Tiffin.

Missouri Censorship Fight Warms

Exhibitors and Exchange Men and Others Who Believe in Good Government Join in a Lively Contest to Keep the State Legislature from Enacting a Bill to Provide Salaries—St. Louis Club Women With Film Men.

A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

ST. LOUIS, Mo.—Missouri exchange men and exhibitors are in the midst of the biggest censorship fight they have ever had. At various times during the last five years bills aiming at local, as well as state-wide censorship, have been up for passage, but in the past they have been defeated without much trouble.

The condition that confronts the industry now, however, is more critical. Shortly before his inauguration, Governor Gardner announced the various ways in which money might be raised for the state treasury, now in a very depleted condition. Among the things he proposed taxing were moving picture shows, and although it is doubtful if the bill now pending before the state legislature would result in any surplus after the purposes of the law is carried out, there is no doubt but that it is looked upon with favor by the law-makers.

The measure was scheduled to come up before that body for consideration on the evening of January 30, and almost caught the exhibitors, exchange men and others interested without warning.

A meeting of the Theater Managers and Motion Picture Exhibitors' Association, to which the heads of all exchanges were invited, was called for 11 A. M. of the day in question. The officers of the association got in touch with the legislative committee in Jefferson City, and secured a postponement of the hearing until February 1st. The association then appointed a committee composed of: E. W. Dustin, of the Pathe exchange; S. J. Baker, of the Bluebird; George W. McKean, of Paramount; Hector Pasmezoglu, manager of the Congress theater; Fred Wehrenberg, of the Best; E. F. Fay, of the Grand-Arsenal, and Thomas Myers, of the Shaw, to go before the legislature and present arguments against the passage of the bill.

Exchange managers Jack Weil, of the World Film; Fred Keller, of the Mutual; Sam Shurman, of Fox; Sam Werner, Unicorn; Charles Werner, Metro, and the following exhibitors: Edward Pohlman, Al. Wittmann, and D. T. Williams accompanied the committee.

A. L. Stone, secretary of the operators' union, also went to Jefferson City, and Miss Sarah Edwards, of the St. Louis board of motion picture review, an organization composed of club women, who give voluntary and unlegalized criticism of films, arrange children's programs and work of that character. This body is well thought of in picture circles, and the members have always declared themselves as strongly opposed to legalized censorship.

The committees were given a very short time to present their claim, but arguments were made and a second hearing secured, at which time a committee composed of E. W. Dustin, representing the exchanges; E. F. Fay for the exhibitors; Miss Mary Grey Peck, of the legislative board of the national federation of women's clubs, and Miss Edwards, of the St. Louis board of review, will again appear and argue against the passage of the bill.

A lively fight has developed among the women's clubs of St. Louis and of Missouri in consequence of the impending censorship measure. At the meeting in Jefferson City Mrs. Gilbert Fox, of the executive board of the federation of women's clubs of Missouri, appeared as sponsor for the measure, and now many club women claim they do not stand behind the bill.

Mrs. B. F. Burch, who is a member of the legislative committee of the eighth district federated clubs, in an interview in the St. Louis Globe-Democrat, denies that 60,000 club women had indorsed the measure. She said that, to her knowledge, the bill had never been read before any of the St. Louis clubs.

An open forum meeting was held at the Planters hotel on February 3d, attended by members of various social organizations, exhibitors and exchange men. Speeches in opposition to the bill were made by Miss Mary Grey Peck, of New York; Mrs. C. V. L. Mechin, president of the woman's council; Rev. J. Boyd Coxe, pastor of Trinity Episcopal church; Rev. Frank Gonzales, of the Fountain Park Congregational church; Hector Pasmezoglu, manager of the Congress theater, and Miss Sarah Edwards, of the St. Louis board of review.

Resolutions condemning the bill as un-American were adopted, and a committee appointed to send copies of the resolutions to all exhibitors in the state, and to all state officers of the federation of women's clubs.

Good and Sufficient Reasons.

The St. Louis newspapers have taken up the matter, and strong editorials have appeared in the Globe-Democrat and the Times. The Times says in part:

"We are inclined to the opinion that the measure has an excellent chance for passage. We can readily understand the facility with which lawmakers will find reasons for law. We will undertake to give some of these reasons. * * * The censorship department of films will consist of three commissioners, one at $3,000 a year, one at $2,500 a year, and one at $2,000. Three good reasons for the enactment of the bill.

"Other reasons—perfectly good reasons—manifold reasons, unanswerable arguments: One chief clerk at $1,800 a year, one assistant clerk at $1,500, one assistant clerk, two stenographers, two more stenographers, one chief inspector, three assistant inspectors, one operator, two less important operators, another assistant operator, two messengers, one patcher, one assistant patcher—and 'such additional employes as the board may require.'

"All the jobs enumerated are lovely jobs, remunerative, not entirely exacting, and calculated to fit in as wholesome adjuncts to limited incomes, as Dickens would say. The private citizen, untutored in the ways of legislatures, need not waste any particular degree of valuable time in reading the rest of the censorship bill. The arguments for its passage, which are enumerated above, have a strange weight with legislators, even in this day of administrative retrenchment and reform."

Kansas City Screen Club to Hold Ball

Tentative Plans Have Been Arranged for the Club to Give a Dance Early in March at Convention Hall—Screen Stars Hoped for.

Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Kansas City Screen club will hold a big ball early in March in Convention hall.

This event has long been in the minds of the officers of the club, and at a meeting of officers and directors, February 2, the tentative plans were decided upon. The decision was reached following the receipt from producing companies of their cooperation.

While the attendance at moving picture exhibitions in Qansas City and the territory have been suffcient indication of public interest in the industry, the real sympathy of the public was not realized until the Kansas City Star had brought more than 75,000 people to see "Snow White" in Convention hall—more than that, since thousands did not get into the hall. The exchange men and exhibitors became convinced that the people of the community wanted more and more to get into personal touch with the industry. And the Screen club ball was the thing to do it.

The big feature of the ball will be the presence of screen stars. Several of these are expected to be on tour at that time, and others are to be sent especially for the event.

Another feature will be a plan for providing young women of this territory an opportunity to secure a try-out with producers, with the view of becoming screen stars themselves. This will be effected through a sort of contest, or awarding of prizes, the winners to have expenses paid to the studios.

A member of the new company stated today that an attempt would be made to secure one of the Art Drama stars here for the Screen Club ball to be held in Convention Hall, March 6. Any of the many screen favorites who will appear in these productions would help to make the Screen Club affair a bigger success.

Standard Film Opens Offices Here.

Kansas City, Mo.—The Standard Film Corporation opened its main office in Kansas City last week. G. H. Howe is general manager and Phil L. Ryan, formerly of Universal, is manager of sales and advertising for the new company. Branch offices are to be located in St. Louis and Des Moines.

The Standard has the distribution of Art Dramas for Iowa, Kansas, Nebraska and Missouri.

The first release in this territory will be "The Lash of Destiny," featuring Gertrude McCoy, and comes on Feb. 19. Contracts with over twenty-five leading theaters have been closed, among which is the Holland theater of Wichita, Kan., under the management of Jos Fox, a leader among Kansas and Missouri exhibitors.

Missouri Theater Notes.

Albany, Mo.—The Rigney theater was destroyed by fire here January 30, with a loss of about $25,000.

Trenton, Mo.—The Majestic theater has been closed down indefinitely. Byron Sherwood, the owner, is considering its sale to a prominent theater man of Cedar Falls, Ia.

Lancaster, Mo.—The building occupied by the Downing opera house was burned recently.

Kansas City, Mo.—Charles H. Elliot will begin soon the construction of a new picture theater at Tenth St. and Lydia Ave., here. The cost is estimated at $5,000.

Springfield, Mo.—Gruble Brothers, of Kansas City, are planning the erection of a $100,000 theater adjoining one already owned by them here. This one will be used as a moving picture house, while the other one will be reserved for vaudeville.

Kansas Theater Notes.

Osborne, Kan.—C. G. Neiswanger will build an airdome soon in connection with his Crystal theater. Seating capacity will be about 500.

Winfield, Kan.—Messrs. Eakin and Lathrop, of Burns, Kan., have bought the Novelty theater of this city from Rufus Cone, of Wichita, Kan.

Axtell, Kan.—R. L. Labbe is building a new picture house here. It will be of brick construction and 100x60 feet.

Concordia, Kan.—Leo Epstein is the new lessee of the Brown Grand theater. Between big theatrical productions moving pictures will be presented.

Iola, Kan.—The Grand theater, ranked as one of the finest houses in southeast Kansas, has been sold by its owner, C. L. Knowlton, of Geneva, to F. B. Logan, of Botes County, Mo. Ernest Williamson, of Pittsburg, is the present manager.

Washington, Kan.—A second picture house has been established here by Dr. E. A. Grindle.

Cawker City, Kan.—Fred Mollenkopf and his son Walter have purchased the interest of E. A. Lutz in the local picture house. The new owners contemplate a number of improvements.

Luray, Kan.—Hickman Brothers will erect a building to be used as a picture show soon.

Chanute, Kan.—Chanute is to have a new picture show with a seating capacity of between 550 and 600. Up-to-date machinery is to be installed.

Kinsley, Kan.—W. M. Harwood will begin work about March 1 on the erection of his new theater here. It will be a one-story brick, 33x120 feet.

Kentucky News Letter

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Men Handling "The Crisis" Are Busy.

LOUISVILLE, KY.—The Big Features Rights corporation closed a very successful engagement with "The Crisis" at the Mary Anderson theater, of Louisville, and is busy in other cities booking this picture. George Starkey, Jr., connected with the southern headquarters, at Atlanta, has been transferred to the Louisville office, and is booking in southern India, having closed a deal for showing this picture at the Circle theater of Indianapolis. Frank Montgomery is covering northern Indiana for the company, which is now working four prints. One print has been doing fine work at Jacksonville, Fla., and proved so successful that Jake Wells contracted with V. T. Koch, of the Atlanta office, for the picture to open his new Lyric theater. It is also booked at the Bijou, of Birmingham, Ala. Herbert Morgan, who is handling Kentucky and other states for "The Little Girl Next Door," and other special features, has met with great success. The revival of the war scare has also revived interest in the company's picture, "The Battle Cry of Peace," which is again being shown in some of the larger cities. Col. Fred Levy, head of the corporation, has gone to New York, where he expects to close deals for one or more additional big pictures, taking state rights in the district now handled.

Strand's Festival Features.

Louisville, Ky.—The Strand theater staged a festival week starting Sunday, February 4, which was without doubt the worst day the theaters of Louisville have ever known. However, a double bill was offered, and prices advanced to ten and twenty cents. The double bill was headlined by "The Witching Hour," featuring Helen Prettyman Arnold, prominent Louisville girl. The other half of the bill consisted of Gladys Blackwell in "One Touch of Sin." During the latter part of the week "The Witching Hour" and Mable Taliaferro in "A Wife by Proxy" made up the attraction.

Mary Anderson Abandons Big Features.

Louisville, Ky.—After five weeks of special features at increased prices, the Mary Anderson theater has gone back to continuous feature shows at ten cents. During the early part of January, Annette Kellermann showed for two weeks at fifty cents, and during the last two weeks "The Crisis" was shown at fifty cents, a twenty cent show, having featured Christman week. Lee Goldberg, connected with the Keith interests, and managing the Strand and Keith houses, has moved his offices from the Mary Anderson to the Strand.

J. G. Connor in Charge of Local Mutual.

Louisville, Ky.—A change has been made in the Louisville office of the Mutual, whereby J. G. Connor, feature specialist connected with the Indianapolis office, has temporarily taken charge of affairs, succeeding Percy L. Smith, who made no announcement of his future plans in absenting himself from the office. W. H. Engleman, manager of the Indianapolis office, is also in the city aiding in rearranging operating plans.

Southern Rights to "Civilization" Are Acquired.

Louisville, Ky.—Announcement has just been made of a deal by J. Harper Read, Jr., general manager of the Harper film corporation, to the effect that the All Star features company, of Jacksonville, Fla., has acquired state rights to the new Thomas H. Ince production "Civilization," for the entire southern territory, including Kentucky, Virginia, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida. The Jacksonville company is now busy booking the picture, having a crew of men on this work. It has not been booked in Louisville so far, but several theaters will probably bid for it.

Orpheum at Richardson's Services.

Louisville, Ky.—Arrangements have been made between A. C. Farrel, of the Central film service, and Judge W. A. Kinney, of the Orpheum, whereby that theater will be placed at the disposal of F. H. Richardson, projection editor of the Moving Picture World, who, in making his tour of the country, will address the operators and managers of the local theaters. No date for the local address has been selected as yet.

Personal Mention in the Trade.

Louisville, Ky.—C. C. Hite, of the Cincinnati office of the Triangle film, recently paid a visit to Louisville, calling on Joseph L. Steurle, manager of the Walnut theater, which is the Louisville Triangle house.

Sunday Local Option Bill in Wisconsin

State Senate Is Considering an Amendment to Blue Law 4595 Which Will Give Local Option on Sabbath Shows—Originated in North Wisconsin.

By Frank H. Madison. 628 S. Wabash Ave., Chicago.

MADISON, Wis.—Efforts to have Wisconsin blue laws amended so that moving picture theaters can be operated on Sundays have resulted in an airing of the question before the corporations committee of the Wisconsin State Senate. This committee of the Senate on February 1 reported for passage a substitute for 32s, the original bill legalizing Sunday shows.

The substitute measure does not mention moving pictures, but provides as amendment to the blue law section 4595 that keeping open Sunday places of entertainment tending to upbuild character and elevate morals, or participation in wholesome sport promoting health and physical development, providing peace of the community is not disturbed, shall not be deemed prohibited if town board, village board or city council permits it, such permission to be granted subject to censorship or restriction by board or council, and permission may be given only if upbuilding of character, elevating of morals or development of health and physical welfare is promoted.

The original bill provided that the operation of Sunday moving picture shows should be left to the local community. It did not open the entire Sunday law. R. W. Jackman of Madison appeared before the committee and asked that it be amended so as to apply to all theaters. Rev. R. A. Chase of Madison, who, with Rev. J. E. Davison of Milwaukee opposed the bill, said it was class legislation and that groceries, meat markets and other business should be opened on Sundays.

The movement to have a bill passed to legalize all Sunday shows originated in northern Wisconsin. Some of the houses now operating in that part of the state find there is a general tendency on the part of churches to agitate the movement against the theaters.

Neenah and Menasha Theaters Raise Prices.

Neenah, Wis.—Exhibitors in Neenah and Menasha have raised admission prices from ten to fifteen cents except on Mondays and Tuesdays, when the old price will be charged.

Wisconsin Theater Notes.

Milwaukee, Wis.—Manager O. L. Meister of the White House theater on Third street had a Contractors' Day, when he entertained every contractor and workman who assisted in the construction of the theater and their families. Over 600 workmen were engaged on the building, therefore Meister had a large number of appreciative guests.

Meister has made every Saturday from 9:30 to 6 P. M. Children's Day and is giving special educational and comedy programs in addition to the regular program. He is working this out with school principals and teachers.

Fond-du-Lac, Wis.—Incorporation of the Henry Boyle Theater Company with capital stock of $35,000 does not indicate any change in the policy for the Henry Boyle theater here. O. F. Beyer, treasurer; T. A. Lee, manager of the theater and District Attorney T. C. Downs, who has been connected with the company for several months, are the incorporators.

Madison, Wis.—Student patronage from the University of Wisconsin comprises about ten per cent. of the moving picture business, according to one manager. Two-thirds of this number are men and one-third women. Matinees draw about a two per cent. crowd of women students.

Milwaukee, Wis.—"Intolerance" was held over at the Davidson theater for a second week by Manager Sherman Brown.

Two Rivers, Wis.—The Opera House has planned a series of Saturday afternoon and evening shows, featuring Mary Pickford, Marguerite Clark and Mary Miles Minter.

Amery, Wis.—The Gem theater is now under control of O. Stiendorff.

Racine, Wis.—A new moving picture theater will replace the Baker block, it is reported.

LaCrosse, Wis.—F. M. Rehfuss, proprietor of the Star, has sold his moving picture house at Wausau.

New Clarus, Wis.—E. J. Helgeson has sold his moving picture theater to G. Lengacher and son.

Michigan Theater Notes.

Rockford, Mich.—Benjamin Van Antwerp has purchased the interest of Victor Priest in the Star theater.

Grand Ledge, Mich.—Because of an epidemic of scarlet fever, moving picture theaters in Grand Ledge were closed until Feb. 19 by orders of the board of health.

Clinton, Mich.—The local moving picture show has been taken over by the Culture club, an organization of women which will operate both with a view of profiting financially and to developing the taste of the community for better pictures.

Benton Harbor, Mich.—The Princess theater had a special showing of the films made of the fifth annual tour of the West Michigan Pike. The films were made by the National Education Film Company of Detroit.

Jackson, Mich.—The Majestic theater is elated over its bookings for February. Among the attractions scheduled for this month are: "The Truant Soul," "The Birth of a Nation," "A Daughter of the Gods," "The Crisis," "The Witching Hour," "Panthea," and "Patria," and other big features.

Indianapolis Schools Advertise Good Films

Commissioners Permit the Use of the School Blackboards for Boosting the Pictures Commended by the Local Review Board.

From the Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—The Board of school commissioners of this city has granted permission to the Indianaplis board of indorsers of motion pictures to use the city schools in their efforts to supervise motion pictures for children. The schools, it was pointed out, are about the only means the indorsers have of reaching many of the children of the city.

By using the schools, said Mrs. C. A. Hodges, the indorsers could place the names of the best films on the blackboards.

Children, she said, should see the motion picture shows only Friday night. The indorsers, she said, are thinking of asking the owners of theaters in the residential districts to show films passed for the children only on these nights.

In an editorial, the Indianapolis News had the following to say regarding the work of the board of indorsers of motion pictures:

"The Indianapolis board of indorsers of motion pictures has taken steps to make it possible for careful parents to exercise some control over the kind of pictures their children see. The board of school commissioners has done well to grant to those interested in the movement the assistance of the schools in conveying to parents, through their children, the names of picture productions which can be classed as fit for the child mind. The project includes a plan whereby exhibitors will endeavor to present such pictures on Friday night. There is nothing in the program to compel parents to keep their children away from improper pictures, but the way is made clear for the dutiful parent, and this is a great step in advance."

Will Erect Fine Theater in Fort Wayne.

Fort Wayne, Ind.—The Bankers and Merchants Theaters company, of Fort Wayne, which was recently formed for the purpose of establishing a chain of photo play houses throughout the state with the Orpheum of Fort Wayne as a nucleus, has purchcased the Varieties theater in Terre Haute and after tearing down the present structure will erect a new theater, costing approximately $65,000.

The property just purchased was owned by John McFall and is situated at the corner of Main and Eighth streets, one of the most valuable business corners in Terre Haute and a strategical location for a motion picture theater. The purchase price has not been announced. Officials of the company say the new theater will be one of the handsomest and most up-to-date photo play house in the state of Indiana.

Local Unicorn Bankrupt.

Indianapolis, Ind.—Action on a petition filed in the federal court in Indianapolis by L. L. George, Samuel H. Fine, and Charles Abrams, of New York City, Albert Rabb, referee in bankruptcy, appointed John F. Boesinger, of Indianapolis, as receiver for the local branch office of the Unicorn Film Service Company, a New York Corporation.

The petition of the men alleged that they had filed a similar petition in the federal court in New York City and that a receiver was appointed there and the firm adjudged a bankrupt. They alleged that attachment proceedings had been filed in the state courts against the firm's fixtures, etc., and that the appointment of a receiver was necessary. The Indiana assets of the company, the petition alleged, are listed at $2,500.

Mr. Rabb directed Boesinger to take charge of the assets, property and effects of the corporation's branch office in Indianapolis, and to take whatever other measures necessary for the conservation of the corporation's assets.

Indiana Film Managers Elect Officers.

Indianapolis, Ind.—A new organization to be known as the Indiana Film Managers' Association was perfected last week by attaches of local film exchanges at a banquet given at the Severin hotel. Officers were elected and arrangements made to hold weekly meetings every Friday night.

The officers elected were H. W. Engleman, assistant manager of Mutual Film exchange, president, and W. A. Ratz, manager of the eGorge Kleine exchange, secretary-treasurer. The new organization, it is said, will be affiliated with the F. I. L. M. Club, of Chicago.

H. W. Drucker, of Chicago, secretary of the Film Industries Local Managers' Association, and also attorney for the Hoy Reporting Service, explained working conditions in cities where other organizations of this nature are being perfected. Mr. Drucker urged greater co-operation among exchange men and exhibitors.

Indiana Theater Notes.

North Manchester, Ind.—Charles Copeland, who recently purchased the Crystal theater, here has had a force of men working at the place, decorating the ceiling and side walls and making other improvements. A new cash window was built and the lobby repainted, giving it a much brighter appearance.

Warsaw, Ind.—The Colonial theater, a local photoplay house, will be formally opened the latter part of the week under the personal management of B. E. Miller, of Decatur, who recently purchased the house and removed with Mrs. Miller to this city. Mr. Miller has installed a complete individual heating plant in the Colonial and besides redecorating and overhauling the pretty place is installing an electric piano.

Rockville, Ind.—The Cozy theater, one of Rockville's pretty motion picture houses, was badly damaged the latter part of the week as a result of a fire that apparently started in the ticket office. The show had not yet been opened for the evening and it was the opinion of firemen that the flames originated from a small oil stove in the office. The picture machine and seats in the rear of the theater were destroyed. The show is owned by Tad L. Johnson.

Gary, Ind.—"Gary on a Busy Day" is the title of a motion picture made recently by U. V. Young, the hustling manager of several Gary photoplay houses.

North Vernon, Ind.—The North Vernon Amusement Company, which operatcs the Jennings theater, has taken over the Philbarg theater of this city. The Philbarg has been operated for the last ten years by W. E. Phillips and Fred Verbarg, as a motion picture and vaudeville house.

Goshen, Ind.—Charles A. Freeland, formerly of Middlebury, has sold his interest in the Crystal theater, a motion picture house at Sturgis, a few miles from this city, to John E. Luttman.

Church Worker Plans Closed Sundays.

Indianapolis, Ind.—Sunday moving picture shows will follow the exit of Sunday saloons in Indianapolis if Miss Elinor Stafford Millar, of the Moody Bible Institute, who spoke at the Roberts Park M. E. church last week furthering the evangelistic campaign now in progress, has her way about it.

"After we close the saloons we are going to see that the moving picture houses shut up on Sundays," declared Miss Millar. "The Church Federation, supported by the women of the city, can easily do it. We intend to begin working at once with that end in view."

Motion picture men of the city said they were not losing much sleep over Miss Millar's assertions, because, they say, there is no just comparison between the saloons and the moving picture houses.

Illinois News Letter

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

Miss Margaret Padavic to Sell Film.

QUINCY, Ill.—Miss Margaret Padavic will be one of the road representatives of the Specialty Feature Service company which her father, Anton Padavic, has opened in the Quincy National Bank building. The latter's son John also will go into the field for his father.

Another Young Woman Exhibitor.

LaSalle, Ill.—Another young woman has entered the ranks of Illinois exhibitors. Miss Olga Heilstedt has purchased the Marquette theater on Marquette street from Westmeyer & Weidner. The re-opening under the new management was marked by the presentation of carnations to the patrons.

Federal Tax for Entertainments in Schools.

Springfield, Ill.—If not more than two entertainments are given in any one month at any one school it will not be necessary to pay the federal tax for motion picture theaters. An admission fee may be charged. This ruling given by John L. Pickering, internal revenue collector at Springfield, has been upheld by the department at Washington.

Pontiac License Committee to Censor.

Pontiac, Ill.—Censoring the moving pictures in Pontiac is to be done through the supervision of the committee on license of the city council. Mayor Torrance has notified Alderman DeVoe, who is chairman of the committee, that the watch that the police keep on theaters is to be supplemented by supervision of the committee which has power to call upon the police department any time to enforce orders that may be given.

New Illinois Incorporations.

Springfield, Ill.—Secretary of State Louis L. Emmerson has issued certificates of incorporation to the following:

LaSalle Film Company, Chicago; capital stock increased from $10,000 to $25,000.

Illioscope Motion Picture Corporation, Rockford; capital, $5,000; incorporators, William E. Clode, Edwin J. Burley, John H. Sutherland.

Barrison Theater Company, Waukegan; capital, $2,500; incorporators, Harvey W. Fulton, William J. Sweeney, A. P. Zattan.

Avers Amusement Company, Chicago; capital, $10,000; incorporators, Daniel O'Connell, Walter A. Sweitzer, Michael A. Vitullo.

Barker-Swan Reorganization.

Peoria, Ill.—The Crystal Photoplay Company probably will be the concern which will emerge from the affairs of the Barker-Swan Film Company. Dr. A. H. Shields, who has been active in the affairs of the company, has been working for reorganization along this line.

New Illinois Picture Theaters.

Yates City, Ill.—Carl Stark has reopened the moving picture show in the Opera House.

Peoria, Ill.—James Carrier has resigned as assistant general manager at the Apollo theater to take a similar place at the Avon theater in Decatur, Ill.

Aurora, Ill.—Mrs. C. W. Dewey, owner of the Orpheum theater in Main street, has been making plans to remodel that house,

adding a balcony and about 200 seats on the main floor. The total capacity will then be 700 persons.

Arthur, Ill.—Willard Fleming has purchased the Garden theater from Frank Stanley.

Nokomis, Ill.—Holmes Opera House has been leased by Harold G. Holmes, who will operate the moving picture house nightly.

Ottawa, Ill.—Harry Lewis, who has been manager of the Gayety theater, has entered into a partnership with Frank Thielen, lessee of that house. The Gayety is planning to enter the moving picture field, running high class features exclusively.

Rockford, Ill.—John Morrison has sold the Princess theater to Charles F. Hunt. Robert S. Hoppe, a brother-in-law of Hunt's, one of the original founders of the Bijou and later manager of the Orpheum, will be in charge of the Princess for the new owner.

Savanna, Ill.—J. D. Fulrath had plans drawn for a fireproof theater costing $30,000 and seating about 900 persons to replace the structure which recently was destroyed by fire.

Sterling, Ill.—John Cushman of this city and C. M. Fox of DeKalb have purchased the Grand theater in Joliet, Ill., and will operate it as a strictly moving picture house under the name of the Fox.

Ava, Ill.—Martin's moving picture theater which has been closed since the first of the year because of an epidemic of smallpox has re-opened.

Sterling, Ill.—The remodeled Grand theater has been re-opened by Manager George Greenough. One of the improvements is that the seating capacity has been increased to 499.

MINNEAPOLIS NOTES.

With the Exhibitors.

Minneapolis, Minn.—Joseph Farrell laid a trap for telephone thieves at The Strand here recently and after the fifth telephone to be stolen in two months had been "lifted" two arrests were made.

Hankinson, N. D.—Mefers and Withnell are the new owners of the Gem theater here.

Thief River Falls, Minn.—A. J. Lawrence has opened the new Princess theater here.

Bird Island, Minn.—J. G. Lyon has purchased the Crystal theater here from Ralph Hebberstad.

Swanville, Minn.—H. E. West will conduct a picture theater in the Cox hall here in the near future.

Glendive, Mont.—Owen Wyman has opened the Lyric theater here to the public.

Denton, Mont.—E. O. Jenkins has purchased the Paramount here from W. H. Bruen.

Hurley, Minn.—Ollie Towney of Minneapolis has bought the Garrick theater here from Carl Becker.

Granite Falls, Minn.—The Palace theater here has been sold to George M. Feroe.

St. James, Minn.—J. C. Clausen has taken over the Star theater here.

Sauk Rapids, Minn.—E. A. Kurr has sold his photoplay house here to Walter McGraw of Hutchinson, Minn.

Towner, N. D.—Charles Hultman has leased the Grand theater here and will show films.

Hettinger, N. D.—L. O. Ramstad has purchased a half interest in the Star theater here.

Knox, N. D.—The photoplay theater here has been closed.

Bonesteel, S. D.—E. G. Culp is contemplating the erection of a picture theater here.

Minneapolis, Minn.—W. Phillips, formerly with the Theater Equipment Co., has announced the opening of an accessory and equipment business of his own at 614-16 Boston block.

W. K. Hollander, Fox exchange road man, has returned from the East, where he attended the funeral services of his father. Mr. Hollander visited his brother of the Chicago Daily News, photoplay critic, on his way back to Minneapolis.

Minneapolis Filmdom Last Week

A New Artcraft Exchange Manager—Good Business During Carnival Week—Local Operator Proves Himself Innocent of Charge of Film Theft and Is Aiding Police in Tracking the Real Culprits—Local Personal Notes.

By John L. Johnson, 604 Film Exchange, Minneapolis, Minn.

New Artcraft Manager.

MINNEAPOLIS, MINN.—Another new film exchange manager was crowned here the week of January 29, R. C. Fox having succeeded Benjamin Drum as chief executive at the Artcraft office in the Film Exchange building. Mr. Drum, who has left the Asbury hospital after about six weeks within its walls must take things easy for some time to come according to his physicians and with a hope that he could regain his former health, Mr. Drum tendered his resignation. As soon as Mr. Drum is able to return to office work it is expected that he will have but little trouble in locating with some local exchange.

Mr. Fox, who was formerly a road man for the local Vitagraph and Mutual exchanges here, has resigned his position as manager of the "Ramona" department of the Elliott & Sherman Film Corporation to accept the Artcraft managerial berth. He is well known in the Northwest and it is believed that he will be very successful in his new location. Mrs. Benjamin Drum will continue as assistant manager at the Artcraft.

Good Business in Carnival Week.

Minneapolis, Minn.—The continued cold and extra heavy fall of snow has not kept the film followers of the Twin Cities within their homes to any noticeable extent. The past week or two, with all of the leading theaters offering good bills, box office receipts picked up considerably. The week of January 28, being carnival week in St. Paul, brought thousands of visitors to both St. Paul and Minneapolis and first run pictures proved very attractive to a majority.

At the Minneapolis Lyric, "A Daughter of the Gods" started off its third week with good business and "Panthea," at the New Garrick, played to a big week's business at 15 cents. Two Triangle features drew well at The Strand, and February 4 a week's run of "The Libertine" was begun.

In St. Paul, Clara Kimball Young at Starland in "Hearts Afire," furnished opposition for Clara Kimball Young at The Strand in "The Common Law" at advanced prices and both theaters did well. Carnival films were added to the programs at both theaters. Theda Bara, in "A Darling of Paris," drew overflow crowds to the Blue Mouse every day during its run, and Anita Stewart in "The Glory of Yolanda," at the New Princess enjoyed good business. "Patria" has proved a valuable addition to the vaudeville program at both St. Paul and Minneapolis Orpheum theaters.

W. B. Mick's Popularity Contest.

St. Paul, Minn.—Manager William B. Mick of The New Palace theater here staged a queen's popularity contest at his theater during St. Paul Carnival week and this and carnival pictures added much to the box office. Miss Louise Schilling, Northern Pacific Railway queen, won the contest with 21,000 votes. She was given a diamond ring by the theater.

James V. Bryson Has "20,000 Leagues Under the Sea."

Minneapolis, Minn.—The Lyric theater has booked "20,000 Leagues Under the Sea" for an indefinite run to begin Sunday, Feb. 11, at advanced prices. The big Universal subsea is controlled for the Northwest by James V. Bryson of Minneapolis, who has incorporated for $100,000. Mr. Bryson has opened branch offices in Milwaukee and Butte and has arranged with the Western Newspaper Union to handle his publicity campaign. Essay and art contests will be conducted in several cities in connection with the showing of the feature. A collapsible submarine which can be put on an automobile body will be used to advertise the feature in various cities also.

B-B Gets German War Film.

Winona, Minn.—The B-B Film Producing Co. has secured a six-reel feature "The Battles of a Nation," which shows the German side of the European conflict.

J. Barnet Exploiting Dardanelles Film.

Minneapolis, Minn.—Jacob Barnet of the Crystal theater here has secured a feature film entitled "The Great Dardenelles Expedition" and exploiting it in the Northwest.

Westcott Offers "Masque of Life."

Minneapolis, Minn.—The Westcott Film Corp. has offered for sale its rights to display "The Masque of Life" in Iowa, Nebraska, Missouri and Kansas, according to Manager E. A. Westcott.

Regent Becomes the Alhambra.

Minneapolis, Minn.—The Regent theater on Hennepin avenue near Sixth street has been renamed the Alhambra by Manager James McClenaghan. The Alhambra, a small but well located theater, was the only local house to raise its admission prices January 1. Until the first of the year the theater was a jitney house.

Local Personal Notes.

Minneapolis, Minn.—I. Ruben, who with M. L. Finkelstein controls seven Twin City vaudeville and picture theaters and who is spending a few weeks in California, is expected to return to his desk next week. Mr. Ruben has missed the most severe weather Minneapolis has experienced in a decade.

Jack Cohen Proved Innocent.

Minneapolis, Minn.—Jack Cohen, whom local papers connected with a recent arrest of a ring of film thieves, has proved his innocence and is aiding the police in their investigations. Mr. Cohen will be called as a witness when the thieves are brought into court, it is expected.

Northwest Personal Notes.

Minneapolis, Minn.—Joseph Gardner, who has been managing one of the Favorite Feature Film Corporation's "Dumb Girl of Portici" shows on the road, has joined the sales force of the local Bluebird exchange.

Minneapolis, Minn.—The membership committee of the newly organized F. I. L. M. club reports big success in its campaign for members to date and according to Chairman W. K. Howard a 100 per cent organization will likely be attained within a short time.

Minneapolis, Minn.—Word has been received from H. E. Friedman, former manager of the local Pathe exchange, and now in the East, that he is shortly to assume the management of some other Pathe branch. It is expected Mr. Friedman's new office will be in a Southern city. J. E. Schwartzbein is acting manager of the Minneapolis Pathe exchange.

St. Paul, Minn.—G. R. Kerschner, camera man from Detroit, Mich., attended the outdoor sports carnival here to take moving pictures for the Ford weekly and independent news reels. Selig, Htarst-Pathe, Universal and Paramount cameramen also snapped views of the carnival.

Denver's Newest Neighborhood House Opens

Webber's Show Has Formal Premier on February 1—Over 2,000 Persons Turn Out to Celebrate the Occasion—Has 1,000 Seats.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, COLO.—The Webber Show, Denver's newest neighborhood picture house, was formally opened February 1. Fully 2,000 people turned out for the occasion, in spite of bad weather, and the theater's seating capacity of 1,000 was taxed to its utmost all night.

State and city officials and prominent business men made speeches as part of the dedicatory program.

The Webber is the largest and most costly neighborhood theater in Denver and is said to be without equal in the whole United States. It is owned by De Witt C. Webber, a veteran show man who until recently operated the Iris, a downtown picture house. E. H. Moorman, who has had considerable experience in the building of theaters, was the architect in charge of the construction of the Webber.

Mr. Webber announced that the policy of his house will be to show only first run pictures at a standard admission price of 10 cents. This is something that never before has been attempted in Denver. All the other neighborhood houses in the city use second run films. "Her New York," a Pathe production featuring Gladys Hulette, and a Universal comedy constituted the opening program.

J. C. Graham Stops Off.

Denver, Colo.—J. C. Graham, former vice president of the Mutual Film corporation and now general representative for the Jesse L. Lasky company was a Denver visitor last week. He stopped off here on his way from the Pacific Coast to New York. His visit in Denver had no business significance but was, in fact, an accident. He got held up by the snow blockade in Wyoming and was detoured east by way of Denver.

Eugene Gerbase to Help Manage the America Theater.

Denver, Colo.—Eugene Gerbase who has been connected with the General Film exchange in Denver for four years has resigned to accept the position of assistant manager of the America, the new Curtis street moving picture theater which is almost ready for opening. Gerbase was in the booking and selling department of the General Film company.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Royal Theater Reopens.

Denver, Colo.—The Royal theater located at Second and Broadway in South Denver, has been reopened under the management of H. C. Bowers, a former Pittsburg, Pa., exhibitor. The Royal has had a rather checkered career and recently closed down after several changes in ownership. The new owner has established a straight five cent admission policy instead of the former five and ten cent plan and believes that the theater can be made a success. The crowds which responded to his call during the first week of his management justifies the prediction.

In Pittsburg Mr. Bowers operated the Keystone theater on the North Side. Prior to this he was the owner of the Pitt theater at Turtle Creek near Pittsburg.

Ozz Theater Being Remodeled.

Denver, Colo.—F. N. Baldwin has started work on the remodeling of the Ozz theater in Elyria. The seating capacity will be increased to 450, and the house will be entirely redecorated within and without.

Alcott Theater Changes Hands.

Denver, Colo.—The Alcott theater in North Denver, owned by Runkle and Gable, has been sold to A. B. Hoover. The latter will make some needed improvements and continue to operate it as a moving picture theater.

Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines.

Jess Hartman With Midwest.

DES MOINES, IA.—Jess Hartman has accepted a contract with the Midwest Photoplay Corporation, and will act as special representative for the A. H. Blank interests in Iowa and Nebraska. Mr. Hartman will handle the Clara Kimball Young and the Norma Talmadge productions, Nazimova in "War Brides," the Triangle program and other features which Mr. Blank controls.

Reed, of McClure Features, Drops In.

Des Moines, Ia.—Mr. Reed, the road man out of Kansas City for the "Seven Deadly Sins" and other McClure features, was in town last week and has closed a deal with Abe Frankel of the Casino for the "Sins." The five-week series will start on the 21, 22 and 23 of February.

C. J. Ruble Goes to A. H. Blank.

Des Moines, Ia.—C. J. Ruble, formerly of the General Film in this territory, has been secured by A. H. Blank as the Triangle salesman out of Kansas City for the Iowa and Nebraska territory.

With Exhibitors Over the State.

Vinton, Ia.—A. G. Stolt is managing the Palace theater in Vinton now, and with good stuff is said to be doing a rapid fire business. With "War Brides" last week he broke all records of the house in spite of bad weather. Mr. Stolts was formerly a newspaper man and was connected with the Waterloo Times-Tribune.

Henry J. Lego has just had a $5,000 pipe organ installed in his Majestic theater in Fort Dodge.

Spencer, Ia.—C. C. Cartwright recently took over the New Star theater in Spencer, Iowa. He was in town last week and booked the Mutual star productions, the Mutual service and "The Lass of the Lumberlands." Mr. Cartwright was formerly in the hardware, harness and implement business in Paton, Iowa.

Creston, Ia.—N. Samish and L. Rosenfield have closed up their Willard theater and will devote all their time from now on to the operation of the Temple Grand.

Leon, Ia.—The Idle Hour theater in Leon was damaged by fire last week, but just to what extent had not yet been found out. W. F. Lindsey is the manager and with a very new opposition in the form of the New theater on his hands, the fire is indeed a disaster.

Local Hits—Business Notes.

Cedar Rapids, Ia.—W. J. Slattery of the Majestic theater in Cedar Rapids, seems not to be able to express in mere words the manner in which the International-Pathe serial, "Patria," took in his city. The Majestic is a vaudeville house that caters to the very highest class of trade, and he is running "Patria" almost as a separate act. His house was packed and the people seemed most enthusiastic over the star and the story. This is the first serial that Slattery has ever run in his house. He began the picture with a four-day run Sunday, the 21st of January.

Waterloo, Ia.—Myers, of the Palace in Waterloo, is featuring Baby Marie Osburne in "Twin Kiddies" in a program to be given in connection with the Women's Clubs of the city.

Des Moines, Ia.—Mr. White, who formerly traveled for the Vitagraph out of Kansas City, is now with the Vitagraph in Omaha, but will continue to make Des Moines his headquarters.

Des Moines, Ia.—Lew Bent, the St. Louis representative of the Midwest Photoplay, has his office now at 3320 Lindell Boulevard.

At the Des Moines Pathe.

Des Moines, Ia.—The Des Moines exchanges are surely going through a course of reconstruction. At the Pathe it was possible to find Manager Sheridan in the maze on changes and carpenters. He reported that the cold weather had knocked the train service until it was almost impossible to get the films over the state and the extreme cold weather is knocking business almost off the map.

Big Jim Garrity considers himself a lucky big man since he took the train just ahead of the one which met with such a fatal accident near Creston last week. In addition to this escape he succeeded in leaving Creston with a pocketful of contracts much to the chagrin of six rival roadmen, who were left behind in the hotel.

Strand Theater Manager Averts a Panic.

Iowa Cty, Ia.—The Strand theater was damaged by fire Saturday night, Feb. 3. A large audience was seated in the playhouse when at 8:30 o'clock smoke was seen emerging from beneath the stage Thomas A. Brown, proprietor and manager of the theater, quickly stepped to the front of the house.

Calm, cool, and collected, he took his stand at the south end of the auditorium, and, in tones stentorian, but composed, he gave a call of warning and of advice—echoed at the various entrances of the playhouse, by his son, Charles, and others in audience, who took their stands at the inner doors of the packed playhouse.

Mr. Brown was thoroughly the master of the situation—the governing genius of the hour, and inspired by his calmness and his evident understanding of the actual dangerlessness of the situation, the men, women and children in the audience—instead of indulging in a wild, mad flight that would have resulted in trampling, crushing, and tragic climaxes—obeyed Mr. Brown's instructions, and filed out quietly, but quickly; peacefully, but promptly; and without the vestige of a panic.

A number of persons who left their wraps and pocketbooks in the theater recovered their valuables later.

ARKANSAS NOTES.

Eagle's Wings Pleases Hot Springs.

Hot Springs, Ark.—The most important picture event this season took place at the New Central theater, when "The Eagle's Wings," the Bluebird production, from the pen of Rufus Steele, made its initial appearance in this noted health and pleasure resort.

Mr. Steele is a Hot Springs boy. His venerable father is one of the city's most loved ministers. His brother, Hugh Steele, is recognized as one of Hot Springs' most successful and enterprising business men. Hot Springs is proud to claim Rufus Steele as its own. The author was visiting in this city when his feature was shown, and the proprietor of the New Central theater, Sidney M. Nutt, beautified the exterior and interior of the lobby with special decorations of a patriotic nature, and Mr. Steele delivered a lecture on the subject of "Industrial Preparedness," the theme of his picture.

The Business Men's League, the city's leading commercial organization, took cognizance of this picture, members of its board of governors attending the performance, and Mr. Steele was introduced by Walter M. Ebel, secretary of the league, who paid a tribute to the author of "The Eagle's Wings."

San Francisco Briefs.

A. L. Erlanger, a theater magnate of New York, and partner of Marc Klaw, was a recent visitor here.

E. Carl Wallen, formerly of the local International staff, has gone to Los Angeles to act as news photographer for Pathe.

Edgar G. Milne, manager of the Pantages theater at Seattle, Wash., was here a short time ago on a vacation and will visit all of the coast cities covered by the Pantages circuit.

Beatriz Michelena, for the past three years with the California Motion Picture Corporation, and George Middleton, director for the same length of time, will leave shortly for New York.

J. J. Unger, district manager for the Metro, returned recently from a trip of inspection thoughout the Western territory. He reports that conditions in Colorado are especially satisfactory.

M. L. Markowitz, of the California Film exchange, returned recently from a trip to Los Angeles, made for the purpose of superintending the move into new quarters.

Mitchell Leichter, a recent arrival from New York, has taken over the management of the Rex theater, on Polk street.

H. J. Henrioulle has been made assistant manager of the Pathe exchange, succeeding O. B. Smith.

Morris Epstein plans to go to Los Angeles shortly in the interests of the Consolidated Film, and will remain there about three months, while Marion H. Kohn is here.

California Jottings.

Oakland, Cal.—The Home theater in East Oakland has been opened by H. Berg.

Oakland, Cal.—The Imperial theater, on Broadway, is being enlarged.

Oakland, Cal.—The Linden theater, on Seventh street, has been renovated and reopened by Harry Chambers.

Monterey, Cal.—Ed N. Kaiser has taken a lease on the El Monterey theater and will renovate the house throughout.

Sacramento, Cal.—Fred J. Johns has started a movement for the organization of a company to erect a $250,000 theater.

Northern California News.

Antioch, Cal.—Stamm & Beede have disposed of their theater to L. H. Rickenbacher and Jesse League, who have also purchased the Royal theater at Turlock from Henry Krebs.

Vallejo, Cal.—A balcony is to be installed at once in the Strand theater, conducted under the management of P. J. Hanlon.

Marysville, Cal.—The new theater to be built by K. A. Adelberg is to have a seating capacity of 950 and will cost $22,000.

Lindsay, Cal.—A contract has been awarded by William Daugherty for the construction of a theater to cost $10,000.

San Luis Obispo, Cal.—Ed. N. Kaiser, who has taken a lease on the El Monterey theater, has awarded contracts for a complete renovation of the place.

Tulare, Cal.—The Theater Tulare has been purchased by O. B. Eustace from S. J. Greenwood.

Hawaii Film Man to Visit San Francisco.

San Francisco, Cal.—Henry Bredhoff, manager of the Hawaii Film Supply, of Honolulu, T. H., is expected to arrive in this city at an early date, for a stay of several months, and his son, C. H. Bredhoff, will go to the islands to take charge of the business during his absence. The latter is considering making a trip through the Orient in a few months.

Eureka Hit by Epidemic.

Eureka, Cal.—An epidemic of scarlet fever has caused the Board of Health to issue an order closing public and private schools for two weeks and forbidding children under sixteen years of age from attending theaters and other public places.

San Francisco Fox Exchange's New Quarters

Has Moved to Its Finely Appointed New Office at 243-245 Golden Gate Avenue—Some of the Special Advantages of the Building.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The local branch of the Fox Film celebrated the first of February by removing from its former quarters at 107 to its magnificent new home at 243-245 Golden Gate avenue, in a building erected for its special needs and occupied by it in its entirety. An interesting feature of the removal is the fact that the new building was occupied exactly two months following the breaking of ground for its erection, the builders having made unusually rapid progress on account of fine weather.

Much attention has been paid to the arrangement of the shipping room in the rear and films and advertising matter are cared for with a minimum of handling. All express shipments are received and delivered from a rear entrance, the wagons being brought directly to the door. Manager William J. Citron has devised a system of filing racks for small publicity matter that is at once unique and convenient. A vertical row of boxes in each rack is given over to separate productions, each distinguished by a number, and here are carried all slides, cuts, photographs, write-up material, etc., enabling the shipper to assemble an order without loss of time.

In the basement is a large vault of fireproof construction, with metal racks for films, and on this floor is carried all the posters and heralds. A freight chute from the street greatly simplifies the handling of incoming shipments.

One of the distinguishing features of the new exchange is the facilities provided the inspection department. This department is located on the mezzanine floor that covers the rear half of the exchange and all work is done under daylight conditions. Two huge skylights, in addition to side windows, furnish an abundance of natural light, and electric lights will not be used, except in rare cases when light work is necessary. All films are carried between the inspection and shipping departments by a dumb waiter.

The building is a very attractive one in appearance, being of brick construction with a concrete front, and can be seen from Market street, three blocks away. A feature of its design is the extensive use of windows, which form almost the entire front. The wide expanse of glass is relieved by an interesting grill work painted a light green, an effect copied from the recent Exposition in this city.

Earle Takes a Partner.

San Francisco, Cal.—Ralph Radnor Earle, 451 Eddy street, has taken a partner in the person of Hale Ayres, and a producing, developing and printing business is now being carried on under the name of Earle Films. In addition to making scenic pictures feature productions are now being turned out under the direction of Mr. Ayres and some of these will be ready to be marketed at an early date.

New Exchange Enters Field.

San Francisco, Cal.—The Pacific Photoplays Company has been organized by Fred C. Richardson and Mitchell Leichter and quarters have been opened on the sixth floor of the Mechanics building at 948 Market street. A large part of the films handled by the C. L. Williams company has been taken over, together with one of the offices and the exhibiting room formerly used by this concern. Mr. Leichter, who also has charge of the Rex theater on Polk street, is a recent arrival from New York, and Mr. Richardson is learning the film exchange business under his direction.

Progress on California Theater.

San Francisco, Cal.—Rapid progress is now being made on the California theater being erected at Fourth and Market streets by the Market Street Realty Company, a large part of the steel work already being in place.

Eastern Film Man on Coast.

San Francisco, Cal.—W. H. Whipple, representing the Lincoln & Parker Co. of Worcester, Mass., producers of films for schools and colleges, was a recent visitor here to place these productions.

Lesser Sending Out Road Shows.

San Francisco, Cal.—Sol L. Lesser is sending out three companies to cover the California territory with "War Brides," each of these including a manager, musical director and publicity expert. A similar number will be put on the road with "Civilization," following its premier in this city. The engagement of "War Brides" at the Alcazar theater was a great success.

E. H. Emmick Home Again.

San Francisco, Cal.—E. H. Emmick, of the Peerless film service, returned recently from an extended stay at Los Angeles, visiting exhibitors on the way home. He has added another comedy release and is now releasing five comedies a week, a record for an independent exchange. In view of the publicity being given Mrs. Vernon Castle in "Patria" a big demand has sprung up for the "Whirl of Life," featuring the Castles, controlled by this firm.

Artcraft Representatives Come In.

San Francisco, Cal.—Arthur S. Kane, Western district manager for the Artcraft, has returned to his headquarters following an extended visit to the Northwest. J. J. Patridge is also here for a short stay, after having completed a successful trip of several weeks through Arizona.

San Francisco Briefs.

The Empress theater has booked "The Great Secret," this being the first serial to be shown at this house.

The Greater Vitagraph will be in its new quarters in the Musical building about the middle of February.

The California film exchange has just received a shipment of the new Model Motiograph and now has this machine on exhibition at its quarters on Film Row.

J. H. Magoon, vice-president of the Consolidated Amusement Company of Honolulu, is here inspecting late releases, securing advertising ideas and making arrangements for service.

Mark A. Lasky, president of the De Luxe-Lasky, plans to make a visit to New York at an early date in connection with important business matters.

The Turner & Dahnken circuit of this city has announced its intention of building a new house at Richmond, Cal., at an early date.

The Gem theater, 1025 Ocean Drive, has been opened by Bartola Lima.

Recent visitors have included R. Shinn, of Monterey; N. Throckmorton, of Oak Park; C. C. Howell, of the Monache theater, Porterville, and Chas Goddard, of Sacramento; all well known exhibitors.

Phil Doll, formerly of the Excelsior theater, has returned from an eastern trip of several months.

The Polk theater has been remodeled and refitted since the recent fire and will be reopened at an early date.

The Atlas Educational Film Company has received its first shipment of the new Atlas projectors and is also showing the new Universal camera with a dissolver.

Jacob L. Kempner, of Signet Films, Inc., was a recent business visitor here.

"Patria" Thrills Spokane Society Audience

Pathe's Northwest Manager, F. C. Quimby, and Exhibitor H. S. Clemmer Show Five Reels of Serial in Hotel Ballroom.

By S. Clark Patchin, 1811 Eleventh avenue, Spokane, Wash.

SPOKANE, Wash.—At the Marie Antoinette ball room at the Davenport hotel, January 26, nearly 1,200 were entertained and fully 300 turned away with the unusual atraction of a pre-release showing of the moving picture film serial, "Patria," featuring Mrs. Vernon Castle.

Two performances were given during the evening, both to capacity crowds. An adequate screen had been provided at the east end of the ballroom and a temporary operator's booth was located in the balcony. All the remaining space on the ballroom floor and in the balcony was crowded with people and fully 75 stood for the first exhibition.

Five chapters were shown of "Patria," representing the first two episodes of the serial. Thrill follows thrill in rapid succession in the production and occasioned gasps and exclamations and much applause from the fashionable audiences.

The winsome personality of Mrs. Castle and her seemingly inexhaustible wardrobe of stunning creations are the outstanding features of the production, but Louis Joseph Vance, the author, and the Whartons, producers, have injected exciting thrills which should satisfy the most ardent lover of melo-drama.

The private showing was made by F. C. Quimby, Northwest manager for Pathe, through arrangement with L. M. Davenport, president of the hotel company, and H. S. Clemmer, manager of the Clemmer theater; the audience were their joint guests.

Many Children See "Snow White" at the Clemmer.

Spokane, Wash.—More than 4200 children saw "Snow White," with Marguerite Clark as the princess, during the five-day run at the Clemmer theater. During the first four days of its showing the children's tickets averaged 800 a day, and on the fifth afternoon, between 11 a. m. and 5 p. m., 2180 children's tickets were sold.

Ralph Ruffner Gets New Projectors.

Spokane, Wash.—The Liberty theater is installing two Baird projectors in its operating booth, said to be the first of these machines to be purchased by a northwestern theater. Each projector weighs 590 pounds, a fact, according to manager Ralph Ruffner that absolutely removes all vibration in the operation. He describes the new projectors as rock steady, non-flickering machines with mechanism that operates in oil, noiselessly. The projectors are operated by electrical power and every bit of mechanism is enclosed. The machines have been attracting much attention on the lobby, where they have been on exhibition.

Western Union Film Organized.

Spokane, Wash.—The Western Union Film Company has just been organized in Spokane and is putting up a studio where the work of taking motion pictures will be started it is said within a month. The company contemplates making pictures of various events in Spokane and vicinity and will also make advertising moving pictures, some having been contracted for. The company further plans to make moving pictures of parties at the various homes which will be run on local screens in connection with features.

Montana Theater Items.

Ronan, Mont.—The Ronan opera house, Ronan, H. M. Gehlert, manager, was burned down one afternoon last week, the place catching fire from a blazing store next door.

Whitefish, Mont.—J. L. Shaw, an exhibitor of Washington, has taken over the Liberty at Whitefish, and reports good success in showing Pathe and Vitagraph features. Much credit for his success must be given the consistent and judicious use of advertising, especially the personal reviews of each feature in Shaw's especially prepared heralds and programs.

Polson, Mont.—The Orpheum theater, Polson, managed by D. Earl Evans, is again running after a short shutdown, occasioned by fire. Taking advantage of this layoff, manager Evans installed two new Simplex machines and it is the boast that Polson sees as good projection as the larger cities.

Want No State Censor Board in Washington

Spokane's City Commissioners Throw Out a Plea from Tacoma Commissioner of Public Safety Asking Help Toward State Censorship.

Spokane, Wash.—With a view of having a state board of censorship for all moving picture films, F. H. Pettit, commissioner of public safety of Tacoma, has requested the co-operation of the city commissioners of Spokane. Copies of the proposed law were received from him, together with a statement that he had presented the matter to a number of the legislators, who received it favorably. In his letter he sets forth that he does not believe the city censorship boards are fair to the exhibitors and that a state board could pass on all films, and claims that this would be a benefit to the public.

After conferring with moving picture managers, Commissioner of Public Affairs F. K. McBrown prepared a resolution, which the city fathers adopted, opposing state censorship, explaining that the city consorship ordinance had been working fairly satisfactorily and that as a national censorship law was pending in Congress the commissioners felt that would be better than a state law.

The commissioners further set forth that it was not fair to the moving picture men who have probably $5,000,000 invested in the state, to have their films censored by a poorly paid board of three persons, appointed by the governor of the state, as that would be placing too much power in the disposal of the board and would put the matter into politics.

Copies of the answer adopted will be mailed immediately to the legislators now in session in Olympia.

Dr. H. S. Clemmer expressed himself as opposed to the state law, and that of the two propositions he preferred the proposed national censorship law.

The exhibitors are of the opinion that in the end the public will have to pay the cost of censorship, and on this point Manager Ralph Ruffner, of the Liberty theater, who just returned from the coast, said:

"Exhibitors on the Coast do not want a state board. The proposed measure fixes a charge of $1 per reel, which the board can collect for each reel of 1,000 feet it inspects. In theory, that is paid by the producer of the picture, or the owner of the state rights. Actually, it will be tacked on to the price the exhibitor has to pay, and the exhibitor will pass it on to the

Spokane Society at Private View of "Patria" in Marie Antoinette Room of Davenport Hotel, Friday, January 26.

patrons who buy tickets to his entertainment. He must do so in self defense.

"In a year, based on present film importations, the board would be called on to inspect 8,736 reels of 8,736,000 feet of pictures. This would mean a revenue of $8,736."

More Montana Notes.

Big Timber, Mont.—Dorman Kellog has closed his Arcade theater at Big Timber, being content to let what profit there is in the town go to his opposition rather than keep open for the sake of competition.

Malta, Mont.—The Lyric theater, Malta, has been taken over by the Orpheum interests and closed, and its manager, R. Robbins, it is said, will have charge of the Orpheum at Glasgow, a nearby town. It is not known who will run the Orpheum at Malta.

Glendive, Mont.—Wyman and Wyman, new men in the business, have taken over the Lyric theater at Glendive, Montana. Among the features are three Pathe Gold Roosters each week and from reports they are doing a good business by showing features only.

Butte, Mont.—Manager C. E. Schmidt, Pathe exchange at Butte, has just returned from an extensive trip which he is understood to have taken in Spokane and Seattle. When asked about rumors that the Rialto was to use Pathe service, he would neither deny nor affirm it, saying that he was merely coviring his territory and denying that he was in Seattle lining up service.

Great Falls, Mont.—The new Lafayette theater, Mrs. Leona Deakin, manager, will open in West Great Falls, using three changes of Pathe Gold Roosters each week.

Hamilton, Mont.—E. C. Freshwater has taken over the Star and Family theaters at Hamilton, Montana, from Mr. and Mrs. Seafield.

Livingston, Mont.—The Lyric theater, Livingston, has closed. The owners, it is said, are now running the Orpheum, having taken over the interest of W. M. Haight. Like lots of other Montana towns, the number of theaters are being reduced. Last summer there were five theaters—Lyric, Strand, Alcazar, Orpheum and Hefferlin—while now there are but two, the Strand and the Orpheum.

SALT LAKE NEWS.

Local Screen Club to Give Ball.

Salt Lake City, Utah.—Motion picture circles are all astir with preparatons for a big ball which will be given toward the end of February by the Screen club, the new organization of exhibitors, theatrical managers and exchange men. Every feature is to be unique, say those in charge, and there will be enough "stunts" to make the evening a whirl of gayety from start to finish.

The exact date of the affair has not been set, pending word from several noted film stars as to when they can attend. One of the big features of the ball is to be a grand march led by several of the most brilliant luminaries in motion pictures. If all goes well at least half a dozen will be in attendance as nearly that number have already indicated their desire to attend.

The following committees have the affair in charge: general committee Frank Newman, manager Pantages, George E. Carpenter, manager Paramount-Empress, Lewis Marcus, president Notable Feature Film exchange, W. P. Moran, manager Kleine-Edison-Selig-Essenay exchange, J. L. Frazier, manager Mutual exchange, Carl Q. Cannon of the Deseret Film company and M. H. Hanauer, manager of the Broadway theater; advertising committee, Mr. Newman, Mr. Carpenter, E. P. Levy, manager of the Orpheum, and H. E. Ellison, manager of the Swanson theaters; finance, Mr. Cannon, George Mayne, of the Universal, Mr. Moran and Ben Ketchum, manager of the Wilkes theater.

Utah Censorship Discussion

Bill Is Being Prepared by Senator Chez and the Women's Clubs—Film Men Organize to Fight State Censorship—Three Organizations Elect Officers—Aid Will Be Given by Vaudeville and Stage Managers.

By D. W. Cummings, Motion Picture Editor, Deseret News, Salt Lake City.

SALT LAKE CITY, Utah.—Censorship is the principal topic in the minds of motion picture managers and fans in Utah just now. Senator Joseph Chez, of Ogden, has introduced a rigid censorship bill which he declares is practically a copy of the Kansas law on the subject. The bill had only its first reading before the senate and is now in the hands of a committee.

Senator Chez himself says that before being finally presented to the legislature for passage the bill will be materially changed. In its present form it is being criticised, not only because it is a censorship bill, but because of the vagueness of its provisions and the impracticability of the scheme it proposes.

The bill makes the state superintendent of public instruction responsible for the review of every film that comes into the state. He is outhorized to hire one or more "clerks," although the bill does not say clearly whether they will be empowered to help him review films or not. Senator Chez says he intends that they shall have this right. The clerks are to receive $3 a day. This sum, declares the author of the bill, will probably be raised to $5 or $6.

Economy is the big cry in Utah affairs just now, and in order to keep the bill afloat, Senator Chez has endeavored to make the censorship self-suporting. He provides that a fee of $2 shall be charged for the review of each picture. This has aroused a storm of objection, both from motion picture men and even from clubwomen advocating censorship. As the bill now reads an exhibitor with a program of four or five pictures would have from an $8 to a $10 review bill to pay every day, not counting the films that might be rejected and have to be replaced. Senator Chez says he will modify this provision, but insists that it should be retained in some form.

In case of a refusal on the part of an exhibitor to accept the ruling of the superintendent of public instruction, the bill provides that he may appeal to a committee consisting of the governor, the secretary of state and the attorney general. Mr. Chez himself admits that this may prove to be impracticable and is now studying up a more economical and accessible mode of appeal.

The only grounds upon which films may be ruled out are those of sacrilege and obscenity or immorality. The penalty for displaying films prohibited by the censor is a fine of from $25 to $100 for the first offense and not less than $100 for the second offense. The law is to take effect on the first of April.

Club Women and Censorship.

Clubwomen of the city are taking an active intrest in the subject of censorship. Many are opposing it strenuously while others are advocating it just as hard. But even among those who favor some sort of state censorship, the Chez bill does not seem to be meeting with great favor.

The legislative committee of the state federation of women's clubs has taken up the matter and is framing proposals which, if adopted by the legislature, will materially change the Chez plan. They propose to have the reviewing done by voluntary committees in each town, the state superintendent of public instruction to be the final arbiter in case of appeal. These local committees would serve without pay. They would, in most instances, accept the ruling of the New York Board of Review, but would reserve the right to view some films which the New York board had approved. This committee is holding meetings with Senator Chez and the question will probably be threshed out within the next two weeks. The women are opposed to any fee, and are inclined to be liberal in their ideas of censorship.

Film Men Will Fight State Censorship.

The motion picture men of the city are determined to fight state censorship to the bitter end.

The motion picture exhibitors and managers of exchanges take the position that state censorship is not only unjust but that it is unnecessary. They argue that the sentiment among the great majority of producers and exhibitors is against salacious, unpatriotic or sacrilegious films, and that there are not enough of these types of pictures in existence to worry about. And if they do appear in the state, they contend that present police powers are quite sufficient to deal with them.

Realizing that they must do something themselves to obviate the necessity of censorship, as well as to protect the industry in other ways, the exhibitors and exchange managers are organizing. The exhibitors have united with managers of the local vaudeville and stock houses and formed the Theater Managers Association of Utah. They are preparing to file articles of incorporation and plan to hold regular meetings each week at which problems confronting the industry will be discussed. Among other things they have taken their stand for clean, high-class photoplays and vaudeville acts.

New Film Organizations Elect Officers.

Salt Lake City, Utah.—All three organizations in Salt Lake composed of men interested directly or indirectly in the photoplay industry have now selected officers.

The Screen club has as president Lew Marcus, president of the Notable Feature Film company, for vice president H. E. Ellison, manager of the Swanson theaters, for secretary, Ben Ketchum, manager of the Wilkes theater, and for treasurer, M. H. Hanaouer, manager of the Broadway.

The Theatrical Managers' Association of Utah has Frank Newman as president and George E. Carpenter as secretary.

The F. I. L. M. association has the following officers: Lew Marcus, president of the Notable Feature Film company, president; George Mayne, manager of the Universal exchange, vice president; J. L. Frazier, manager of the Mutual exchange, secretary; Carl Q. Cannon, of the Deseret Film company, treasurer, and these, with Leon Vorhies, of the Metro exchange, constitute the board of directors.

Exchange Managers Form Separate Organization.

The exchange managers have formed a separate organiaztion known as the F. I. L. M. association. Besides the purpose of general mutual interest, the organization has for its aim the elimination of objectionable films. They contend that the exhibition of such pictures is to be feared only from the wild-cat transient exhibitor, and have determined to unite in an attempt to keep this class out of the state. They have agreed to sever relations with any exhibitor who persists in giving a welcome to the transient with filthy films.

Screen Club.

Besides these two organizations there has recently come into existence the Screen Club, composed of both exhibitors and exchange men. Its purposes are largely social, but it holds regular meetings each week, at which topics of general interest to the industry are discussed.

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Who Stars?

Who Stars?

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Calendar of Program Releases

(For Extended Table of Current Releases See Pages 1258, 1260, 1262, 1264.)

General Film Company

Current Releases

ESSANAY—The Lighted Lamp (11th of the Black Cat series—Two parts—Drama).

ESSANAY—All in a Day (Comedy).
—Alaska (Scenic) on same reel.

ESSANAY—Ashes on the Hearthstone (10th of "Is Marriage Sacred"—Two parts—Drama).

KALEM—The Model Janitor (Comedy).

KALEM—Winged Diamonds (18th of "Grant, Police Reporter"—Drama).

KALEM—The Sidetracked Sleeper (No. 119 of the "Hazards of Helen"—Drama).

KNICKERBOCKER STAR FEATURE—The Beloved Vampire (Three parts—Drama).

SELIG—The Redemption of Red Mullin—Two parts—Drama).

SELIG—Selig-Tribune No. 13 (Topical).

SELIG—Selig-Tribune No. 14 (Topical).

SELIG—For Reward of Service (Comedy-Drama).

VIM—Title not reported.

VITAGRAPH—The Seventh Son (Drama).

VITAGRAPH—The Footlight Lure (6th of the "Dangers of Doris" series featuring Mary Anderson—Comedy-Drama).

VITAGRAPH—Missing (Two parts—Drama).

Advance Releases

SELIG—The Great Treasure (Two Parts—Drama).

VITAGRAPH—The Meeting (Drama).

SELIG—Selig-Tribune No. 15 (Topical).

ESSANAY—A Four-Cent Courtship (Black Cat Feature—Two Parts—Drama).

KALEM—A Flyer in Flapjacks (Comedy).

ESSANAY—Canimated Nooz Pictorial No. 25 (Cartoon Comedy) and British Columbia (Scenic).

SELIG—Selig-Tribune No. 16 (Topical).

VIM—The Newlyweds' Mistake (Comedy).

KALEM—The Screened Vault (Episode No. 19 "Grant, Police Reporter"—Drama).

VIM—Art and Paint (Comedy).

VITAGRAPH—The Gang (No. 7 of "The Dangers of Doris"—Comedy-Drama).

ESSANAY—The Extravagant Bride (No. 11 of "Is Marriage Sacred" Two Parts—Drama).

SELIG—A Brother's Sacrifice (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending February 24 and March 3

(For Extended Table of Current Releases See Pages 1258, 1260, 1262, 1264.)

Universal Film Mfg. Company

(Serial No.)

SUNDAY, FEBRUARY 18, 1917.

POWERS—Mr. Fuller Pep—He Does Some Quick Moving (Cartoon Comedy), and Drama of the Orient (Dorsey Educational) 02178
UNIVERSAL SPECIAL FEATURE—Robinson Crusoe (Three Parts) 02179
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama) 02180

MONDAY, FEBRUARY 19, 1917.

RED FEATHER—The War of the Tongs (Five—parts—Drama) 02181
NESTOR—Down Went the Key (Comedy) 02182

TUESDAY, FEBRUARY 20, 1917.

GOLD SEAL—The Great Torpedo Secret (Three parts—Drama) 02183
VICTOR—The Fireman's Bride (Comedy-Drama) ... 02184

WEDNESDAY, FEBRUARY 21, 1917.

L-KO—After the Balled Up Ball (Two parts—Drama) 02185
UNIVERSAL—Animated Weekly No. 60 (Topical) .. 02186
LAEMMLE—Sin Unatoned (Drama) 02187

THURSDAY, FEBRUARY 22, 1917.

VICTOR—The Heart of Mary Ann (Comedy-Drama) 02188
REX—The Keeper of the Gate (Drama) 02189
BIG U—The Man Who Saved the Day (Two parts—Drama) 02190

FRIDAY, FEBRUARY 23, 1917.

IMP—The Folly of Fanchette (Two parts—Drama). 02191
VICTOR—A Bare Living (Comedy) 02192
BIG U—Heroes of the Plains (Drama) 02193

SATURDAY, FEBRUARY 24, 1917.

BISON—The Comeback (Two parts—Drama) 02194
JOKER—Rosie's Rancho (Comedy) 02195

SUNDAY, FEBRUARY 25, 1917.

IMP—A Dangerous Double (Two Parts—Drama... 02196
POWERS—A Day in the Life of a Dog (Cartoon Comedy), and The Buried Treasures of Ceylon Dorsey Educational) 02198
REX—Lost in the Streets of Paris (Drama) 02198
UNIVERSAL SPECIAL FEATURE—The Purple Mask Episode No. 9 "A Strange Discovery"—Two Parts—Drama) 02199

MONDAY, FEBRUARY 26, 1917.

RED FEATHER—The Girl and the Crisis (Five Parts—Drama) 02200
NESTOR—A Million in Sight (Comedy) 02201

TUESDAY, FEBRUARY 27, 1917.

GOLD SEAL—Mary From America (Three Parts—Comedy-Drama) 02202
VICTOR—A Novel Romance (Comedy-Drama) 02203

WEDNESDAY, FEBRUARY 28, 1917.

L-KO—Spike's Bizzy Bike (Two Parts—Comedy).. 02204
UNIVERSAL—Animated Weekly No. 61 (Topical).. 02205

THURSDAY, MARCH 1, 1917.

VICTOR—They Were Four (Comedy) 02206
REX—The Rented Man (Two Parts—Drama), and The Funicular Railway of the Niesen (Edu.).. 02207
IMP—An Hour of Terror (Drama) 02208

FRIDAY, MARCH 2, 1917.

IMP—Evil Hands (Drama) 02209
UNIVERSAL SCREEN MAGAZINE Issue No. 8 (Topical) 02210
BIG U—A Battle of Wits (Two Parts—Drama).... 02211

SATURDAY, MARCH 3, 1917.

BISON—The Tornado (Two Parts—Drama) 02212
JOKER—Passing the Grip (Comedy) 02213
LAEMMLE—Undoing Evil (Drama) 02214

Mutual Film Corporation

(Serial No.)

SUNDAY, FEBRUARY 18, 1917.

VOGUE—Lured and Cured (Two parts—Comedy)... 05330-31
GAUMONT—Reel Life No. 42 (Subjects on Reel: Oysters on the Mississippi Coast; Properties of Water; Making an Individual Dress-Form; Training Man-Hunters (Bloodhounds); Dance of The Rainbow (Mutual Film Magazine) 05332

MONDAY, FEBRUARY 19, 1917.

NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters—No. 9 (Two parts—Drama) .....
MONOGRAM—Shorty Promotes His Love Affair (No. 6 of "Adventures of Shorty Hamilton"—Two parts—Drama) 05333-34
MUTUAL STAR PRODUCTION—The Gentle Intruder (American—Five parts—Drama) (No. 170) .....

TUESDAY, FEBRUARY 20, 1917.

GAUMONT—Tours Around the World No. 16 (Subjects on Reel: Scottish Highlands; Heidelberg, Germany; Monte Carlo, Monaco, and Mentone, France (Travel) 05335

WEDNESDAY, FEBRUARY 21, 1917.

MUTUAL—Mutual Weekly No. 112 (Topical) 05336
GAUMONT—See America First No. 76 (Subject on Reel; Vicksburg, Miss. (Scenic) and "Polly's Day at Home" (Kartoon Komic) 05337

THURSDAY, FEBRUARY 22, 1917.

CUB—Jerry's Brilliant Scheme (Comedy) 05338

FRIDAY, FEBRUARY 23, 1917.

AMERICAN—Calamity Anne's New Job (Comedy)... 05339

SATURDAY, FEBRUARY 24, 1917.

AMERICAN—Mouth-Organ Jack (Drama) 05340

SUNDAY, FEBRUARY 25, 1917.

VOGUE—The Butcher's Nightmare (Two parts—Comedy) 05341-2
GAUMONT—Reel Life No. 43 (Subject on Reel: Dainty Perfumes; Teaching Children to Swim; Logging in Louisiana; Making Bottles at Home (Mutual Film Magazine) 05343

MONDAY, FEBRUARY 26, 1917.

NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 10, "Taking Chances"—Two parts—Drama) .....
MUTUAL STAR PRODUCTION—The Greater Woman (Powell—Five parts—Drama) (No. 171) .....
MONOGRAM—The Adventures of Shorty Hamilton (No. 7—"Shorty Hooks a Loan Shark"—Two parts—Drama) 05344-45

TUESDAY, FEBRUARY 27, 1917.

GAUMONT—Tours Around the World, No. 17 (Subject on Reel: Vienna; Gota Elf River, Sweden; Toledo, Spain (Travel) 05346

WEDNESDAY, FEBRUARY 28, 1917.

MUTUAL—Mutual Weekly No. 113 (Topical) 05347
GAUMONT—See America First, No. 77 (Subject on Reel: Battlefields of Chickamauga; Chattanooga (Scenic), and "The Elusive Idea" (Kartoon Komic) 05348

THURSDAY, MARCH 1, 1917.

CUB—Jerry's Romance (Comedy) 05349

FRIDAY, MARCH 2, 1917.

AMERICAN—Calamity Anne's Protege (Comedy)... 05350

SATURDAY, MARCH 3, 1917.

AMERICAN—Cupid and a Brick (Comedy-Drama).. 05351

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General Film Company

SELIG.

SELIG TRIBUNE, NO. 10.

New York, N. Y.—The Rules Committee of the National House of Representatives hold first hearings as to the alleged leak to Wall street of President Wilson's peace note.

Washington, D. C.—Rear Admiral William G. Benson is appointed to succeed late Admiral Dewey as President of the General Board of the Navy.

Denver, Col.—The Y. M. C. A. conducts a department where women are being taught remedies for motor troubles.

Berkeley Hills, Cal.—Fresh air devotees, who believe open air life is not only healthful, but that it broadens the mind and expands the soul, meet at the home of Mrs. C. C. Boynton.

Seattle, Wash.—The Takoma, the first of the big four-masted schooners constructed here, is launched.

St. Paul, Minn.—Town and Country Club members unite in making the Winter Carnival the most joyous occasion.

New York, N. Y.—Miss Louise Sachen, aged 19 years, travels 15 days by dog sled out of northland on her first lap of a New York journey to complete her education.

Boston, Mass.—The annual ice harvest produces thousands of tons.

Bellevilie, France.—Targets for months for heavy artillery fire, very few buildings remain unscathed, and practically the entire civil population has fled from the city.

Verdun, France.—Dugouts furnish warm and not uncomfortable quarters for French artillerymen.

Newport News, Va.—Our new battleship Mississippi is launched in the presence of a distinguished company of spectators, including Secretary Daniels of the Navy, and the sponsor, Miss McBeach, of Meridian, Miss.

SELIG-TRIBUNE, NO. 11.

Near Verdun, France.—Germany has renewed activities around this battered fortress with but scant success.

Beaver Dam Lake, N. Y.—The social elite of Long Island have a glorious carnival day on the ice with Mr. Irving Brokaw, one of the leading exponents of ice skating, playing a prominent part.

Brookline, Mass.—The "Young Old Fellows" of the Brookline Country Club "tune up" in preparation for their curling match against Canada's crack team.

Red Bank, N. J.—Philip E. Greene demonstrates his new motor ice boat, which is capable of running 70 miles an hour on the frozen surface of the famous Shrewsbury.

Brighton Beach, N. Y.—Undeterred by the icy waves of the North Atlantic, the mermaids of Long Island insist on using the old "Palm Beach Sea House" for recreation and exercise.

New Orleans, La.—Miss Pauling Thurston creates a new dance known as the "Aeroplane Glide."

Phoenix, Ariz.—Hundreds of thousands of sheep migrate, some a distance of 200 miles, with the start of the great annual sheep drive to winter pasture.

Seattle, Wash.—Battalion Chief Fred C. Gelham dies under half a ton of ruins when the roof of the Grand Theater caves in during a fire.

Denver, Col.—Thousands attend the Stock Show and pronounce it the equal of any exhibition ever held.

Oakland, Cal.—Sheriff Barnet has invented this new weapon. By combining the former inefficient revolver and club he produces a rifle of deadly precision.

Winnipeg, Man. (Canada).—Louis Hill, of the Great Northern Railroad, witnesses the start of the Red River Derby Dog Race, from Winnipeg to St. Paul.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

CUPID'S THUMB-PRINT (Two Parts—No. 21702-03).—The cast: Dean Fairchild (Frank Hamilton); Irma, his daughter (Maybelle Spaulding); Leonard Prewitt (Ward Wing); Hewitt Breen (Willard Burke); Bret Nelson (Roy Sutherland). Written by L. V. Jefferson. Directed by Otis B. Thayer.

Leonard Prewitt, in desperate financial straits, courts Irma, Dean Fairchild's daughter, but without encouragement from her. He resolves to rob his host on the night of a social event given for Irma.

Hewitt Breen, a burglar, has just opened the Fairchild safe when Prewitt comes upon him. The burglar escapes and Prewitt robs the safe. Breen has left a thumbmark on the safe. Maddened at the loss of loot, he strives to enter Prewitt's room to claim his share, but by mistake enters the room of Irma. Seized with the desire to be worthy of the love of such a beautiful woman and to some day win her, he is regenerated.

Prewitt drinks deeply and resolves to force his attentions upon Irma. As he gropes into the girl's room he is confronted by Breen, who overpowers him. Prewitt escapes, turns in an alarm and poses as a hero, claiming to have saved Irma. The girl, although grateful to Breen for saving her from Prewitt, says nothing. Breen disguises himself and becomes a butler in the Fairchild home. There he is instrumental in showing up Prewitt and in winning the love of the beautiful Irma.

KALEM.

THE SIDETRACKED SLEEPER (No. 119 of "The Hazards of Helen").—The cast: Helen (Helen Gibson); Rupert Winslow (George Routh); George Summers (G. A. Williams). Author, E. W. Matlick. Director, Walter Morton.

Rupert Winslow, traffic superintendent of the railroad that employs Helen as operator at Lone Point, receives a telegram stating that his wife, who is ill, will be on the midnight express. He calls in Summers, a veteran brakeman on the passenger run and instructs him to watch over Mrs. Winslow and to sidetrack her sleeper if she requires medical attention.

Near the Lone Point station the superintendent's wife takes a turn for the worse and Helen, on night duty at Lone Point, is appealed to. She rouses Dr. Harris, whose headquarters are at the Burro Mine nearby. Meantime the sleeper has been set out on the Lone Point siding. Helen telegraphs Winslow, who charters a "special."

Careless switching at the Burro Mine sets two cars running down the siding upon which the sleeper stands. Helen makes use of the doctor's automobile and manages to switch the runaway cars onto the main track. Having saved the sleeper, she sets out to warn the special. Reckless of her own danger, she makes a fiving leap from the hood of the auto to the ladder of the box car and, climbing up, sets the brakes. Running forward, she signals the approaching special, which is brought to a grinding stop with only a few feet to spare.

ESSANAY.

THE LIGHTED LAMP—(Black Cat Features—Two parts). The cast: Sam Leiter (Edward Arnold); Mary Elizabeth (Anna Mae Walthall); Walt Sheldon (Arthur Koeppe).

Sam Leiter, big of statue and mind, loves Mary Elizabeth. Instead of asking her to marry him, he tells her she is going to do so and through cave man tactics makes her his wife. The union proves an unhappy one. Sam should have given Mary Elizabeth a "say-so" in the first place. They separate and Sam lives for a year in solitude. This makes a new man of him. By chance he happens to return to the little home where he left Mary Elizabeth. She is there, waiting for him. But Sam is no longer the cave man now, and so their reunion is a happy one.

ALL IN A DAY.—A school of physical culture languishes for lack of clients. The partners decide to obtain at least one. They kidnap a thoroughly henpecked individual and make a physical giant of him. He returns to prove to his wife that he is the master of his household. But so busy have the physical culturists been in developing the muscles of their victim, that they have neglected themselves and fall easily before the ouslaughts of the irate wife. Alaskan scenic shares the reel with this comedy.

IS MARRIAGE SACRED?—(No. 10).—"Ashes on the Hearthstone"—(Two parts).—The cast: Stella Wentworth (Marguerite Clayton); Carl Dixon (Edward Arnold); Albert Fowler (Sydney Ainsworth); Willard Wentworth (Thomas Commerford).

Frivolity and luxury have undermined Stella Wentworth's womanhood. She elopes with Carl Dixon, a poor, hardworking youth, but becomes dissatisfied with love in a cottage. Her dissatisfaction is encouraged by her father and Albert Fowler, an unsuccessful suitor and finally, following the birth of her baby, she is pursuaded by them to desert her husband and infant for Fowler. Fowler proves an evil genius. Stella, upon her disillusionment, returns to Carl's cottage to seek forgiveness and go back to him and her child. She enters the little home to find Carl kneeling over the dying infant. It was too late to recitfy her great mistake.

VIM.

NORA DECLARES WAR (No. 21711).—Nora, an Irish cook, is imbued with the idea that she is terribly abused. All the members of the household order her around and the children play pranks which anger her. Her back is turned for a few minutes and the children pepper the soup which she is about to serve to the head of the house, a grouchy old man. It is so strong with pepper that he decides to get after Nora. Just as he is about to chastise Nora, the iceman enters and, thinking that he is crazy, forces a piece of ice into his mouth.

Next door Bridget reigns supreme, and Nora cannot understand it. Bridget discloses her methods and Nora decides to try them out. She routs the old man from the kitchen, spanks the children, and everyone in general begins to feel her temper. After getting the members of the household under her control she dresses and informs them that it is her afternoon off. She and Bridget depart to enjoy a few hours of recreation—which is something Nora has not done for some time.

HAPPY NAT'S DILEMMA (No. 21713).—Happy Nat, a society drunk, has an engagement with his fiancee, a widow. Through overindulgence he falls asleep and dreams that his fiancee has jilted him because of his drinking, and he therefore decides to become a prohibitionist. He becomes "charitable" and steals a delivery boy's groceries because he sees a blind man and his daughter in want. He also steals clothes for the little girl.

When he wakes he remembers his appointment with the widow. His dreams so worry him that he decides to quit drinking and then he hustles to meet his intended.

SEEING DOUBLE.—Dud, a henpecked husband, while doing the weekly ironing, burns his hand. He leaves by a window and is met by his friend Bert, who has left his wife because of her biscuits. Bert steals a cigar cutter. The two ex-husbands enter a saloon, followed by a policeman. The cigar cutter serves as a weapon of defense, and after Bert has succeeded in ejecting the proprietor and the officer the two ex-husbands take over the thirst parlor and become hilarious, proceeding to invite all who enter to join them. While in hiding the two heroes see double and they decide to visit their wives at Bert's home, where they receive a peppery reception and are forced to retreat to the dog house, where, wrapped up in each other's arms, they depart for the land of dreams.

HARRY'S PIG.—Harry La Pearl, a rube, visits the grocery store, and as he is about to leave, is attracted by a pretty girl. In endeavoring to make a hurried exit he upsets things in general, including the flour barrel, fruit stand, etc. His wife, however, is close upon his heels and to make a getaway he steals a pig and rides through town, followed by his wife, the marshal and others. The pig finally finds his way back to the pen. Harry is captured by his wife and resolves not to look away from the straight and narrow path in future.

Universal Film Mfg. Co.

LAEMMLE.

SIN UNATONED (Feb. 21).

Bob is a gambler, but upon his marriage he gives it up. One night a man whom he recognizes as an old pal enters the house and he gives the man money not to betray him to his wife. He leaves the room to get the money and his wife enters. The man catches her and kisses her. Bob returns and a fight ensues, in which Bob is victorious.

REX.

THE KEEPER OF THE GATE (Feb. 22).—The cast: Fra Bennoni (Douglas Gerrard); Floretta (Ruth Clifford). Story by E. Magnus Ingleton. Produced by Douglas Gerrard.

Fra Bennoni, gate keeper at a monastery, where monks daily give food to the poor, finds a rose on the gate and places it on the Virgin's shrine. One night he hears the music of the street carnival and unable longer to withstand its lure, hurries to the village. The revelers think he is one of themselves disguised as a monk. All night he watches the dances and makes merry with Floretta.

In the morning comes the realization of what he has done. Hurrying back, conscience-stricken, he is surprised to find a monk at the gate. As he looks closer he sees that it is The Christus. The Fra, pentinent and ashamed, kneels in adoration before The Christus, who vanishes as the monks pass on their way to the day's work.

LOST IN THE STREETS OF PARIS (Feb. 25).—King, an American, is separated from his wife. Later a child is born unknown to him. Years pass. We find him a successful stock manipulator on the Paris stock exchange. The wife, with her child, is visiting in France. The child is lost in one of the parks. She is kidnapped and is sold to an unscrupulous fagin, who forces the child into the street as a beggar. She is found by her father, who, unaware of her identity, gives her a home and becomes greatly attached to her.

Later the mother finds her child playing in the gardens of her husband. She attempts to take the child away with her immediately, but the child insists that her mother first see her benefactor. The man and wife come face to face and are reconciled.

JOKER.

ROSIE'S RANCHO (Feb. 24).—The cast: Rosie (Gale Henry); Barbara (Lillian Peacock); Bill (William Franey); Milt (Milburn Moranti).

Rosie, a mannish individual, is the owner of the M. T. Ranch. Her niece, Barbara, comes to visit her, and she warns her cowpunchers to keep away from the girl. But they will not obey her. Even Bill, the cook, falls a victim. In anger, Rosie discharges everyone. The Mexican sees her pay them and resolves to steal her roll. He ties her in a chair and builds a fire that will soon reach her. Bill hears a noise, holds up the Mexican and rescues Rosie. The result is a double wedding between Milt and Barbara, and Rosie and Bill.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode 9, "A Strange Discovery"—Two Parts—Feb. 25).—The cast: Patricia Montoz (Grace Cunard); Phil Kelly (Francis Ford); his assistants (Pete Gerald and Jerry Ash); Mary MacLean (Gertrude Short); Robert Jackson, inventor (Leonard Clapman); Wallace Drew (Abe Mundon); Jack Elliot (Joe Moore).

While crossing the Atlantic, Pat had sent by wireless an order for the American Apaches to meet on the morning Kelly had called to redeem the stolen pearls. In the room reached by the secret passage she informed the members of her gang that she had been retained by Robert Jackson, manufacturer of high speed motors, to ferret out a plot against his commercial welfare. She delegated six men to find employment at the factory, and, having disguised herself as a man, also became one of the workmen.

Mary MacLean, niece of Robert Jackson, is heiress to his fortune and Wallace Drew is trying to gain her good graces. Pat becomes suspicious of Jack Elliott, superintendent of the factory, and advises Jackson to disappear, leaving the impression he has sailed for Europe.

Subsequently a cable is received that Jackson has died in London. The reading of the will is accomplished, and when Elliott finds the entire estate and fortune has been left to Mary, he becomes resentful. In the hope of finding some way to break the will or cast doubt upon Jackson's death, he engages Detective Kelly. Finally it is established that Jackson did not die, and Drew joins forces with Elliott.

Miss MacLean has entered a car, equipped with Jackson motors, in the race for the Golden Cup. Drew and Elliott determine to put the car out of commission. Pat determines to thwart them.

Convinced that she must first dispose of Kelly, she decoys him to her home and traps him in an iron-walled compartment in the cellar.

Going to the factory, Pat takes the car, through force applied by her gang, drives it to the track and starts in the race for the Golden Cup. Records fall and serious "spills" excite the throngs. At the finish the Golden Cup goes to Mary MacLean's car with Pat driving.

GOLD SEAL.

THE GREAT TORPEDO SECRET (Three Parts—Feb. 20).—The cast: Billy Olmstead (Herbert Rawlinson); Henry Olmstead (Howard Crampton); Marion (Neva Gerber); Jap valet (Frank Tokanaga); Mrs. Jas. Rutherford (Mrs. Crampton); Mrs. Warren (Frances Mayon); Marion's aunt (Adele Woods). Scenario by E. B. Lewis. Produced by Stuart Paton.

Billy Olmstead hears his uncle has been blown up by a bomb. His Jap valet tells him Mrs. Rutherford, president of the Society of Universal Peace, and Mrs. Warren, president of the Anti-War League, insist upon seeing him. The two women and their followers glare at one another. Billy refuses, and when they enter his room hides behind the curtains of a shower bath and threatens to come out if they do not leave. In desperation, he climbs out of a window.

Henry Olmstead, his uncle, head of the great war munition plant, disinherited Billy on account of his frivolous life. The peace societies try to make Olmstead stop manufacturing munitions.

Billy is accosted by two men who take him to a house, where he is surprised to meet his uncle, who tells him he couldn't stand the women any longer, so pretended to die and that if Billy will control the plant for six months, he will give him a large sum of money so that he and Marion Winters may be married. Billy consents.

Marion's aunt, thinking Billy the heir of his wealthy uncle, phones to offer her condolences and hurries to the house with Marion.

Billy understands absolutely nothing about the plant, and when a faker appears with a wonderful new explosive, he pays fifty thousand dollars for the invention. He also buys another invention, and pays a hundred thousand dollars for the blue-print. The men at the plant are horrified and uncle comes to the conclusion that his nephew is a fool and he must get him away from the plant before it has ruined him. He asks Marion's assistance. They plan that she shall pretend to be kidnapped.

Meanwhile the peace ladies have discovered the new invention has been bought by Billy and order two men to steal the plans. But Billy, thinking the invention useless, makes them a present of it. Soon afterward he learns that the government is willing to pay one million dollars for the invention.

Marion's aunt, becoming upset over her niece's non-appearance, phones Billy. He hastens to his uncle's house and forces his way into the room in which the girl is hiding. Henry Olmstead explains the situation. Marion informs her aunt where she is.

The Anti-War League and the Society for Universal Peace are celebrating because of gaining the possession of the invention of the "Magnetic Governor." Only Marion's presence is lacking, so that they can gloat over their prize before her eyes. When the girl arrives, they are stunned to see her hand the blue-print to Billy, who, with his uncle, has been standing in the doorway unnoticed by the women. They all rush at him, but Henry Olmstead stops them, saying, "I am Henry Olmstead * * * but not at your service." As the two men and Marion leave the house, the women slump weakly into their chairs.

RED FEATHER.

THE TERROR (Five Parts—Feb. 12).—The cast: Chuck Connelly (Jack Mulhall); Maggie Connelly (Grace MacLean); Annie Mangan (Virginia Lee); Jim Canford (Malcolm Blevins); Jerome Travers (Hugh Hoffman); Mike Tregurtha (Noble Johnson); Jimmy, the Dope (Jean Hersholt); Mrs. Connelly (Evelyn Selbie). Scenario by Fred Myton. Produced by Raymond Wells.

Chuck Connelly discovers his sister in a compromising situation with a gunman and kills the man. Two private detectives connect him with the crime. Later, the members of the protected organization to which the man belonged, attempt to kill Chuck, but he kills three of them and the detectives help him make a get-away.

They then force Chuck with threats of the electric chair to kill a reformer who has been upsetting the organization. Chuck then becomes a regular member of the gang.

Chuck falls in love with Annie Mangan, who is persuaded to go to the Salvation Army home. Chuck comes to the dancehall looking for her and is told that she has joined the Salvation Army. The new District Attorney is pounding the graft organizations. Word is passed to the gunmen to get him. Chuck goes to the District Attorney's house to threaten him, and is taken aback when the District Attorney's three-year-old daughter leans trustfully on his knee and looks up into his face with a smile. He goes to the Salvation Army for another sight of Annie. Chuck's sister has become the mistress of Jim Canford, the man higher up. The District Attorney pays no attention to the warning. Chuck is ordered to kill him and breaks into the house. He sees the District Attorney's little daughter, who forgot one of her dolls and is on her way to the library to get it. He steps out of sight, the child passes him, and he attempts to go up the stairs but cannot do it.

Canford arranges to put some other man on the job and accuse Chuck. His sister overhears and warns Chuck, who has gone to the Salvation Army. He tells Annie he has thrown the gang down and asks her to teach him "this religion thing." She explains, but he cannot understand how a few words of acknowledgment can square all he has done. His sister arrives and, seeing a chance "to square himself with God," goes to save the District Attorney.

The gunmen have surrounded the District Attorney's house before Chuck arrives. He reaches the door and sees the gunmen. There is no time to wait, so he breaks through the library window, grabs the District Attorney and his daugbter, hurries them up stairs and faces the gunmen.

The District Attorney's life is saved, but Chuck is mortally wounded. Word is sent to Annie and his sister and they come to the house. Chuck dies, feeling that this was the only way in which he could atone.

THE WAR OF THE TONGS (Five Parts—Feb. 19).—The cast: Chin Ting (Tom Hing); Wong Wing (Lee Gow); Lee Hoy (Hoo Ching); Suey Lee (Lin Neong).

Ching Ting is a wealthy landlord, and the leader of his Tong. Sam Hop, a tea merchant, is his tenant, and Chin calls for the rent. Sam sends his clerk, Wong Wing, to Lee Hoy to collect a debt that he owes. Wong Wing meets Lee Hoy's daughter, Suey Lee, with whom he falls in love.

Suey Lee, wishing to see Wong Wing again, goes to Sam Hop's shop. The lovers are having an interesting conversation, when Chin Ting enters. He decides that the girl would make a fine wife. He asks Sam Hop to try to arrange for a marriage. Lee is flattered. But Suey Lee makes strenuous objections.

Sam reports the favorable answer, much to the distress of Wong Wing. Chin goes to call on the girl's family and is received with honor, but Suey Lee will have nothing to do with him. Wong Wing enters in the midst of the negotiations, making the excuse of delivering a package. He has heard Chin Ting trying to present a pair of jade bracelets to Suey Lee. Wong declares that he loves the girl. Lee says that if he can raise the dowry of nine hundred dollars, he may have her.

Wong determines to try the lottery, but luck is against him and he wins nothing. Then he decides to try gambling. He wins at first, then begins to lose and decides to try pai-gow, or Chinese dominoes.

Chin Ting sees that Wong is winning and instructs the dealer to cheat Wong, who loses all of his savings. He declares that he has been cheated and has a quarrel with Chin, who has him thrown out.

Chin tells his Tong of the insults of Wong, who belongs to a rival brotherhood. They decide death must avenge their leader. Two are chosen, although Lee speaks for Wong. However, Wong has been warned, and the two men are disarmed and one killed. The other reports to Chin, who calls another meeting. Lot falls on Lee Gow, who hides confederates about the door of Wong's lodging. But Wong's Tong brothers are hidden on the roof and when Lee Gow steals up to kill Wong, one of his brothers shoots and Lee is killed.

His body is carried to the Tong, and Chin Ting determines to bury it with honors, and then proceed with the wedding. Lee, before going on his mission, locked his wife and daughter in an inner room of his house, for he fears an uprising of the Tongs. So when Wong goes to Suey Lee he cannot enter the house. This makes him suspicious, and he is more disturbed when the rival Tong leader and several men come to the house. He hides, and sees them try to get in. Then they break down the door. He goes to the back of the house, and makes his way through a window, and is just in time to rescue Suey Lee from Chin Ting. We are allowed to suppose that the course of true love runs smooth after the rescue.

VICTOR.

THE FIREMAN'S BRIDE (Feb. 20).—Jane is stage-struck, and her ambition causes her to scorn Moore, a fireman on duty in a vaudeville theater. He secures her an opportunity on amateur night and Jane's Ophelia causes the gallery to pelt her with vegetables, so Moore dashes to the stage, and by beating one rowdy and throwing the stageman with the "hook" into the alley, gives Jane an opportunity to proceed. Jane leaves and hides in her dressing room in tears.

Fire breaks out and a panic is averted by the fireman. He finds Jane when all means of escape have been apparently been cut off. Wrapping the girl up, he manages to reach the roof.

Cured by a double lesson, Jane renounces the stage to be a fireman's bride.

THE HEART OF MARY ANN (Feb. 22).—The cast: Mary Ann (Ruth Stonehouse); Mrs. Kelly (Lydia Yeamans Titus). Scenario by Fred Myton. Produced by Ruth Stonehouse.

Mary Ann is standing near a milk station and sees a poor woman turned away as all the milk is gone. Mary Ann gets five cents from a policeman, which she gives to the poor woman. With the help of two boy pals, Mary builds a shed in a vacant lot and puts a sign on it which reads: "Mary Ann Free Milk Station, No. 1." The following morning, slipping from the house while her mother is still asleep, Mary takes the bottle of milk on her own doorstep and then follows the milkman, and steals every bottle of milk he delivers Then she returns to the shed.

Mary gives a bottle of milk to a colored woman. All the neighbors wonder what Mary's game is. They miss their milk and soon a crowd has gathered. The negress comes along and tells them about the new milk station in the vacant lot. The crowd rushes to the shed. Mary picks up two bottles of milk and looks formidable. A policeman goes to see what the trouble may be. Mary confesses to having taken the milk and the officer tells her, with mock severity, that she must take the milk back to the places from which she took it. Sadly she goes the rounds.

A BARE LIVING (Feb. 23).—The cast: Ralph (Ralph McComas); Eileen (Eileen Sedgwick); Tramp No. 1 (Milton Sims); Tramp No. 2 (Jack Conolly). Written by W. Warren Schoene. Produced by Allen Curtis.

Ralph is discouraged when he sees bills for the month. Eileen thinks Ralph miserly. Ralph reads about the South Sea Islanders' economical living and tells Eileen he is going to copy them. She consents to try the plan.

The next day the two are located in a tent. Ralph goes fishing and falls into the water. He comes back to the tent, half-frozen, and finds Eileen trying to light the fire. He makes his wife wear clothing made of grass while he goes out to hunt. He shoots an arrow at a turkey, but is chased by the farmer. They have a fight and Ralph is forced to pay for the bird.

Two tramps see Ralph's roll and take the money. Eileen invites them into the tent and urges them to clothe themselves with grass.

Ralph comes home. The sheriff arrives and is shocked to see people in such attire. Eileen informs her husband that the women of the South Sea Islands were privileged to have as many husbands as they desired. The sheriff takes the tramps as prisoners.

BISON.

THE COMEBACK (Two Parts—Feb. 24). The cast: J. Lowell Quackenboss (L. O. Pierson); Cunningham (L. M. Wells); Uncle Jimmy (George Berrill); "Crying Kid" (Jack Walters); First Citizen (Bud Osborne); Second Citizen (Pedro Leon); Third Citizen (Tom Grimes). Scenario by Chas. J. Wilson, Jr. Produced by George Marshall.

Optimo is a dead mining town, and the remaining six citizens gather at Cunningham's bar daily, where they have a drink and then wend their way home. One day, Quackenboss, a tenderfoot from the east, arrives in town and treats the population to a drink.

One of them discovers that he is a "hug" on faro. They resurrect the old faro outfit and "frame up" a crooked game with Cunningham as dealer. They give him their combined capital of two hundred dollars and await their victim. Uncle Jimmy, who is always broke and always wanting a drink, arrives in the town during the preparations and watches them fleece their victim. They invite him to help himself to a drink. While the game progresses he indulges frequently, and becomes boisterous. So they throw him out. He is sore and waits outside until Quackenboss comes out after losing a thousand. Uncle Jimmy tells him of the "frame-up." The old man outlines a plan to him.

Quackenboss goes on a prospecting trip and returns to the town. The citizens have planned another faro game, but he explains that he is too tired to play, and asks them to look over some ore samples. The majority of the stuff is no good, but suddenly they discover the real article in one of the samples and ask about it. He explains that he has found a canyon full of it. Cunningham gets the others together, who persuade Quackenboss to sell them the claim for twelve hundred dollars. The next day they all start out on a mad rush. The only two who arrive at the canyon are Cunningham and one of the citizens. Instead of the gold they find a note informing them that there are other cheating games beside faro. In the meantime Quackenboss has given Uncle Jimmy his share of the twelve hundred and rides away.

BIG U.

THE MAN WHO SAVED THE DAY (Two Parts—Feb. 22).—The Cast: John King (Wallace Reid); Ethel Warren (Pauline Bush).

Ethel Warren has many suitors for her hand. She cannot decide between two of them, Anson Pryce, a lawyer, and John King, a journalist. John has had an accident and lost the use of an arm. War is declared and both men hasten to volunteer. Anson is accepted at once, but John is rejected on account of his arm. Anson is lauded as a hero by the neighbors and Ethel is impressed by his prowess in volunteering. She does not know that John has been rejected for physical reasons.

Anson is called at once, and has no time to visit Ethel. He writes her a letter in which he says good-by and mentions the fact that John will not be with him in the regiment. Ethel then thinks that John has shown the white feather, and when he calls to see her, she denies herself to him. He is much hurt but accepts her decision.

He tries in every way to get to the front, and at last succeeds in being sent as a war correspondent. One day his heroism is instrumental in saving the Union army from defeat. In writing the story for his paper, he gives the credit for his brave deed to Anson, for Ethel's sake, so that she may be proud of her lover.

After the return of the regiment, at the end of the war, Anson is received as a hero by his town. Ethel worships his courage, and is engaged to him. Anson at last finds it impossible to accept any longer the praise which he has not earned. He confesses that it was John and not himself who saved the regiment from disaster. John is then declared the real hero and marries Ethel.

HEROES OF THE PLAINS (Feb. 23).—A man and wife, with their daughter, Doris, are crossing the plains in a prairie schooner. They are attacked by Indians, and one of them, Blue Mountain, being wounded, climbs into their wagon. They nurse him and he and Doris become friends. He gives her a necklace, and returns to his tribe. She wanders away and is found by Lone Eagle, the chief, who recognizes the necklace. He takes her to camp, and she is brought up among them.

Twelve years pass. Blue Mountain wants Doris to marry White Hawk, but she is in love with Jack, the adopted son of her own parents, who live, unknown to her, on a nearby ranch. White Hawk is killed in a fight with Jack. The Indians, under Blue Mountain, attack the ranch and are defeated. The chief is killed, but before he does he recognizes his old friends, and tells them that Doris is their daughter.

NESTOR.

DOWN WENT THE KEY (Feb. 19).—The cast: Husband (Eddie Lyons); Artist (Lee Moran); Wife (Edith Roberts). Story and scenario by Karl R. Coolidge. Produced by L. W. Chaudet.

It was Eddie's birthday, but he had forgotten about it. His wife Edith planned a surprise for him. Lee, an artist, is painting a picture for her. Eddie notices the smiles of the two and becomes suspicious.

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Edith asks Lee to help her hang the picture and he loses his balance, falling on Edith and causing her nose to bleed. She immediately faints and Lee recalls an old remedy—to place a piece of cold metal on the sufferer's neck. He gets the door key, but in his flurry drops it down Edith's back. Eddie arrives, finds the door locked and looks through the keyhole. With his own key he opens the door and rushes at Lee.

He chases the artist with a cutlass, through the house and over the roof, down skylights and fire escapes. Finally Edith hides him in a trunk. Eddie begins to pack his clothes to leave and Lee is discovered. At last the painting is brought forth and Eddie, deeply humiliated, begs Edith to forgive him.

POWERS.

THE BURIED TREASURE OF CEYLON (Feb. 25).—Wonderful tombs and temples, hidden by the luxurious growth of the jungle, until a recent investigation revealed them, are shown. Ruins of a city more than 2,000 years old, found by the British thirty years ago, rock tombs, hidden by vines until recently, shrines of Buddha built of brick work which has withstood the weather for 2,000 years, houses of the priests, and other interesting views obtained by Doctor Dorsey in the island of Ceylon.

A DAY IN THE LIFE OF A DOG.—(On same reel as foregoing).—Sammie Johnsin is reading a book about dogs. He goes to sleep and dreams that he is one. Many adventures happen to him, ending with a fight with a cat in which the feline has the best of it. Sammie wakes and decides that he does not care about being a dog after all.

IMP.

THE FOLLY OF FANCHETTE (Two Parts—Feb. 23). The cast: Mrs. Rayhurg (Mae Bush); Mr. Rayhurg (L. C. Shumway); Mr. Byron (Malcolm Blevins); Jack Rhodes (Clyde Benson). Story by Harry B. Hagenah. Produced by John McDermott.

Fanchette, Mrs. Rayhurg, whose husband is district attorney, cannot understand his neglect and accepts the attentions of Mr. Rhodes, an "idler." Mr. Byron, head of the detective bureau, and Mr. Rayburg have many conferences regarding a band of crooks who are overrunning the city. Byron reports that his men are closing in upon the gang.

Mrs. Rayburg is angry because her husband will not take her to tea and tells Rhodes she will elope with him, promising to meet him at his apartment. Rayhurg invites Byron and some friends to dinner.

Mrs. Rayhurg meets Rhodes, who presents her with a wonderful necklace obtained from one of the crooks whom he employs. Byron and his men come to the house. The crook hides behind the curtain. Byron arrests Mrs. Rayhurg and Rhodes, and phones for the patrol. He informs Rayhurg, who has not missed his wife, that he has caught the leader. The crook pounces upon Byron, and Mrs. Rayhurg escapes and returns home.

Byron subdues the two men and goes to keep his dinner engagement. To their mutual surprise Byron and Mrs. Rayhurg meet each other. Byron takes her in to dinner and she begs him not to disclose her secret, as she has learned her lesson. The detective promisss to keep her secret.

A DANGEROUS DOUBLE (Two Parts—Feb. 25). The cast: Stuart Warren and Prince Eric (Sidney Bracey); Marjorie Norwood (Sydell Dowling); Luella L'Estrange (Nellie Slattery). Written by Harry Dittmar. Produced by Robert F. Hill.

Stuart Warren, a cub reporter on a daily paper, reads that Marjorie Norwood, Vassar graduate, is to be betrothed to Prince Eric of Maurania. He ascertains that Maurania is a small European principality, and hopes to secure a good story.

Owing to a striking resemblance, Marjorie mistakes Warren for her fiance, but asks him why he is masquerading without his mustache. When he requests an interview, Marjorie denounces him as an imposter, and he is ejected from the house.

Several foreigners seize him and take him in an auto to the outskirts of the city. There he is ushered into the presence of an assemblage. Their leader addresses Warren as "Your Highness," and tells him that they regret being compelled to take forcible measures.

They request Warren to sign a letter which reads: "My queen, I am ill. It is important that you come to me. Accompany the barber." Warren refuses, and makes his escape. The conspirators engage a lady of vampire proclivities to embroil the Prince.

Warren finally succeeds in interviewing Marjorie, who tells him the king of Maurania is surrounded by conspirators, who await his death to declare a republic. The aged monarch only trusts Prince Eric, and has dispatched him to

America to marry her. They have been persecuted ever since. However, Marjorie does not reveal that she is the King's daughter.

At the conspirators' headquarters the Prince becomes intoxicated and is induced to sign the decoy letter. Marjorie receives the letter and goes at once to join him. The conspirators fail to force her to abdicate her rights to the throne. Warren, fearing for her safety, rushes in an automobile to her assistance.

The conspirators prevail on the Prince to feign death and carry his supposed corpse to Marjorie, and tell her further opposition on her part will lead to a similar fate. Marjorie is about to sign her abdication when Warren breaks into the room and holds up the conspirators. He is compelled to shoot a guard in self-defense. The chauffeur hears the shot and summons the police, who subdue the conspirators. Marjorie and Warren make their escape in the automobile. Later Warren on board a steamer bids farewell to Marjorie.

UNIVERSAL.

ANIMATED WEEKLY, NO. 58 (Feb. 7).

U. S. May Buy Landmark.—"Monticello," Thos. Jefferson's home, inspected by Congressmen with view to purchase by nation.—Charlottesville, Va. Subtitles: Old slave quarters. Greeted by Jefferson Levy, present owner.

Winning Silver Skates.—Throngs see boy speed king capture trophy at ice derby.—Chicago, Ill. Subtitles: Art Staff, the winner. Cops start, but none finish.

Boys Studying Woodcraft.—Guide teaches young scouts how to live in the wilds.—Rangeley Lake, Me. Subtitles: Hiking up-hill. Making fire. Eating.

Dogs Race 522 Miles.—Fastest sled teams in Northwest fight through snow for Red River Derby.—Winnipeg, Manitoba. Subtitles: Gunner Thompson, picked to win. Off on long race. On the trail.

Japan Honors Hero.—Three-mile procession feature of State funeral given Marshal Prince Oyama.—Tokyo, Japan. Subtitles: Sakaki trees, offerings to the Gods. Horse given by Emperor follows dead master.

Pageant Amid Snow.—Ice stars of U. S. competing in championships.—Saranac Lake, N. Y.

Double Launching.—War booms marine trade, two steel giants being sent into water only few minutes apart.—Alameda, Cal.

Near Death in Crash.—Speeding trolley car plunges through roadway of weakened structure over ravine.—Coroapolis, Pa.

Austrian Envoy Arrives.—Count von Tarnow-Tarnowski, Dumba's successor, reaches U. S.—New York City.

United States Prepared.—Navy's big guns can speak loudly for country in case of trouble. Subtitles: Turret guns of "Pennsylvania," now at target practice at Guantanamo Bay, Cuba. These death tubes can hurl torpedoes 16 miles. Under-sea fighters ready. Death messengers.

Guarding Neutrality.—Customs men watching to prevent violation of International law in American harbor.—New York City. Subtitles: Ships valued at $50,000,000 tied up by war. The "Vaterland," which costs $1,000 per day to keep in port.

Cartoons by Hy Mayer.

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CUB.

JERRY'S BRILLIANT SCHEME (Feb. 22).—The cast: Jerry (George Ovey); the count (George George); the father (M. McCarthy); Jerry's Friend (M. McCarthy); Bo Brummell (Arthur Munns); Tiny, Jerry's sweetheart (Claire Alexander); her mother (Helen Gilmore). Directed by Milton Fahrney.

Jerry is thrown from the premises by father and the count, when he comes to call on Tiny, and realizing that persuasion has little effect upon father, who insists that his daughter marry the count, he decides upon different tactics.

He hires four ruffians who kidnap father and take him to a deserted shack—where father, still under the influence of chloroform, is deprived of his clothing and Tim, one of the ruffians, makes up to represent him, and is taken by Jerry and the ruffians back to Tiny's home. There he imbibes freely and is sent to bed by Tiny's mother, who never suspects the deception.

Jerry now has easy sailing. Meanwhile the real father recovers, and, discovering his lack of clothing, decides to stay. He finds a bottle of whisky and before many minutes is under its influence. Finally, remembering his home, he staggers away.

His reappearance in his own home startles everyone. No one except Jerry knows which is really the master of the house. The butler, believing ghosts have arrived, summons a policeman. Tiny's mother faints and there is general excitement. Tim, now thoroughly sobered, jumps from the window and joins his pals who are waiting with an automobile. The policeman recognizes Jerry and, suspecting him to be the cause of the trouble, boots him from the scene.

NIAGARA FILM STUDIOS.

THE PERILS OF OUR GIRL REPORTERS No. 7—"The Smite of Conscience"—Two Parts—Feb. 7).—When Helen Girard learns of her husband's mode of life she refuses to accept support from him. Girard is a drunken and worthless specimen of the wealthy criminal class. She lives in his home, however, in order to conserve her family reputation, but supports herself by writing articles for a morning newspaper. She is assigned by the editor to study the sociological aspects of the New York night courts, and in the execution of her duty is brought many times in the company of Exton Manley, a lawyer.

In an altercation with her husband, Helen struggles with him for the possession of a revolver with which he has declared his intention of killing her. She is knocked unconscious, and when she regains her senses she sees her husband lying on the floor, dead, with the discharged pistol beside him.

James Hale, the butler, who had sworn vengeance on his employer, is arrested for the crime and prosecuted by Manley to a conviction and sentence of death. Only after the man's sentence does Manley realize the full enormity of his action, he having been convinced from the beginning that the woman he loves had fired the shot which killed Girard in order to save her own life. When she failed to confess to him he believed that she had killed with intent, but his affection for the supposed slayer forced him to protect her at another's expense.

Manley goes through tremendous mental torture during the days that precedes the date of Hale's execution. Helen notices the peculiar attitude of Manley, but she does not suspect that he believes her guilty.

Just as Father Burke has finished administering the last rites to the condemned butler, he receives a complete confession from him to the effect that it was he who had killed Girard.

THE PERIL OF OUR GIRL REPORTERS (Episode No. 9—"Misjudged"—Two Parts—Feb. 22).—Grace Calvert, a newspaper reporter, is loved by the editor and keenly desired by the sporting editor, neither of them knowing that she is married to an artist. She returns to her husband's studio one night and finds that he has murdered one of his art patrons, who had sneered at his work.

Later the murdered man is found by the janitor and it is discovered that he is the brother of the editor. Grace was seen in the studio by the sporting editor, and is assigned to cover the story, but pleads sickness. Later it is discovered that Gray has committed suicide and that the reason for Grace's being in the studio was that the murderer was her husband.

MUTUAL.

MUTUAL WEEKLY, NO. 110 (Feb. 7).

New York City.—Count Adam Tarnowski Von Tahnow, the new Austro-Hungarian Ambassador, arrives to succeed Dr. Dumba.

Charlottesville, Va.—Congressional Committee inspects Thomas Jefferson home, Ex-Representative Levy, owner of Monticello, home of the author of Declaration of Independence, welcomes distinguished visitors who contemplate purchase of estate as national memorial.

Oakland Cal.—First double launching of steel merchant ships. Freighter "Reguius" and tanker "Bessa" take the water here at practically the same time. Subtitle: Mrs. Martha Svendsen, sponsor for the "Reguius," and Miss Tillie Bell, sponsor for the "Bessa."

New Orleans, La.—Sarah Bernhardt, the noted French actress, watches "Grumpy" win the Sarah Bernhardt handicap for 3-year-olds. Subtitle: "Grumpy," the winner.

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Washington, D. C.—New York Suffragists picket White House. Women from Empire State take their turn in effort to secure Federal recognition of votes for women.

Berkeley, Cal.—Open air living their health creed. Mrs. C. C. Boynton, her children and her followers believe that health of body and mind comes from living close to nature. Subtitles: The living quarters open to the weather. A Grecian dance. The kiddies' outdoor bath.

New York City.—What the men are wearing. (Courtesy of Nat Lewis, haberdasher, New York.) Subtitles: Business suits. Shepherd plaid, overcoat to match. Black beaver hat. Brown homespun Norfolk. Togo French coat. Shepherd plaid; box plait back; side pockets; storm cuffs. Togo French coat. Adjustable collar; gun metal buckles on belt and cuffs.

St. Paul, Minn.—Winter pageant is gorgeous riot of color. Ten thousand carnival marchers, led by Lewis W. Hill, parade to celebrate winter sports.

Havana, Cuba.—American submarines center of interest. First submersibles to visit Cuban port are visited by curious throngs.

Winnipeg, Can.—Eleven dog teams start 522-mile dash. Red River Derby, with St. Paul, Minn., as the goal, is longest race of its kind on record.

Saranac Lake, N. Y.—Three day mid-winter carnival attracts thousands. Subtitles: Parade of floats. Three-mile international outdoor amateur skating race. The winner, Arthur Staff of Chicago. Fancy and figure skating by Miss Rodger and Jack Davis; the storming and defense of the Ice palace.

WEEKLY NO. 111 (Feb. 14).

New York City.—Street cleaning department uses army methods to recruit its permanent force.

Chicago, Ill.—Gas explosion in Ghetto kills 26.

Havana, Cuba.—American naval inspection party arrive here. Franklin D. Roosevelt, Assistant Secretary of the U. S. Navy, on a tour of inspection of the marine forces of the United States.

Philadelphia, Pa.—Making new flag for President Wilson's inauguration. Will be unfurled for first time on March 4.

Off the Irish Coast.—Steamship "California" torpedoed. Anchor Line's best boat sunken. One hundred and sixty survivors reported.

Somewhere in France.—The S. S. "La Perouse" is launched.

New York City.—What the men are wearing. (Courtesy of Nat. Lewis, haberdasher, New York). Subtitles: English suit, blue unfinished worsted; short waisted coat. Invisible patent belt with hooks and eyes. No suspenders or belt needed. Black satin tie.

New York City.—Firemen fight stuborn blaze in zero weather. Several big gas tanks endangered in 11th avenue fire.

London, England.—Severe blizzard cripples traffic. Heavy snow blocks all lines.

New York City.—Spanish steamer "Isla de Panay" burns. Twenty thousand dollars' worth of oil is destroyed.

St. Louis, Mo.—Six buildings burn in $300.-000 blaze. Firemen caked with ice fight fire in zero weather.

Extra.—The United States breaks off diplomatic relations with Germany. Subtitles: Count von Bernstoff, who has been handed his passports. U. S. Ambassador Gerard, who will return to America. The S. S. "Carmania" sails after the submarine warning and the break with Germany. Teutonic Allies' ships, comprising a total of 500,000 gross tons and valued at $50,-000,000, are tied up in New York harbor. Fearing plotters, police and federal guards are on constant duty to prevent destruction of this valuable property. All bridges are protected by Naval Militia armed with bayonets and one-pounders. Is it to be this—or this? It is the duty of all loyal Americans to stand solidly back of our President in his efforts to maintain peace.

GAUMONT.

REEL LIFE NO. 43 (Feb. 25).—Men as well as women will be interested in "Dainty Perfumes." These pictures were made on the Riviera by the Gaumont Company. They show in detail how the flowers are gathered and how they are treated to extract their fragrance. The methods of preparing both extracts and essences are pictured, the views having been taken in one of the world's greatest perfume factories.

"Teaching Children to Swim" is naturally an important subject. Children are shown at the edge of the pool going through the motions, and then they are put into the water to demonstrate their ability.

"Making Bottles at Home" shows how the dairyman may purchase pasteboart blanks which can be shaped into the form of a bottle. There is a saving in express charges because of the lighter weight and non-breakable character of the material, as well as an advance in sanitation since the bottle is used only once.

The fourth section of this reel shows "Logging in Louisiana."

TOURS AROUND THE WORLD, NO. 17 (Feb. 27).—Views of Vienna opens this number. This city is one of the most picturesque in Europe, and its society is said to be the most exclusive. The pictures include the cake market, the flower market, the Hochstrahlbrunnen, one of the most beautiful fountains in the world, the Schwarzenberg Palace, the City Hall, the House of Parliament and the Grand Opera House. Emperor Franz Joseph's Votive Church is also shown.

The Gota Elf, Sweden's most important river, connects Lake Venern with the Kattegat. The scenery is typical of Sweden's waterways. Particularly beautiful are the pictures of the island of Hissingen and of the locks around the falls at Trolhattan. How the water from the rapids is used as motive power for the mills is also shown.

Toledo, Spain, still retains many of its mediaeval characteristics. Many places are still typical of the days when the Toledo blade was the best tempered sword in the world. As the city is situated upon a rugged granite promontory, it is probably the most picturesquely located of any in the world. Of particular interest are the magnificent Gothic cathedral, the graceful, fortified bridge of Alcantara, and the citadel of Alcazar. Other pictures show the former hospital of Santa Cruz, the baths of Caba, and St. Martin's Bridge.

SEE AMERICA FIRST, NO. 77 (Feb. 28).—Two important battlefields of the Civil War have been "covered" by the Gaumont Company for this issue of "See America First." These are Chickakamauga, Ga., and Chattanooga, Tenn. Both took place in 1863, the former upon Sept. 19 and 20, the latter upon Nov. 23, 24 and 25.

Transferred to the screen from Chickamauga are Viniard Field, Poe Field and Kelly Field, the scenes of heavy fighting, and Brotherton House, where the Confederates pierced the center of the opposing line on the second day. Snodgrass Hill, where the closing engagement was fought, and Snodgrass House, where Gen. George H. Thomas had his headquarters, are of particular interest. There are pictures of the Wisconsin Cavalry Memorial and the Second Minnesota Monument.

The Battle of Chattanooga consisted of three separate engagements—Orchard Knob, Lookout Mountain and Missionary Ridge. The pictures of the battlefields include where General U. S. Grant had his headquarters, where the "Battle Above the Clouds" was fought, and a distant view of Chattanooga from Lookout Mountain.

On the same reel is a Gaumont Kartoon Komic, "The Elusive Idea," animated for the screen by Harry Palmer. The pictures tell of the tribulations of an artist in capturing an idea suitable for illustrating.

MUTUAL STAR PRODUCTION.

THE GENTLE INTRUDER (American—Five Parts—Feb. 19).—The cast: Sylvia (Mary Miles Minter); Arnold (George Fisher); Mrs. Baxter (Eugenie Forde); Mr. Baxter (Harvey Clarke); The Count (Franklin Ritchie). Scenario by Clifford Howard. Directed by James Kirkwood.

Sylvia is the niece of a man who leaves a fortune for her. He leaves it in the hands of his attorney, who is supporting an aspiring wife and daughter. Sylvia goes to the lawyer's home and is looked upon as an intruder. The lawyer's son sets out on a road of dissipation and soon becomes a devotee of gay life. He is saved just in time by the gentle influence of Sylvia and, upon discovering that his father is using all of the girl's fortune, he makes him give her the money. The family is horror-stricken at the thought of losing their fortune. They ask Sylvia's forgiveness for their treatment of her and she insists upon sharing her fortune with them. She also tells Arnold, the son, that his love is reciprocated.

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VOGUE.

THE BUTCHER'S NIGHTMARE (Two Parts—Feb. 25).—The cast: The Butcher (Ben Turpin); The Widow (Margaret Templeton); the Boy (Ed Laurie); the Girl (Gypsy Abbott); the Crook (Arthur Moon).

Ben, the butcher, is in love with a girl who does not reciprocate his affections. He falls asleep and has a dream in which he threatens to foreclose the mortgage on the home of the girl he loves. He also makes a regular crook of the girl's brother by having his safe robbed and the money placed in the brother's pocket. Ben is aroused from his dream by his partner, who is beating him over the head with a slab of meat.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 6, "Shorty Promotes His Love Affair"—Two Parts—Feb. 19).—Shorty and Anita set out to arrest a band of counterfeiters. Ruby, the daughter of the head of the gang, is forced to pass out bad money and, upon being discovered, leaves for the Arrowhead ranch country to become the school teacher. Shorty asks Anita to marry him, but she demurs, and tells him that love and work do not harmonize. Shorty returns to the ranch and there finds that Ruby is about to be married to Ralph.

Shorty and Ruby go to town and there the head of the counterfeiting gang sees the girl and demands that she pass more bad money. The girl, frightened because he might tell Ralph about her, takes the money. She tells Shorty of the trouble after he has passed some of it over the counter. Anita has come to talk things over with Shorty. He is arrested for passing bad money, but is freed through the persuasion of Anita. Ralph and Ruby decide to get married at once, as do Shorty and Anita, but Shorty forgets the license.

AMERICAN.

CALAMITY ANNE'S NEW JOB (Feb. 23).—Calamity Anne is given the job of parcel post clerk at the postoffice. The first package she receives is a big box with a little pickaninny in it. Then she receives a sack containing a rooster. Everyone laughs at Calamity as she starts out with her parcels. The rooster escapes and Calamity chases it and captures a bandit. She brings the bandit back to town and gets a reward, the rooster, and also the pickaninny.

MOUTH-ORGAN JACK (Feb. 24).—The cast: Mouth-Organ Jack (J. Warren Kerrigan); the Greaser (Jack Richardson); the Ranch Girl (Phyllis Gordon); the Eastern Girl (Pauline Bush).

Mouth-Organ Jack is the foreman of a big ranch. Phyllis, the ranch girl, loves him. One day an Eastern girl comes to see Phyllis and instantly a bond of love springs up between her and Jack. A greaser decides to kidnap the Eastern girl. Phyllis overhears the plot and cannot decide what to do. She, however, warns the girl in time and the gang are brought to justice.

Miscellaneous Subjects

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS, NO. 11 (Feb. 3).

St. Paul, Minn.—The fairest of the Northwest participate in the great pageant of the Outdoor Sports Carnival Week. Subtitles: His Majesty Boreas II, King of the Carnival, reviews the merry marchers. Enjoying the pleasures of an Arctic cave.

Charlottesville, Va.—A Congressional committee visits historic Monticello, the home of Thomas Jefferson, to investigate its purchase as the shrine of Democracy. Subtitles: The tunnel exit through which Jefferson escaped when the British surrounded Monticello. The old slave quarters of the town.

New York City.—Count Tarnowski, the new Austrian Ambassador to the United States, who arrives at his post on the same day the German blockade is declared.

Monastir, Serbia.—Russian troops who aided greatly in the recapture of this important business city, striving with their allies to emancipate the little kingdom. Subtitles: The people resume their peaceful life. Turkish peasants waiting for their rations, which the Serbian authorities freely distribute. The troops honor the memory of the Russian consul, assassinated by the Turks.

The International Ice Pond (Magazine Section).—An animated cartoon. Subtitles: Uncle Sam decides to venture forth on the treacherous surface. Mixing up with the fancy skaters, he loses his equilibrium.

Bartlett, N. H.—Winter snows do not delay the operations of the lumber camps, working full force to meet the demand for timber. Subtitles: The branches are cut off and the logs gathered for transportation. A snow roller clears the road for the heavily loaded sleighs.

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Barnegat, N. J.—The U. S. transport Sumner, which recently ran aground on the dangerous shoals of the Jersey coast, is now a complete wreck. Subtitles: The vessel is broken in two by the strain of the incessant pounding by the huge waves. The wreck of the transport is a spectacular demonstration of the sea's invisible might.

Jarez, Mexico.—Mexicans and Americans forget their border troubles at least once a year, when they attend the pony races. Subtitles: Go! But a hair's breadth between the leaders—the favorites cheered by the excited fans. "Way Behind" wins.

The Central Powers declare a blockade of the allied coast and a resumption of ruthless sea warfare. Subtitles: A narrow channel is prescribed through which only one American ship can travel each week. Germany stakes her all upon the activities of her U-boats as a last resort. The British have prepared thousands of these trawlers to safeguard the ship lanes. One hundred and fourteen American men, women and children lost their lives on the Lusitania. Will it happen again! In whom we trust—The President of the United States.

Denver, Col. (Denver copies only).—Exceptionally fine entries are seen in the National Western Stock Show. Subtitle: Prize winning stallions.

HEARST PATHE NEWS, No. 12 (Feb. 7).

Saranac Lake, N. Y.—A large crowd gathers to witness the country's best amateur skaters compete in the 3-mile senior race. Subtitles: Round the curves at undiminished speed. Hurdles do not handicap the skillful skaters. Tobogganing down a narrow lane. The slippery ice holds no fear for Miss Jane Rodger and Jack Davis in their aeroplane twirl.

New Orleans, La.—The largest car float in the world is used to move transcontinental trains across the Mississippi river. Subtitle: The car is 360 feet long and has a capacity for 27 freight cars or 12 passenger cars.

Chicago, Ill.—Thirty-four persons lose their lives when an explosion of unusual violence wrecks a tenement building. Subtitle: Searching the ruins for the unfortunate victims.

Jacksonville, Fla.—Ostrich farms enjoy prosperous times in supplying miiady's great demand for the valuable feathers. Subtitles: Nothing is too high for them. The ostrich also offers opportunities for pleasant sport.

New York City.—The large metropolis is caught in the grip of a severe snowstorm, driven by a fifty-mile-an-hour gale. Subtitle: A helping hand.

Brookline, Mass.—The crack New England ice curling team practices for its hard games with Montreal for the American championship. Subtitle: The game consists of hurling large round stones to the tee over the clearest course.

Washington, D. C.—Crowds gather about the Capitol to await President Wilson's message in response to Germany's intention to resume ruthless sea warfare. Subtitles: America's answer. This Government has no alternative consistent with its dignity but to sever relations. "I have therefore directed the Secretary of State that the American Ambassador will be withdrawn and in accordance with this decision, to hand his Excellency (the German Ambassador) his passports."

New York City.—The Naval Militia forces are called out to guard all bridges upon the severing of relations with Germany; Subtitles: Signalling instructions across the river. Police guard interned German liners. A U. S Marshal takes charge of the Kronprinzessin Cecilie in Boston The S. S. Carmania braves the hazards of the German blockade.

America is prepared.—Subtitles: Secretary of the Navy—Josephus Daniels. Twenty-two dreadnoughts and thirty-four cruisers are ready to protect American citizens. Seventy-seven fast torpedo boats and destroyers to roam the seas in search of violators of our rights. The Coast line is dotted with secret fortifications and huge guns to bar the entrance of any enemy. "We seek merely to stand true alike in thought and in action to the immemorial principles of our people." The voice of the President is the voice of the American people—united one and all for liberty, justice and humanity.

ARROW FILM CORP.

THE DEEMSTER (Nine Parts—February).—The cast: Daniel Mylrea (Derwent Hall Caine); Mona (Marian Swayne); the Bishop, father of Dan (Sidney Bracy); the Deemster, father of Mona and Ewan (Albert Froom); Ewan (K. Barnes Clarendon); Davy, Dan's faithful friend (Alexander Hall); Quayle (James Levering); Billy Quilleash (Ben Lodge); Hommy Beg (Thomas O'Malley); fishermen (Lee Post, William V. Miller, Freeman Barnes).

Daniel Mylrea is the son of the Bishop of Man, the baron of the Isle of Man, whose temporal power is higher even than that of the Deemster, or governor. The Bishop desires Dan to become a minister, but he prefers to be a fisherman.

The Deemster of Man has a son and a daughter—Mona and Ewan. Dan and Mona are in

love. She consents to marry him when he can obtain her father's consent. Ewan, her brother, decides to become a clergyman, even in the face of his father's insistence that he take up business as a vocation.

The Deemster opposes Dan's suit for Mona's hand because he has fallen from his high estate as the son of the Bishop by becoming a fisherman. His dislike turns to open hatred when Dan endeavors to borrow money from Ewan, whom he thought his friend, to pay off the crew of his boat. Dan had squandered his earnings of the season in drink. Ewan refuses Dan the loan, who makes him a bitter enemy by knocking him down on his taunt that spending money in drink is as bad as theft.

Dan is now opposed in his love for Mona by both her father and brother. The Deemster forbids Dan to come to his house to visit her. Despite this, he sees her at night. Though this meeting is innocent in intent, the Deemster uses it to inflame the mind of Ewan against Dan, whom he supposes has dishonored his sister.

Arming himself with a knife, Ewan seeks Dan and comes upon him at his cabin while he is mending his nets. They quarrel and Ewan falls backward over a cliff and is killed. Dan's crew of fishermen throw the body into the sea, hoping to hide his death, but the tide sweeps it ashore. It is discovered and suspicion of murder falls on Dan.

He is arrested by the Deemster's constables and committed to jail, where he is visited at night by his father, the Bishop, who gives him an opportunity to escape. Dan refuses to go, feeling that he must atone for Ewan's death.

Dan is tried on Tynwald Hill, the ancient law mount. The Deemster insists that the Bishop shall exercise his legal prerogative as the highest civil power on the isle and sit at this trial. He aims to force the Bishop to sentence his own son on the gallows.

Dan is convicted. The Deemster insists on the death sentence being passed by the Bishop, who, instead of condemning Dan to be hanged, decrees that his son shall be cut off from the people—no tongue to speak to him, no hand to touch him, and, in death, no hand to bury him.

Dan is driven away, and for seven years lives alone in a hut by the sea. Then a plague strikes the people of Man. The Bishop has learned of a monk in Ireland who has discovered an antidote for the pestilence and sends for him. The monk comes to the isle on a vessel which is wrecked on the shore near Dan's desolate hut. He dies in Dan's arms, who then dons the monk's garb and carries the antidote to the people, as he had been commanded by the dying cleric.

When there is but one powder of the antidote left, Dan learns that the Deemster is a victim of the plague. When he faces his enemy to minister to him, he finds himself stricken. Either he or the Deemster must die. Revealing himself to the Deemster he choses to die himself—hopeless under his father's irrevocable sentence to a living death. Giving the Deemster the healing powder he staggers away to his hut. There he is followed by Mona and dies in her arms.

TRIANGLE FILM CORP.

BAD BOY (Fine Arts—Five Parts—Feb. 18).—The cast: Jimmie Bates (Robert Harron); His Father (Richard Cummings); His Mother, (Josephine Crowell); Mary (Mildred Harris); The Town Marshall (William H. Brown); Clarence (James Harrison); Ruth (Coleen Moore); Yeggmen (Elmo Lincoln and Harry Fischer).

Jim is the leader of the "Slouchy Seven," a gang of small town boys. He takes the gang for a swim in the reservoir, and is reported to his father, who, as a punishment, locks him in his room. Jim, however, escapes and goes to the assistance of Clarence, a "nice" boy, who is vainly trying to secure an apple for his sweetheart, Mary. Mary is won by the prowess of Jim, but he is indifferent to girls. Clarence and Mary go for a walk and Tom, the blacksmith's boy, pushes Clarence aside and takes his place beside Mary. Jim goes to find the gang. At the railroad station he meets a girl, who asks him the direction to Mr. Morton's, who, she says, is her uncle. Jim offers to take her bags and show her the house. The boys see him and have fun at his expense. He leaves the girl, whose name is Ruth, at the gate and goes to meet the gang. They have lost a member who moved away, and initiate Clarence, who proves to be a good sport. Unaware of the interest he has aroused in Mary's heart, Jim fights Tom, when he again interferes with Clarence and Mary, and is accused by Ruth of being "stuck" on Mary. This he stoutly denies. He calls on Ruth and her uncle tells her to dismiss him—that he is a bad boy. Jim then joins the gang in a prank on the schoolmaster, and as a punishment his father orders him to chop a pile of wood. Jim is rebellious and, taking his dog, leaves the house. He meets Mary and tells her he is going to the city. His dog deserts him and he falls in with a band of tramps. His mother places an ad in a local paper asking him to come home and Mary takes care of his dog.

Later he comes back and is induced by the tramps to assist in robbing the bank, of which his father is vice-president. He dresses up and goes to secure the combination. Mary is impressed by his prosperous appearance, and when he hears his mother talking he almost gives up the idea of aiding the tramps, but his father's gruff remarks determine him to keep on. On going back to the tramps he sees his mother's ad in an old newspaper and refuses to help the hoboes, but they take the paper with the combination away from him and bind him in a freight car. He escapes and hurries back to the town and tells the gang. They go to the bank, but are not in time to prevent the robbery, and the tramps escape with the loot. The loss ruins the bank, and although Jim is hailed as a hero his conscience troubles him. Finally he tells his father and is forgiven. The money is discovered in a woodpile, and the next day Jim carries Mary's books to school.

PRINCESS OF THE DARK (Kay-Bee—Five Parts—Feb. 18).—The cast: Fay Herron (Enid Bennett); "Crip" Halloran (Jack Gilbert); Jack Rockwell (Alfred Vosburgh); James Herron (Walt Whitman); Crip's Father (J. Frank Burke).

In a squalid mining town in West Virginia James Herron, a consumptive, has built a shack in the hope that the mountain air may prolong his life. With him dwells his daughter, Fay, whom he idolizes. Fay, who has been blind from her birth, has a wonderful imagination. Even the town and its sordid inhabitants become invested with romance and take their part in the stories of adventures that her father reads to her.

While Fay goes about with security and fearlessness, which causes the ignorant to regard her with almost religious respect, her inner life is in sharp contrast.

She has secret haunts, where she hides, and in thought recreates fairyland. Her favorite retreat is a cavern formed by an old abandoned tunnel which she peoples with knights and princesses, gnomes and fairy guardians. The one thing lacking is the Prince. And one day he comes. The "Prince" is a hunchback, "Crip" Halloran, the son of the village drunkard, who stumbles into Fay's imaginary fairyland, and is at once endowed by her with every heroic attribute.

Finally Fay's father passes away and Fay becomes a drudge in the hut of ignorant aliens, and the meetings between her and the Prince are few and far between, and "Crip" is almost heartbroken.

Jack Rockwell, son of a rich mine owner, comes to look after his property. Chance throws him in contact with Fay, and he becomes infatuated with her charm and idealism. He is admitted to the kingdom and gradually dethrones "Crip," to the hunchback's bitter distress. In love and pity for Fay's misfortune, Rockwell secures a great oculist and an operation opens Fay's eyes to the harsh world that her fancy idealized. She sees her two devoted admirers as they really are, and shrinks with horror from the poor misshapen "Crip."

Broken-hearted, the hunchback seeks the old cavern and with a revolver ends a life that holds nothing but hopeless misery. Rockwell and Fay visit their old haunt, and with years of love and happiness opening before them discover the body of the poor hunchback, who had once for a few happy hours reigned as a Prince in a fairy realm of a girl's imagination.

WORLD PICTURES.

A SQUARE DEAL" (Five Parts—Feb. 19).—The cast: Hugh Eltinge (Carlyle Blackwell); Doris Golden (June Elvidge); Mark Dunbar (Henry Hull); Mrs. Tralles (Charlotte Granville); Ruby Tralles (Muriel Ostriche); Hans

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1735 BROADWAY N.Y. CITY

(Charles Charles). Scenario writen by Frances Marion. Directed by Harley Knoles.

Hugh Eltinge, a struggling artist, and Mark Dunhar, a genius of the pen, whom the world bas as yet failed to reward, live together in MacDougal Alley. Across the hall is Doris Golden, a reporter on the Evening Star, wbo enthuses over the work of both.

Mark's novel is sold and Hugh and Doris see a new Mark. Mark begs Hugh to allow him to stake him until his pictures sell, but pleasure in his new clothes and new popularity dwindle as he sees his old friends will not profit by tbem.

A happy idea strikes him and be buys all of Hugb's paintings on exhibition at a local dealer, requesting that his name be not mentioned. Mark rejoices with Hugh wben he comes home to tell tbe news. Tben the two decide Doris must also share with them, and togetber they go to a lawyer, and arrange to persuade him to send a letter to Doris saying her uncle in San Francisco has died leaving her a thousand dollars.

In another section of the City Mrs. Trailes and her daughter, Ruby, scheme to ensnare a wealtby husband for the girl. Mark's reputation bas impressed them. He is invited to attend a meeting of their Literary Club and the girl is given instructions to attract him. Mark meets tbe young society girl. Hugh and Doris —sbe is reporting the meeting—are also there and to them evidences of Mark's awakening infatuation are pitifully clear. Mark sees Ruby often. At a ladies' swimming club he is tbe guest of her mother. At a sign from her mother Ruby pretends to be drowning and Mark jumps in to ber rescue.

Tbe friendsbip thus engendered ripens into love and it is not long before they are married. But early in bis wedded life Mark begins to feel the pangs of disillusion. Ruby is petish and extravagant and when he remonstrates with her, she breaks into tirades of scolding that drive him to silence. Doris discovers her uncle is alive, and, perplexed, goes to the lawyer, who tells her all. She writes to Mark, enclosing a cbeck for the whole amount she has left and promising to send tbe balance as soon as she can. His wife intercepts the letter and accuses him of infidelity. Her true vulgarity asserts itself and he goes to the little studio. Ruby follows and finds him with Doris and another scene is enacted. Mark begs Hugh to look after Doris, then leaves.

Hugh leaves a letter for Doris and a note in which he asks her not to read the letter before she has found happiness. Hugh tells a newspaper reporter with whom he is acquainted that he has inherited a fortune from his grandfather, and the account is printed in the evening paper. Ruby and her mother remember he is a friend of Mark's and ask him to call. Soon a closer intimacy than friendship develops and Mark comes home one evening to find Ruby in his friend's arms. Disillusioned, his last ideal—friendship—completely shattered, Mark hurries away.

After the divorce, he seeks Doris and the two become engaged. She remembers the letter and opens it. Herein Hugh has outlined his plan—the story of the fortune was a hoax, wherewith to entrap Ruby. For the sake of friendship he had sacrificed himself to bring happiness to the two he loved. Mark telephones to him and when he comes the old feeling of happiness and love fills once more tbe little studio in MacDougal Alley.

CHRISTIE FILM CORP.

HUBBY'S NIGHT OUT (Feb. 19).—The cast: Wifey (Betty Compson); Hubby (Neal Burns); Policeman (Eddie Barry); Cook (Stella Adams); Burglar (Joe Janecke).

Neal hates to give up his evenings with "the boys," even for his wife, Betty. She gets a burglar scare and insists on his staying home. However, he wants to go to a mask ball, so he gives her a powder, telling her it will make her sleep soundly. She slips the powder into his favorite decanter, hides his costume, and then retires. In the kitchen, the cook gives a policeman some of the doped whiskey. Neal takes the cop's coat, hat and stick and starts for the ball. On the way he is called on to restrain a wife-beating husband. He gets a black eye, so decides to go home.

Meanwhile, the cook has tried to waken the real policeman. A burglar enters, drinks from the decanter and rolls under the table, asleep. The officer wakes up, upsetting his chair, so tbat Betty is awakened. Taking a gun, she looks for the trouble, and shoots at the officer in the kitcben, wbich awakens tbe burglar. Running into the dining room, Betty tries to capture the burglar, but he is getting tbe best of her, when Neal rescues her. The officer makes the arrest, while Neal promises to stray no more.

PARAMOUNT PICTURES CORP.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES ("Beautiful Banff"—Feb. 12).—Beautiful Banff and its hot springs are located in the center of the Canadian Rockies. The Banff Springs Hotel is called by the Stony Indians—which is the native tribe of redmen in the vicinity—"The Big Stone Tepee." From its terrace one gets a magnificent view down the Valley of the Bow River. The natural bathtub at tbe Hot Springs, the Government pool, free for all; Sun Dance Canyon, scene of Ralph Connor's story of similar name, are shown, together with beautiful cloud scenes; bison, buffalo, mountain goats and yaks. H. R. H. the Princess Patricia of Connaught and her father, the Duke of Connaught, tbird son of Queen Victoria, are seen, with the survivors of "Princess Patricia's Own Regiment," which was nearly annihilated in Flanders. One of the veterans is wearing a watch charm made from the bullet whicb caused him to be invalided home. A corporal tells his adventure; tbree times he was buried in craters created by shell explosions; was invalided home, blind, deaf and dumb, and then run over by an auto and his sight, hearing and speech instantly restored.

HER SCRAMBLED AMBITION (Black Diamond—Feb. 1).—Susie Speed, out of a job again, sits in ber room and scans the paper while consuming coffee and rolls. She reads an account of Sarah Slickford, the movie queen, whose salary is $400,000 a month, and contrasts it with her last job at $4 a week. Finding an ad "comedian wanted," she decides to go in for the movies and after a wild ride on a street car reacbes the studio.

The director gives her a try-out, and she displays her ability by running up and down a tree, pulling a flat tire off an auto, blowing it up with her mouth, and slamming it back on again. She then jumps fences with tbe car, climbs poles and runs on telephone wires. Sbe tben races another car, but half way around the course her macbine stalls and her opponent gets the lead. Not to be defeated, sbe fastens a chain to her car and tows it down the street. Sbe gains on tbe other car and finally whips her flivver around on the chain and wins the race.

The director now tells her he will try her out in a real scene. In the studio a set represents a cafe. The director explains that several roughnecks are to try to kidnap her and she is to resist. Sbe puts up a terrific figbt, beats up tbe gang, and smashes everything. She even knocks down an adjoining set where a dramatic company is working.

Tbe director now yells to the gang to stop her. They bear down on Sue, who retreats to a brick wall with an archway. As the gang approacbes, Sue tears a brick out of tbe arch and throws it with such good effect that sbe repeats the trick. Soon she is tearing down bricks by the armful and bombarding the gang. At last the arch collapses and Sue ia buried under the bricks.

She is rescued by tbe director, who tells her the job is hers. She is delighted and has visions of a $10,000 salary, but when the director says $9 a week, she hits herself on the head with a brick and passes away.

PARAMOUNT PICTOGRAPHS, NO. 53 (Feb. 4).—Beginning witb this edition of Paramount Pictograpbs, Bray cartoons will form a section of this screen magazine. The first cartoon is entitled "Colonel Heeza Liar."

The Pictographs subjects tell how man-hunting bloodhounds are trained. How the way of tbe mariner is marked, or how the U. S. Lighthouse Service keeps an eye on five thousand miles of coast. Skating a la mode is the third subject.

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THE BLACK WOLF (Lasky—Five Parts—Feb. 12).—The cast: The Black Wolf (Lou-Tellegen); Dona Isabel (Nell Shipman); Don Phillip, Duke del Miras (H. J. Herbert); Count Ramirez, Chancellor (James Neil); Old Luis (Paul Weigel).

In the Spanish Mountains, the Black Wolf, a bandit, reigns at the head of his band, known as "The Charcoal Burners." Although a robber, the Black Wolf is a benefactor at heart, as is shown in his many charitable acts towards the poor and helpless. The Duke rides with the Chancellor to meet the Countess Dona Isabel, the Chancellor's daughter, and on their return trip they come upon the Black Wolf assisting a friend to escape the police. Outnumbered, the Duke's men withdraw, but a price is then placed upon the bandit's capture, "dead or alive."

Declaring his love to the Countess, the Duke takes Dona Isabel in his arms, but freeing herself, she starts to run through the forest, the Duke in pursuit. He stumbles and is found by a member of the Black Wolf's band, who takes a ring from him. Isabel meets the Black Wolf, who takes her to the castle, promising to return the following night. He does call, but is discovered by the Duke, who lays his plans to capture him on his next visit.

The Black Wolf takes a locket and chain from the neck of the Countess, preferring, for her sake, to be taken as a thief instead of a lover. He is sentenced to die, but Dona Isabel's promise to marry the Duke secures his pardon. According to the laws he whom the Duke pardons becomes his slave for life. Only the desire to keep secret Isabel's love for him influences the Black Wolf to accept the pardon.

The Black Wolf was raised by Old Luis, a charcoal burner and a comparison of a locket and chain in his possession, with the ring taken from the Duke's finger, leads to the discovery that the Black Wolf is the rightful successor to the title now held by the Duke, and he is declared by the King to be the legal ruler and Duke. Don Phillip endeavors to hold Isabel to her promise to marry him, attempts to assassinate the Black Wolf, now the Duke del Miras, and is finally killed in a duel with his successor. The real Duke and Dona Isabel are at last united.

THE AMERICAN CONSUL (Lasky—Five Parts—Feb. 15).—The cast: Theodore Roberts, Maure Fealy, Tom Forman, Raymond Hatton, Charles West and Ernest Joy.

Abel Manning, an attorney, has spent the greater part of his life waiting for "something big." Joan, his daughter, is teaching school and is of great financial assistance to her father. Senator Kitwell is to hold a big political rally, and Manning is elated because he is to give the address. Geoffrey Daniels returns home for the election, bringing his college chums. He sees Joan and is interested. As Joan's father is making his speech, Geoffrey plays a joke on him, incurring Joan's contempt.

In the meantime the Mexicans are scheming for a new government and Gonzales goes to Washington to use his influence in securing an American consul his gang can influence. Kitwell wins, and Manning, believing Kitwell's promise to do something for him, goes to Washington. He is given nothing, however, his funds diminish and Joan finally joins him. Geoffrey is appointed to install wireless stations at some valuable mines in the Mexican country, Gonzales, promising Kitwell an interest in the mines if he will send a consul who will recognize their new government. Kitwell, believing Manning the right man, appoints him, and the latter views this as his great opportunity.

As Gonzales endeavors to rope Manning into their scheme, the real man in the old attorney rises against the traitors and he puts Gonzales out of his office. As he is sending a cable to Washington for help, Manning is seized by Gonzales and his men, the cable instrument demolished and Manning threatened with death if he does not join the Mexicans in their revolution. Geoffrey learns of the situation, and that Joan has been taken to Gonzales' ranch, rushes to the rescue just as a company of American marines land and after overpowering the Mexicans, the marines put Manning upon a box and he delivers an oration with great intensity. His loyalty has won for him at last the recognition he has so long coveted.

ROTHACKER FILM MFG. CO.

RANCH LIFE IN THE BIG HORN MOUNTAINS (Two parts—Feb.).—The picture, which was taken in Wyoming at the famous IXL and Eaton Bros.' ranch, show vacationists arriving by stage; telephoto view of the ranch in the distance nestling among the mountains; exciting "broncho busting" scenes; beautiful horseback rides over the mountain trails; trout fishing; swimming and outdoor sports in the heart of the mountains; and wonderful vistas of Rocky Mountain scenery. The picture is tinted and toned, so as to give dual tone and triple tone effects.

GREATER VITAGRAPH.

THE SWAMP ADDER (Ninth Episode, "The Secret Kingdom"—Feb. 26).—Nicholas, mate of the schooner, who has been on the side of Phillip, is won over by Romon and Savatz. Boyd, the Swamp Adder, a desperate, bloodthirsty creature, captures the castaways.

Ramon offers him a large sum of money if he will kill Phillip and Juan, and spare the rest. Phillip offers a larger sum for the pirate's refusal. But the pirate ascertains that neither of the men have any money. So he holds Savatz and Julia for ransom and sets the male members of the party adrift, each party in a separate canoe, with the instructions that whoever bring him the money first will get the women. He then withdraws into the dismal swamp with Julia and Savatz. He begins to make advances to Princess Julia, but ere he can carry out his intentions he is attacked by a band of Cuban settlers.

During the terrific battle which ensues, Phillip and Juan secretly return and rescue Princess Julia from horrible death by drowning on the sinking pirate boat.

Ramon and Nicholas, who were in the party of settlers led against the Swamp Adder, rescue Madam Savatz, leave the locality in a small power sloop, An octoroon woman, consort of the dead Swamp Adder, but turned against him in her jealousy, offers to guide Phillip's party out of the dangerous morass.

BLUEBIRD PHOTOPLAYS, INC.

THE MAN WHO TOOK A CHANCE (Five Parts—Feb. 19). The cast: Monty Gray, (Franklyn Farnum); Wilbur Mason (Lloyd Whitlock); Constance Lanning (Agnes Vernon); Mrs. Lanning (Countess du Cello); Richard Lanning (Marc Fenton); The Duke of Canister (Charles Perley); James (Arthur Hoyt). Written by Ben Cohn. Directed by Wm. Worthington.

Monty Gray, just returned from ten years in China, meets Wilbur Mason, his old college chum, who shows him a photograph of Constance Lanning, his cousin. Monty falls in love with the picture and vows he shall win the original for his wife.

Mason informs Monty his chances are slim, because Mrs. Lanning is determined her daughter shall marry some representative of foreign nobility. Undaunted, Monty secures a letter of introduction and appropriates the photograph. Monty secures an English valet, who coaches him in the ways of the nobility. At the Lanning home he finds a house party in full swing, the Duke of Canister being among the guests.

Monty hears Constance refuse the Duke's proposal. He then makes bold to propose, despite the fact that he is impersonating Lord Winston Radleigh. Constance confesses her admiration, but declines to give her final answer.

Matters take a surprising turn next morning when a messenger brings a note from Constance. She informs him she is being held for ransom at a nearby ranch. Monty hurriedly goes in the Lanning motor to the ranch designated, conducts a spirited assault upon the band, and makes things so warm for them that four hurry the girl to a horse and carry her off, with Monty in pursuit. He shoots her captors and finally comes upon Constance tied helpless and prone upon the ground, where the cowboys have thrown her.

He returns to the ranch and is astonished to find the men whom he believed he had shot and killed assembled to meet them. Those whom he has encountered are badly bruised but are in a merry mood. Monty realizes that he has been the victim of an experiment. Constance wanted to know if she was in love with a "real man."

METRO PICTURES CORP.

THE PROMISE (Yorke Film Corp.—Five Parts—Feb. 19.) The cast: Bill Carmody (Harold Lockwood); Ethel Manton (May Allison); Buck Moncrossen (Lester Cuneo); Charlie Manton (Paul Willis); Mrs. Appleton (Lillian Hayward); D. S. Appleton (W. H. Bainbridge); St Ledger (George Fisher); Miss Baker (Leota Lorraine); Fallon (John Steppling); Stromberg (T. H. Gibson-Gowland).

Bill Carmody, a likeable young chap, is wasting his time in Broadway restaurants. His father loses a large amount of money because the youth forgets to deliver bonds entrusted to him. Bill quarrels with Ethel Manton, the girl he loves, and he makes up his mind to leave home and "make good" in his own way. Mistaking the bonds for a package of Ethel's letters, he puts them into his pocket and takes them with him.

On the way west Bill meets D. S. Appleton, a lumber baron. The train is wrecked, and Bill having saved Appleton's life, is taken from the wreckage unconscious and hurried to the Appleton home. Bill tells Appleton that he is looking for work, but refuses to reveal his identity. Appleton sends Bill to Buck Moncrossen's camp, believing the boy is made of the right stuff, and that the stern discipline of Moncrossen's place will bring it out. A clash of wills between Bill and Moncrossen takes place, and the big lumberman proves to have a cowardly streak in him. His hatred for Bill grows.

Meantime Ethel has accepted the invitation of St. Ledger, a fortune hunter, to join his party on a cruise to Palm Beach. Ethel is accompanied by her aunt and brother, Charlie, who, loyal to Bill, loses no opportunity to balk St. Ledger's attentions to Ethel. Finally tiring of the fortune hunter, Ethel persuades her aunt to accept the invitation of Appleton to come north and inspect his lumber holdings.

Moncrossen has taken a fancy to Jeanne, an Indian girl. Bill has protected her from Moncrossen, and the lumberman plans to be revenged. During the spring drive, when the logs are taken down to the mills, Bill almost loses his life when a log jam is dynamited. Hurled into the river, and believed by Moncrossen to have been drowned, he is rescued by Jeanne and taken to her tepee. While he is recovering Jeanne falls in love with him, and makes him promise that if Moncrossen ever tries to molest her again, he will come to her assistance. Then he goes farther up the river, where Appleton has another camp.

Ethel, on her visit to the Appleton holdings, meets Bill. Their misunderstandings grow rather than lessen, and just when Ethel begins to realize the change that has come about in Bill. Jeanne comes into camp, telling him that Moncrossen is threatening her. Without explaining to Ethel, he goes away with Jeanne. Ethel, brokenhearted, is about to leave camp and return home, when Fallon, a friend of Bil's, tells her of the promise Bill has made to Jeanne.

Moncrossen has imprisoned Jeanne's old grandmother. Bill goes to force Moncrossen to release her, and a fight, almost to the death, follows, in which the big bully's spirit is utterly broken, Bill being the victor. Jeanne wants to go to Bill after the contest is over, but her wise old grandmother will not permit it, saying that it is a divine law that the red shall not mix with the white. A complete reconciliation between Ethel and Bill follows. The father having learned the truth about the disappearance of the bonds, comes to express his joy in the regeneration of his son.

THE GREAT SECRET (Chapter VIII—"A Clue from the Klondike"—Two Parts—Feb. 26).—Strong, realizing that his identity has been discovered, tries to hold the door against the yellow invaders, but they are too much for him in his weakened condition. They rush in, seize Strong and Beverly, and he is carried to an underground room and bound to a chair. A Chinaman tells him when the sand in an hour glass standing nearby runs down he is to be slain.

Meanwhile Dr. Git Sin, who is determined Beverly shall belong to him, is coolly engaged in mixing a potion to give her, when his wife, crazed by jealousy, determines that he shall die. "Bull" Whalen enters and warns him of the approach of the police. The Highbinders flee through a subterranean pasageway. Wee See, who knows of this passageway, leads the police into it from a vacant lot.

The Chinaman who is preparing to kill Strong, flees with the rest. Git Sin's wife frees Strong

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and he darts into the passageway which is barricaded by a wall beneath which is a pool of water. Through the pool the Chinamen drag Beverly, and a general fight is taking place when Strong encounters a policeman, explains his identity, then finds Beverly and carries her to safety while Git Sin is slain by his wife.

During this time the Great Master, in his mansion, is planning the downfall of Dr. Zulph. He picks up a photograph album and indulges in a reverie which accounts for his feeling toward Zulph. Jane Warren owned a dance hall and was in love with Zulph. One day when the Great Master entered he saw a beautiful girl. Two miners appeared and one wagered he could win the girl's heart.

Then followed a courtship which was interrupted by the Great Master, who floored the miner and restored the girl to her mother. Then he won her heart. They were married. A baby came. The last part of this reverie completely overcomes the Great Master, who gives way to his grief. Later he attends a meeting of the Secret Seven. He faces Zulph angrily. Zulph glares at him.

"I tell you," says Zulph, "we must put William Strong out of the way."

"And I say no," exclaimed the Great Master. "I am still the master here. I have a better plan for disposing of him." And so, while William and Beverly rejoice at being safely home again, another plot is being hatched.

K-E-S-E.

THE HEART OF TEXAS RYAN (Selig—Five Parts—Feb. 26). The cast: Colonel William Ryan (George Fawcett); Texas (Bessie Eyton); "Dice" McAllister (Frank Campeau); Jack Parker (Tom Mix); Antonio Moreno (William Rhino); State Senator J. Murray Allison (Charles Gerrard); Marion Smith (Goldie Colwell). Written by Gilson Willets. Directed by E. A. Martin.

Colonel William Ryan, a ranch owner, in the Lone Star State, has named his only daughter Texas. Jack Parker, a devil-may-care cowpuncher, loves only two things—one is his horse and the other a photograph of Texas Ryan, whom he has never seen. He has named his horse "Dream Girl" after the girl of the photograph.

After several years in an eastern college, Texas return home. Her father is happy and she is idolized by the cowboys of the ranch.

Antonio Moreno is the head of a band of cattle rustlers. His lieutenant, "Dice" McAllister, a former road agent, uses his office as marshal as a cloak for unlawful deeds. Moreno and McAllister have long plotted to secure Ryan's wealth, and Moreno resolves to pay court to the girl.

In the "Last Chance" saloon and dance hall a shooting scrape occurs. Jack Parker, enemy of McAllister, is charged as being an accessory. Harsh words are exchanged and Parker overcomes McAllister in a desperate conflict, and then crosses the border until the disturbance blows over.

He returns on the Fourth of July and proceeds to celebrate. Colonel Ryan and Texas meet him and Parker learns she is the girl of the photograph.

Moreno and his gang, under pretense of friendship, visit the Ryan ranch during the round-up, and when Texas spurns the Mexican's offer of marriage, he threatens her, and is driven from the ranch.

When Texas and her girl friend, Marion Smith, are riding in the hills, they are seen by Moreno's men. Texas is pursued and made prisoner. Marion brings the news to Colonel Ryan. Jack Parker resolves to free the girl. By an offer of money, he persuades the bandits to free her.

Moreno and McAllister rustle the Ryan cattle and are discovered by Parker. During a night of rain and wind he slips into the camp of the outlaws, takes Moreno a prisoner, and leaves a note telling McAllister of what he has done. When McAllister finds the note in the morning, he decides to leave the country.

Moreno later makes his escape. Parker decides to go on the trail. He bids Texas farewell, telling her he is not worthy of her.

As time passes Texas comes to understand that she loves the cowpuncher.

Moreno continues his lawlessness. After a desperate conflict Parker is taken prisoner. Word is brought to Texas Ryan that he is to be shot that evening. The girl tells her father she believes the cattle thieves will spare Jack's life for money and starts in an automobile on her race with death.

Moreno gloats over the revenge. The executioner awaits the order to fire. Just as Moreno is about to give the order, Texas arrives. The cupidity of the Mexican bandits is aroused by the gold, and the cowpuncher is freed and takes Texas into his arms.

MAX COMES ACROSS (Two Parts).—Monsieur Max Linder, the screen idol of Europe, had just recuperated from a dangerous war wound when an agent of Essanay secured his services to produce comedies in America. On the eve of his departure a submarine sinks a big Atlantic liner. He and his friend, Ernest Maupain, who is crossing with him on the steamship Espagne, are frightened. No undersea boat appears, however, and they are calmed. Max persuades the captain of the vessel to make Maupain believe a U-boat has torpedoed the Espagne; simultaneously Maupain persuades the captain to make Max believe the same thing.

That night the sailors douse Maupain with water and shout that the vessel has been torpedoed. He tells them they have made a mistake, and points to Max's cabin. They douse Max.

A few moments later a freight steamer rams the Espagne. The passengers rush to the decks in terror. Max and Maupain, however, believe it is their joke. They discover, though, the truth, and both fight for the only remaining life preserver. Maupain gets it and rushes on deck. Max finds himself locked in the saloon. He is terror-stricken. Death faces him. Meantime in the hold of the boat the sailors are battling with the onrushing waters. They stop up the leak and all is safe.

Max hears the captain reassuring the passengers. His terror passes. He seats himself at the piano and is playing a lively tune when they find him. Max is proclaimed the hero of the moment. All the girls aboard kiss Max.

FOX FILM CORP.

A CHILD OF THE WILD (Five parts—Feb. 19).—June Griest, wild as the birds to whom she calls, thinks school something to abominate. When Frank Trent comes to the wilderness to teach, she is one of the first problems he has to handle. June sees him coming up the road, and contrives to introduce herself by dropping from her point of vantage—a branch of a tree—upon Trent's shoulders.

Frank falls in love with the little sprite, but June, for all her liking of the newcomer, will not promise to attend school next day until she learns that Trent is to be the schoolmaster. Then her opposition ceases. Bob Gale, Trent's mountain rival for the hand of June, has his innings when the teacher's sister and child arrive in the village to visit Frank.

Gale takes advantage of this opportunity to warn June that her sweetheart is married and that his wife and baby have come to the town. At first June indignantly refuses to believe the statement at all. Her faith is shaken, however, when Frank brings his kin to see "the best little girl in the world." June, tearful and distrusting, angrily orders him from the house.

Frank and his sister leave, but the child remains to play with some puppies in the room. June approaches to pet her. The baby is frightened by the weeping stranger and cries out "Uncle Frank! Uncle Frank!"

June sees the truth now. And they all lived happily ever after.

CHASED INTO LOVE (Foxfilm—Two Parts—Feb. 12).—The cast: The Bridegroom-to-be (Hank Mann); the Bride-to-be (Carmen Phillips); her Father (John Lancaster); the Lover (Joe Lee); the Lawyer (Charles Arling).

The will of T. W. Glutz provides that his bashful nephew, Hank, will inherit the entire estate if married by 2 P. M. of a certain date. Hank loves a girl who lives fifty miles away, but his uncle's executor, a lawyer, arranges a marriage with a somewhat antiquated home product.

At 1 P. M. on the appointed day, Hank is sleeping off the effects of the night before. He wakens with a fever, a raging thirst, and an awful taste, when the lawyer enters and tells him the bride is waiting. "And my heart is fifty miles away," sadly muses Hank.

At the home of the bride-to-be all is ready and everyone present except the prospective groom. If Hank does not arrive in fifteen minutes, the estate will go to endow a home for aged chauffeurs.

The door opens. Hank and the lawyer arrive, the clergyman is ready, when Hank exclaims, "Oh pshaw, I've forgotten the license." Hank and the lawyer start for the city hall. The chief clerk, who is deaf, is tuning an organ. He demands two dollars for the license. Hank goes out, and finally gets the money by setting fire to a saloon, and returns at 1.57 P. M. He finds the clerk has gone to lunch, and the door is locked; Hank removes the door, gets the license and starts for the bride's home, but meets a beautiful woman in the park, and tears up the license.

The prospective father-in-law comes along, takes Hank by the neck and shakes him. Hank escapes in abbreviated raiment, and with father-in-law in pursuit, joins a party of marathon runners. He is soon in the lead, passing a flock of birds, and an automobile going 120 miles an hour. He romps over the 50 mile course, tears under the wire, right into the arms of the girl he loves; and wins the girl, the prize, and a loving cup.

THINK THIS OVER!

You are "sold" on the necessity of providing the best possible service for your patrons. The pictures you show are probably the most expensive you can afford. If you could get better pictures for the same money, you'd unquestionably jump at the opportunity. And if you could get them for less money you'd be more than grateful to the individual or company that made such a thing possible.

No matter what pictures you are showing they will be better pictures, in the opinion of your patrons, if they are projected on a RADIUM GOLD FIBRE SCREEN—and they won't cost you as much money.

The RADIUM GOLD FIBRE SCREEN is scientifically made to accurately reproduce the shades and tones which are found in real life. It banishes all glare—the picture is soft and mellow.

Your saving in money is represented by the reduction in your bills for electrical current. The first cost of the screen, properly distributed over the years the screen will last, is little or nothing.

We don't ask you to take our plain, unvarnished words for anything we have told you. Let us put a screen in your house. If you are not entirely satisfied with results—**and remember, you are to be the judge**—we'll refund your money and accept our screen in return.

—Then Order a Radium Gold Fibre Screen!

Address Radium Gold Fibre Screen, Inc., 220 West Forty-second St., N. Y. City.

Canadian Distributors—J. T. Malone Films, Inc., Rialto Theatre Bldg., Montreal; Allfeatures, Ltd., 56 King St., W., Toronto.

COPY FOR FIRST FORMS MUST BE IN HAND THIS WEEK

1907

The

Tenth

Anniversary Number

of the

Moving Picture World

Forms Close February 23rd

March 10

1917

FINAL FORMS CLOSE FEBRUARY 23rd

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

DIRECTOR large features and comedies. Understands marketing and manufacturing thoroughly. Address Confidential, care M. P. World, N. Y. City.

PIANIST and drummer, real musicians. Ten years' picture show experience. Cue pictures absolutely correct. Nothing too large, small or far away. Bells, sounds effects. State particulars. Address Musicians, 1065 West 30th, Indianapolis, Ind.

E. G. LYNCH is the cameraman you are looking for. Knows lighting, resourceful, likes hard work. absolutely reliable. 1392 Bedford Ave., Brooklyn, N. Y.

BUSINESS OPPORTUNITIES.

FOR SALE—Motion picture studio and plant. Full equipment, large building and land. At Fairfax, California, one hour from San Francisco. Wonderful climate, beautiful scenery. California, care M. P. World, N. Y. City.

BUSINESS MEN, manufacturers, retail merchants. Do you want to retire from business? Do you want to make a change? Do you need the service of a practical broker? We have been established and doing business since 1896. We have customers and clients in your own home town to whom we can refer you as to our ability and integrity. If you are buyer, seller or trader, write to Lewis, the leading and oldest established business broker in the United States. Send for catalog. Upward of $10,000,000 worth of properties and business opportunities to select from. Offices 578 Ellicott Sq., Buffalo, N. Y.

THEATERS WANTED.

WANTED—We need about thirty moving picture houses to supply the demand, large or small. Send particulars to Lewis, the oldest established moving picture broker in United States. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

WANTED thirty moving picture houses, large or small. Send particulars to Lewis, the oldest established moving picture broker in United States. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater, Indianapolis, Ind. Seats 575, fully equipped, two machines; five-year lease. Address E., care M. P. World, N. Y. City.

FOR SALE—Motion picture theater in good manufacturing town of 5,000 (central Pennsylvania). No competition, low rent, three-year lease. Receipts over $7,000 annually. E. M. C., care M. P. World, N. Y. City.

A GOOD motion picture theater business in growing town 2,500 people. 250 seats, two Edison projectors (one new), two ceiling fans, four oscillating fans, one aluminate curtain, one player piano (new), one Edison phonograph ($100.00 machine). Stage 16 feet by 18 feet and dressing room. Located in fireproof building. Will sell business either with or without building. Address The Southern Film Co., care Abstract Building, Gulfport, Miss.

AIRDOME for sale or rent. Seating capacity 1,500; complete, except machine. Situated Stapleton, Staten Island. Rent low. Inquire Chas. Rosenberg, 442 Broadway, N. Y. City.

THEATER for sale. A beautiful Paramount theater located in the heart of a city of nearly seventy thousand population. State Massachusetts. Long lease, rent $125 a month, heated, worth twice this amount, capacity six hundred, fully equipped, everything complete and in good condition, running seven days week, continuous two to ten P. M.; admission ten cents, children five cents. Price $2,750.00, not a cent less. Don't waste your stamps unless you mean business and have the money. Owner is retiring on account of sickness. One or two weeks' trial to buyer. Write or wire Paramount Theater, care M. P. World, N. Y. City.

FOR SALE—Moving picture theater seating 250, centrally located heart of city. Reasonable price. Box 311, Haughton, Mich.

EQUIPMENT WANTED.

WANTED—To buy a second-hand 2 or 3 K. W. lighting outfit for moving picture theater. State price. Fred Mortenson, Waterville, Iowa.

WE BUY all makes of moving picture machines. What have you? Monarch Film Service, 228 Union Ave., Memphis, Tenn.

EQUIPMENT FOR SALE.

OPERA CHAIRS, plain and upholstered, perfect condition; also maple folding. Write for bargains on new and used goods. Atlas Seating Co., 10 East 43d St., N. Y. City.

FOR SALE—Two 220 volt, 60 cycle, 2½ K. W. compensares. Janesville Contracting Co., Janesville, Wis.

NATIONAL CARBONS, ⅝" x 12" cored, $51.00 thousand; ¾" x 12" cored, $70.00 thousand; 6" and 7" cored; also silver tip carbons in stock. Cash with order. Ira Aiden, 812 Walnut St., Phila., Pa.

TWO rebuilt Power's 6A machines, $140.00 each; Edison model "D" motor drive, $135.00; Edison model "D" band drive, $115.00; Power's No. 6 rebuilt, $100.00; Edison model "B," $40.00; Westinghouse Mercury Arc Rectifier $90.00. Hommel's, 947 Penn Ave., Pittsburgh, Pa.

FOR SALE, asbestos curtain, scenery and batons. Theater being dismantled. Albert H. Ladner, Inc., Real Estate Brokers, 5th and Green Sts., Philadelphia, Pa.

REAL BARGAINS in used projectors. Motiograph, complete outfit, fine lamp house rheostat and lens. Cast iron stand, our price $110.00. Peerless portable projector. Complete outfit with lens and rheostat, price $55.00. Latest type Victor Animatograph, motor or hand driven. Motor attached, fireproof and very new. Extremely portable, price $110.00. Each machine guaranteed. David Stern Co., 1047 S. Madison St., Chicago, Ill.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machines. Lowest prices—fully guaranteed. Haliberg, 729 Seventh Ave., N. Y. City.

WHY DOES Richardson recommend "Amberlux" lens filters? Write and find out particulars. Price, with slide, $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

FOR SALE—Cheap, one Butter-Kist Pop Corn machine, in first-class condition. Only been used about six months. Rm. 9, Genesta Hotel, Augusta, Ga.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

CAMERAS, ETC., FOR SALE.

IMPORTED genuine Carl Zeiss lens, F:3.5, 2" and 3" focus in mount, $125.00 for both. M. J. Kavanaugh, 4639 Broadway, Chicago, Ill.

GENUINE CARL ZEISS Tessar F:3.5, in focusing mount, 2" focus, price $100.00. Reising, 302 So. 6th St., Newark, N. J.

DAVID STERN COMPANY INVITES ALL WHO CONTEMPLATE PURCHASING A MOTION PICTURE CAMERA TO WRITE US FIRST. OUR STOCK IS THE MOST COMPLETE EVER OFFERED. EVERY STYLE OF CAMERA FROM THE 100 FT. MODELS TO STUDIO MODELS. ENSIGN 100 FT. M. P. CAMERA, Zeiss-Tessar lens f:3.5, with carrying case. Price, $55.00——————Ernemann 100 ft. M. P. camera, Ernon f:3.5 lens. Complete. Price, $60.00——————400 ft. PATHE old model, Heliar lens, perfect order. Complete. Price, $85.00——————200 ft. capacity, Prestwich, Zeiss-Tessar lens f:3.5. Complete. Price, $110.00——————Ernemann Model A, Special, with direct focusing attachment, Ernon f:3.5 lens, complete. Price, $145.00——————400 ft. capacity U. S. M. P. camera, ideal for studio work, all attachments, 50 M.M., Zeiss-Tessar lens, extra magazines, complete. Price $250.00 ——————400 ft. PATHE inside magazines, latest model, like new. Price, with 2 extra magazines, $450.00. U. S. Printer, motor or band operated. Complete, with General Motor and all attachments. Price, complete, $175.00——— ———Latest Model UNIVERSAL. List price, $300.00, write for special proposition. DAVSCO M. P. CAMERA, THE SENSATION OF THE YEAR. Most compact 200 ft. camera made, standard in every respect. Pictures produced of the highest quality. Weight 10½ lbs. Complete, with aluminum magazines, 50 M.M. Tessar lens, f:3.5, $110.00. Write for complete specifications. BOOKS OF INTEREST ON MOTION PHOTOGRAPHY, Talbot's Practical Cinematography, postpaid, $1.10. Advertising by Motion Pictures, a very interesting book, postpaid, $1.60. ANY CAMERA SHIPPED C. O. D., PRIVILEGE OF EXAMINATION, on receipt of 25 per cent. deposit. Money refunded in full if camera is not accepted. Telegraphic orders shipped same day, if deposit is wired. OUR COMPLETE CATALOG READY FEB. 15TH. RESERVE YOUR COPY NOW! FREE! WRITE TODAY! DAVID STERN COMPANY, 1047 R, Madison St., Chicago, Ill. "Everything in Cameras."

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

FILMS, ETC., WANTED.

"PILGRIM'S PROGRESS," "Parsifal" and other classic films. State condition, lowest price, paper, cuts, photos. Ray, 25 Clinton St., Brooklyn, N. Y.

SINGLE REEL comedies and westerns, highest prices paid. Lists must give name of maker. Arthur Close, 1120 Branson, Marion, Ind.

WANTED—A film showing the Jute industry in Calcutta, Ind. Atlas Educational Film Co., 1611 Chestnut St., Philadelphia, Pa.

FILMS, ETC., FOR SALE.

FOR SALE, three, four, five and six-reel features in best condition, with advertising matter. The Big A Film Corporation, 145 West 45th St., N. Y. City.

FOR SALE—Over two hundred reels film, good condition films with and without paper at $3.00 per reel. Liberty Film Renting Co., 958 Penn Ave., Pittsburgh, Pa.

FOR SALE—"Last Days of Pompeii," "Rip Van Winkle," "America" and many others. Send for list. Federal Feature Film Co., 145 West 45th St., N. Y. City.

EDUCATIONAL FILMS for sale. 10,000 reels; write for list. Dell & Millars Film Exch., 15 W. Swan St., Rm. 11, Chaplin Block, Buffalo, N. Y.

WINNIPEG—St. Paul 522 Mile Dog Derby. Noted drivers and dog teams. About one-half release ready. Feature Film Co., 27 E. Seventh St., St. Paul, Minn.

MUSICAL INSTRUMENT FOR SALE

REBUILT $650 electric piano, sacrifice $275, mechanism new, latest style and guaranteed. A. Livingston, Steger Bldg., Chicago, Ill.

MISCELLANEOUS.

BE PATRIOTIC—Show the American flag on your screen. Flag slide sent any place in the country, 35c. List of other slides on request. Hommel's, 947 Penn Ave., Pittsburgh, Pa.

This is what a classified advertisement in the Moving Picture World did for one firm: "Our reason for asking you to discontinue our classified ad is due to the fact we thought we were still running in your magazine on account of the many inquiries we had been receiving up to the last few days." Advertisement had not appeared for over three weeks when they wrote the above.

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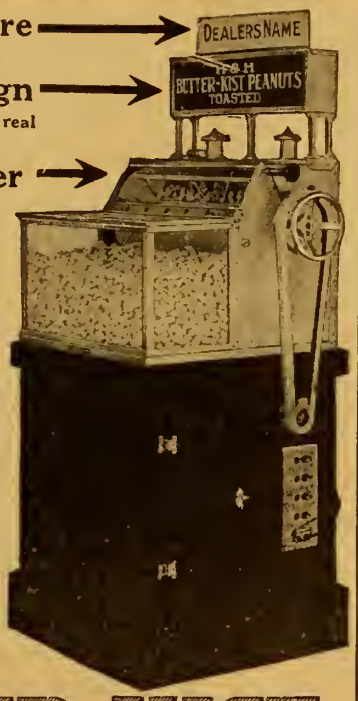
$600 to $3000
Extra Profits Yearly For A Little Space 2x2 ft.

Your Name Here → DEALERS NAME
Etched in Plate Glass

The Flasher Sign → H & H BUTTER-KIST PEANUTS TOASTED
tells folks they're the real advertised Butter-Kist.

Visible Toaster →



Motion of the tumbling, toasting peanuts makes people stop and look; appetizing fragrance makes them buy.

Every time you toast the roaster full of peanuts, it holds 95 cents NET Profits for you.

Handsome golden oak cabinet beautifies your store. Keeps accessories, motor, etc., out of sight.

BUTTER-KIST
PEANUT ROASTER
The Only Machine Making Roasted Peanuts

Merchants call this the HUMAN machine. It is more than a peanut toaster—it is a powerful advertising medium and salesman combined. People come from all directions to watch it work in the stores and theatres that have now installed it.

"Peanut sales are double what they used to be," says Mr. Burlando, the confectioner in one town we'll gladly name on request.

Swan News Room (location on request) writes: "Sales $1,622.50 in 8½ months, from Butter-Kist Peanut Toaster."

Plenty of other signed sales records to prove that this machine earns 100 per cent. profit, wins trade for theatres, stores, stands, etc., stimulates trade in cities and towns of all sizes.

3 Reasons for Success

Don't think that this machine will make money for someone else but not for you. **It will!** It has three great essentials that insure big earnings in **your** own business.

1. Peanuts—a product everyone likes—now roasted as never before to an even toasty flavor, brittle and piping hot, and widely advertised by us under the well-known Butter-Kist trade-mark.
2. Roasted and toasted in a novel way that makes them the talk of the town.
3. Sold in the Butter-Kist Horn o' Plenty—the cornucopia container that holds **full measure** but seems to be **twice as big as the average!**

We control this valuable invention.

Write for Circular, "The Horn o' Plenty."

Motion put the money in the motion picture business, and the Butter-Kist Peanut Machine acts on the same principle in holding people's attention and teasing the nickels and dimes from the pockets.

High-class, dignified addition to your business no matter what your line is. Our great big circular "The Horn o' Plenty" tells all. Write for free copy today without fail.

Send This Coupon For Proof of Profits

HOLCOMB & HOKE MFG. CO.,
538-554 Van Buren St., Indianapolis, Ind.
Send free copy of your photo-illustrated circular with figures that prove profits to be made from the Butter-Kist Peanut Toaster.

Name .....
Business .....
Address .....
.....

PHOTO CINES NO. 4 CAMERA *and* TRIPOD

fitted with Zeiss Tessar Lens F3.5—
Automatic diaphragm dissolve, single turn and reverse action, film punch, adjustable frame line.

Price $250.00 Complete

SEND FOR COMPLETE CATALOGUE

TOPICAL-PATHE-DEBRIE CAMERAS AND ACCESSORIES

G. GENNERT

24-26 E. 13th St.
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320 S. Wabash Ave.
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455 S. Olive St.
Los Angeles

693 Mission St.
San Francisco

LIVE EXCHANGES

Buy a Print of

Winnipeg to St. Paul Dog Derby

Longest endurance contest on record

10 noted crack drivers and dog teams entered—only 5 finish

Showing:

Albert Campbell, winner; Wm. Grayson, second; Joe Metcalf, third; Gabriel Campbell, fourth; and heroic Fred Hartman, who actually ran 476 of the 522 miles of the race, minus lead dog; who "mushed" his huskies average of 50 miles per day and is credited with one continuous run of 17½ hours' duration.

FEATURE FILM COMPANY

27 East Seventh St., St. Paul, Minn.

List of Current Film Release Dates

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The Little Missionary ("Black Cat Feature"—Two parts—Drama)..... 21637-38
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The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama). 21651-52
What Would You Do? "Black Cat Feature"—Two parts—Drama)..... 21660-61
Canimated Nooz Pictorial, No. 23 (Cartoon Comedy), and Alaskan Scenic on same reel. 21663
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Three Ways Out ("Black Cat Feature"—Two parts—Drama). 21682-83
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All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.
Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).
A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and Britlsh Columbia (Scenic).
The Extravagant Bride (No. 11 of "Is Marriage Sacred?"—Two parts—Drama).

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The Trail of Graft (No. 13 of "Grant, Police Reporter"—Drama)..... 21627
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The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama) 21641-42
The Black Circle (No. 14 of "Grant, Police Reporter"—Drama) 21645
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The Blundering Blacksmlths (Com.).. 21662
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The Safety Pin Smugglers (Comedy). 21684
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The Sidetracked Sleeper (No. 119 of "The Hazards of Helen—Drama).
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Selig-Tribune No. 6 (Topical)..... 21643
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A Strang Adventure (Drama)..... 21718
The Redemption of Red Mullin (Two parts—Drama).
Selig-Tribune No. 13 (Topical).
Selig-Tribune No. 14 (Topical).
For Reward of Service (Comedy—Drama).
The Great Treasure (Two parts—Drama).
Selig-Tribune No. 15 (Topical).
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The Newlyweds' Mistake (Comedy).
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The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) .....
The Seventh Son (Drama).
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama) 21648-49-50
Crossed Trail (Three parts—Dr.)...21690-91-92
The Beloved Vampires (Three parts—Drama).

G. F. Special Release

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INTEROCEAN FILM CORPORATION, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives)

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 1240, 1242.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Feb. 7—Number 58 (Topical).
Feb. 14—Number 59 (Topical).
Feb. 21—Number 60 (Topical).
Feb. 28—Number 61 (Topical).

BIG U.

Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).
Feb. 7—Red Vengeance (Drama).
Feb. 9—The Crimson Arrow (Two parts—Dr.).
Feb. 15—The Half-Breed's Confession (Drama).
Feb. 22—The Man Who Saved the Day (Two Parts—Drama).
Feb. 23—Heroes of the Plains (Drama).
Mar. 2—A Battle of Wits (Two parts—Dr.).
Mar. 4—Buried Alive (Drama).

BISON.

Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).
Feb. 10—The Outlaw and the Lady (Two parts—Drama).
Feb. 17—John Osborn's Triumph (Two parts—Drama).
Feb. 24—The Come Back (Two parts—Drama).
Mar. 3—The Tornado (Two parts—Drama).

GOLD SEAL.

Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).
Feb. 6—Won by Grit (Three parts—Drama).
Feb. 13—The Indian's Lament (Three parts—Drama).
Feb. 20—The Great Torpedo Secret (Three parts—Drama).
Feb. 27—Mary from America (Three parts—Comedy-Drama).

IMP.

Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).
Feb. 9—Avarice (Drama).
Feb. 11—When Thieves Fall Out—Two parts—Drama).
Feb. 14—The Girl Reporter's Scoop (Two parts—Drama).
Feb. 23—The Folly of Fanchette (Two parts—Drama).
Feb. 25—A Dangerous Double (Two parts—Drama).
Mar. 1—An Hour of Terror (Drama).
Mar. 2—Evil Hands (Drama).
Mar. 4—Tangled Threads (Two parts—Dr.).

JOKER.

Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).
Feb. 10—Out for the Dough (Comedy).
Feb. 17—Mule Mates (Comedy).
Feb. 24—Rosie's Rancho (Comedy).
Mar. 3—Passing the Grip (Comedy).

LAEMMLE.

Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).
Feb. 10—A Studio Cinderella (Drama).
Feb. 16—The Fourth Witness (Two parts—Drama).
Feb. 17—Broken Hearted (Drama).
Feb. 21—Sin Unatoned (Drama).
Mar. 3—Undoing Evil (Drama).

L-KO.

Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).
Feb. 7—That Dawgone Dog (Two parts—Dr.).
Feb. 14—The End of a Perfect Day (Comedy).
Feb. 16—Brave Little Waldo (Comedy).
Feb. 21—After the Balled Up Ball (Two parts—Comedy).
Feb. 28—Spike's Bizzy Bike (Two parts—Com.).

NESTOR.

Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macoroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).
Feb. 5—His Wife's Relatives (Comedy).
Feb. 12—A Hasty Hazing (Comedy).
Feb. 19—Down Went the Key (Comedy).
Feb. 26—A Million in Sight (Comedy).

POWERS.

Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).
Feb. 8—Giants of the American Forest (Educational).
Feb. 11—Fearless Freddie in the Woolly West Cartoon Comedy) and Joys and Tears of China (Educational).
Feb. 18—Mr Fuller Pep—He Does Some Quick Moving (Cartoon Comedy).
—Drama of the Orient (Dorsey Educational).
Feb. 25—A Day in the Life of a Dog (Cartoon—Comedy).
—The Buried Treasures of Ceylon (Dorsey Educational).
Mar. 4—Mr. Fuller Pep—An Old Bird Pays Him a Visit (Cartoon Comedy).
—The Land of Buddha (Dorsey Edu.).

RED FEATHER.

Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).
Feb. 5—Me and M' Pal (Five parts—Drama).
Feb. 12—The Terror (Five parts—Drama).
Feb. 19—The War of the Tongs (Five parts—Drama).
Feb. 26—The Girl and the Crisis (Five parts—Drama).

REX.

Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).
Feb. 4—Life's Pendulum (Two Parts—Drama).
Feb. 8—The Melody of Death (Two parts—Drama).
Feb. 11—In the Shadows of Night (Drama).
Feb. 22—The Keeper of the Gate (Drama).
Feb. 25—Lost in the Streets of Paris (Drama).
Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).

VICTOR.

Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).
Feb. 6—The Valley of Beautiful Things (Juvenile Comedy).
Feb. 9—The High Cost of Starving (Comedy).
Feb. 13—The Girl of the Hour (Comedy).
Feb. 15—The Losing Winner (Two parts—Dr.).
Feb. 20—The Fireman's Bride (Comedy—Dr.).
Feb. 22—The Heart of Mary Ann (Comedy—Drama).
Feb. 23—A Bare Living (Comedy).
Feb. 27—A Novel Romance (Comedy-Drama).
Mar. 1—They Were Four (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Jan. 19—Number 5.
Feb. 2—Number 6.
Feb. 16—Number 7.
Mar. 2—Number 8.

UNIVERSAL SPECIAL FEATURE.

Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Waif (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).
Feb. 11—The Purple Mask (Episode No. 7, "The Race for Freedom"—Two parts—Drama).
Feb. 18—Robinson Crusoe (Three parts).
Feb. 18—The Purple Mask (Episode No. 8, "The Secret Adventure"—Two parts—Drama).
Feb. 25—The Purple Mask (Episode No. 9, "A Strange Discovery"—Two parts—Drama).
Mar. 4—The Purple Mask (Episode 10, "The House of Mystery"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).
Feb. 3—Nature's Calling (Drama).
Feb. 10—The Old Sheriff (Drama).
Feb. 16—Calamity Anne's Legacy (Drama).
Feb. 17—The Hermit's Hoard (Drama).

CUB.

Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).
Feb. 1—Jerry and His Pal (Comedy).
Feb. 8—Jerry's Big Raid (Comedy).
Feb. 15—Jerry's Big Mystery (Comedy).
Feb. 22—Jerry's Brilliant Scheme (Comedy).

NIAGARA FILM STUDIOS.

Jan. 31—The Peril of Our Girl Reporters (Episode No. 6, "A Long Lane"—Two parts—Drama).
Feb. 7—The Peril of Our Girl Reporters (Episode No. 7, "The Smite of Conscience"—Two parts—Drama).
Feb. 14—The Peril of Our Girl Reporters (Episode No. 8 of "Birds of Prey"—Two parts—Drama).
Feb. 21—The Peril of Our Girl Reporters (Episode No. 9, "Misjudged"—Two parts—Drama).

GAUMONT.

Feb. 11—Reel Life, No. 41 (Subjects on Reel—Queer Fish With Sheils; The Diary of an Egg [Animated]; Every Day Life Savers [Individual Cups]; Hypnotizing an Alligator [Mutual Film Magazine]).
Feb. 13—Tours Around the World, No. 15 (Subjects on Reel—Mount St. Michel, France; Morocco, Yesterday and To-Day; Around Lake Iseo, Italy [Travel]).
Feb. 14—See America First, No. 75 (Subject on Reel—Los Angeles, Cal.).
—Tough Tony (Kartoon Komic).
Feb. 18—Reel Life No. 42 (Subjects on reel: Oysters on the Mississippi coast; Properties of Water; Making an Individual Dress-Form; Training Man-Hunters (Bloodhounds); Dance of the Rainbow (Mutual Film Corp.).
Feb. 20—Tours Around the World, No. 16 (Subjects on reel: Scottish Highlanders; Heidelberg, Germany; Monte Carlo, Monaco and Mentone, France) (Travel).
Feb. 21—See America First, No. 76 (Subject on reel: Vicksburg, Miss.) (Scen.).
—Polly's Day at Home (Kartoon Comic).

MONOGRAM

Jan. 29—The Adventures of Shorty Hamilton (No. 3, "Shorty Goes to College"—Two parts—Drama).
Feb. 5—The Adventures of Shorty Hamilton (No. 4, "Shorty Joins the Secret Service"—Two parts—Drama).
Feb. 12—The Adventures of Shorty Hamilton (No. 5, "Shorty Turns Wild Man"—Five parts—Drama).
Feb. 19—The Adventures of Shorty Hamilton, No. 6 (Shorty Promotes His Love Affair—Two parts—Drama).

MUTUAL.

Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).
Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).
Feb. 28—Number 113 (Topical).

MUTUAL WEEKLY.

Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).
Feb. 7—Number 110 (Topical).
Feb. 14—Number 111 (Topical).
Feb. 21—Number 112 (Topical).

(*Mutual Releases continued on page* 1262.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1240, 1242.)

(*Mutual Releases continued from page* 1260.)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).
Feb. 12—Damaged Goods (American—Revised Edition—Seven parts—Drama).

MUTUAL STAR COMEDY.

Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).
Jan. 29—Pardners (Five parts—Drama (No. 167).
Feb. 5—Where Love Is (Five parts—Drama) (No. 168).
Feb. 19—The Gentle Intruder (American—Five parts—Drama) (No. 170).

SIGNAL FILM CORP.

Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).
Jan. 28—A Lass of the Lumberlands (No. 15—Two parts—Drama).

VOGUE.

Jan. 28—A Circus Cyclone (Two parts—Com.).
Feb. 4—Sticky Fingers (Two parts—Drama).
Feb. 11—A Musical Marvel (Two parts—Drama).
Feb. 18—Lured and Cured (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Feb. 19—The Promise (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).
Feb. 5—The Great Secret (Episode No. 5—"The Trap"—Two parts—Drama).
Feb. 12—The Great Secret (Episode No. 6—"The Dragon's Den"—Two parts—Dr.).
Feb. 19—The Great Secret (Episode No. 7—"The Yellow Claw—Two parts—Drama.
Feb. 26—The Great Secret (Episode No. 8—"A Clue from the Klondike (Drama).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Roima—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Roima—Com.).
Jan. 29—The Pest (Drew—Comedy).
Feb. 5—Blackmail (Drew—Comedy).
Feb. 12—Winning an Heiress (Roima—Comedy).
Feb. 19—Her Obsession (Drew—Comedy).
Feb. 26—Reliable Henry (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).
Jan. 29—The Honeyless Honeymoon (Comedy).
Feb. 5—The Sleep Waker (Comedy).
Feb. 12—He Got There After All (Comedy).

LASKY.

Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).
Feb. 5—Each to His Kind (Five parts—Dr.).
Feb. 12—The Black Wolf (Five parts—Dr.).
Feb. 15—The American Consul (Five parts—Drama).
Feb. 19—Winning of Sally Temple (Five parts—Drama).

MOROSCO AND PALLAS.

Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).
Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).
Feb. 5—Regina to the Rockies (Scenic).
Feb. 12—Beautiful Banff (Scenic).
Feb. 19—With the Stony Indians (Scenic).

PARAMOUNT PICTOGRAPHS.

Jan. 14—50th Release (Edu.).
Jan. 21—51st Release (Edu.).
Jan. 28—52d Release (Edu.).
Feb. 4—53d Release (Educational).
Feb. 11—54th Release (Educational).
Feb. 18—55th Release (Educational).
Feb. 25—56th Release (Educational).

Pathe Exchange, Inc.

ASTRA.

Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).
Feb. 4—Pearl of the Army, No. 10 (Two parts—Drama).
Feb. 11—Pearl of the Army, No. 11—"A Million Volunteers" (Two parts—Drama).
Feb. 18—Pearl of the Army (Episode No. 12, "The Foreign Alliance"—Two parts—Drama—Astra).
Feb. 25—Pearl of the Army (Episode No. 13—"Modern Buccaneers"—Two parts—Drama).

GOLD ROOSTER.

Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).
Feb. 4—A Modern Monte Cristo (Thanhouser—Five parts—Drama).
Feb. 11—Sold at Auction (Five parts—Balboa—Drama).
Feb. 18—Her Life and His (Thanhouser—Five parts—Drama).
Feb. 25—Crime and Punishment (Arrow—Five parts—Drama).

PATHE.

Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).
Feb. 4—Rods of Wrath (Three parts—Drama).
Feb. 4—Florence Rose Fashions No. 17, "Where Fashions Reign" (Fashions).
—An Algerian Harem (Educational).
Feb. 11—Florence Rose Fashions, No. 18, "In Anticipation" (Fashion).
—Childish Delights (Edu.).
Feb. 18—Florence Rose Fashions, No. 19 (Fashions—Picturesque Algeria—Province of Constantine (Scenic).
Feb. 25—Florence Rose Fashions, No. 20 (Fashions).
—Bursting Buds (Educational).

HEARST-PATHE NEWS.

Feb 10—Number 13 (Topical).
Feb. 14—Number 14 (Topical).
Feb. 17—Number 15 (Topical).
Feb. 21—Number 16 (Topical).
Feb. 24—Number 17 (Topical).
Feb. 28—Number 18 (Topical).
Mar. 3—Number 19 (Topical).

INTERNATIONAL.

Jan. 28—Der Captain is Examined for Insurance (Cartoon Comedy).
—In the Soutbern Highlands (Scenic).
Feb. 4—Patria (Episode No. 4, "Double Crossed"—Two parts—Drama).
Feb. 4—Throwing the Bull (Cartoon—Com.).
—Paper—How It Is Made from Wood Pulp (Edu.).
Feb. 11—Happy Hooligan—Ananias Has Nothing on Him (Cartoon—Comedy).
—Blackfeet Indians (Glacier National Park) (Scenic).
Feb. 11—Patria (Episode No. 5, "The Island that God Forgot"—Two parts—Drama).
Feb. 18—Patria (Episode No. 6, "Alias Nemesis"—Two parts—Drama).
Feb. 25—Patria No. 7—"Red Fawn" (Two parts—Drama).

ROLIN.

Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).
Feb. 4—Luke's Trolley Troubles (Comedy).
Feb. 11—Skinny's Love Tangle (Comedy).
—Schemer Skinny's Scandal (Comedy).
Feb. 18—Lonesome Luke-Lawyer (Comedy).
Feb. 25—Luke Wins Ye Ladye Faire (Comedy).

Triangle Film Corporation.

FINE ARTS.

Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).
Feb. 4—Jim Bludso (Five parts—Drama).
Feb. 11—The Girl of the Timber Claims (Five parts—Drama).
Feb. 18—The Bad Boy (Five parts—Drama).

KAY-BEE.

Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).
Feb. 4—The Crab (Five parts—Drama).
Feb. 11—The Gunfighter (Five parts—Drama).
Feb. 18—A Princess of the Dark (Five parts—Drama).

KEYSTONE.

Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).
Feb. 4—The Male Governess (Comedy).
Feb. 4—The Road Agent (Comedy).
Feb. 11—Won by a Foot (Comedy).
Feb. 11—His Deadly Undertaking (Comedy).
Feb. 18—The Telephone Belle (Comedy).
Feb. 18—When Hearts Collide (Comedy).

MACK-SENNETT KEYSTONES.

Feb. 11—The Nick of Time Baby (Two parts—Comedy).
Feb. 18—Stars and Bars (Two parts—Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).

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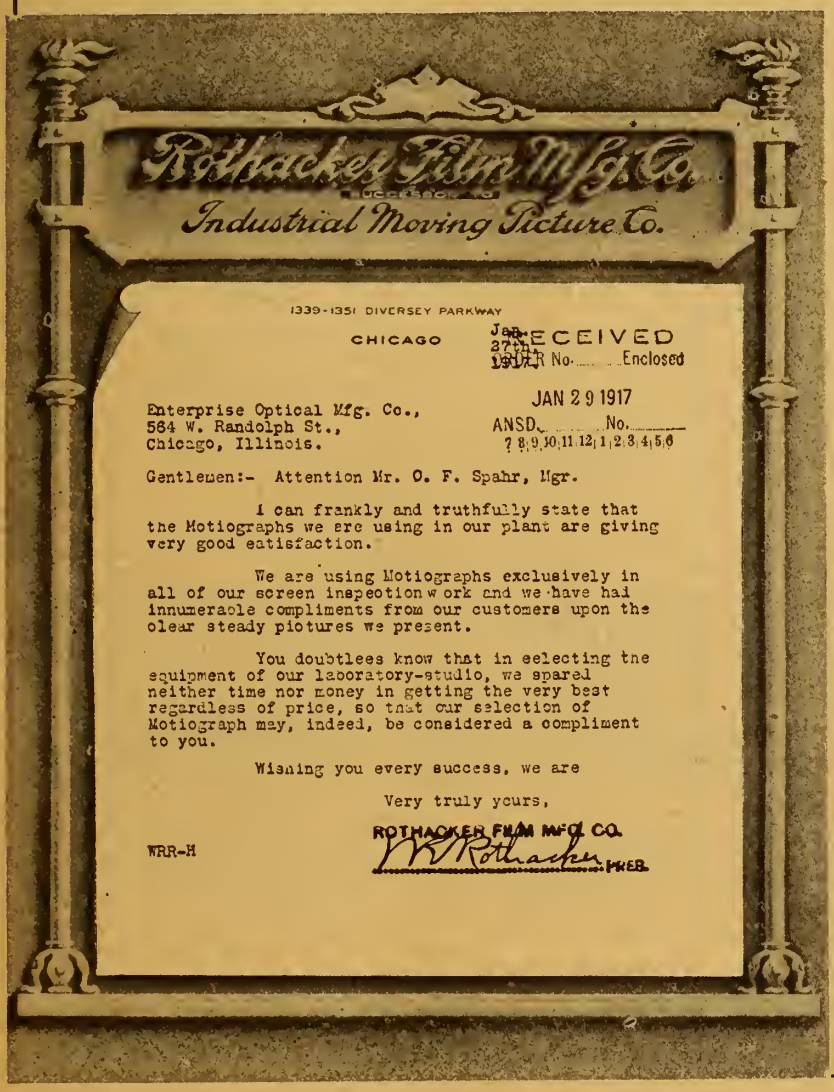

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 1240, 1242.)

Feature Releases

ART DRAMAS, INC.

Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).
Jan. 25—Her Good Name (Van Dyke—Drama).
Feb. 1—Rosie O'Grady (Apollo Pictures, Inc.—Drama).
Feb. 8—The Accomplice (Sherrill Feature Corp.—Five parts—Drama).
Feb. 15—The Moral Code (Erbograph—Five parts—Drama).
Feb. 22—Pride and the Devil (Apollo Pictures, Inc.—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).
Mar. 5—A Poor Little Rich Girl (Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).
Feb. 5—The Mysterious Mrs. M. (Five parts—Drama).
Feb. 12—The Reward of the Faithless (Five parts—Drama).
Feb. 19—The Man Who Took a Chance (Five parts—Drama).
Feb. 26—The Saintly Sinner (Five parts—Dr.).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).
Jan. 29—A Gay Deceiver (Comedy).
Feb. 5—Small Change (Comedy).
Feb. 12—Oh! for a Wife (Comedy).
Feb. 19—Hubby's Night Out (Comedy).
Feb. 15—Bride and Gloom (Two parts—Special Release—Comedy).
Feb. 26—Kidding Sister (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—One Touch of Sin (Five parts—Dr.).
Feb. 5—The New York Peacock (Five parts—Drama).
Feb. 12—The Scarlet Letter (Five parts—Dr.).
Feb. 19—The Tiger Woman (Five parts—Dr.).
Feb. 19—A Child of the Wild (Five parts—Dr.).
Feb. 26—Melting Millions (Five parts—Drama).

FOXFILM COMEDY.

Jan. 15—Social Pirates (Two parts).
Jan. 22—Brainstorm (Two parts).
Jan. 29—His Ticklish Job (Two parts).
Feb. 5—The Cloud Puncher (Two parts).
Feb. 12—Chased Into Love (Two parts).
Feb. 19—There's Many a Fool (Two parts).
Feb. 26—The House of Terrible Scandals (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Feb. 5—Money Magic (Five parts—Drama).
—Captain Jinks' Wife's Husband (Com.).
—The Secret Kingdom (Episode No. 6, "Human Flotsam"—Two parts—Drama).
Feb. 12—The Courage of Silence (Five parts—Drama).
Feb. 12—He Never Touched Me (Comedy).
Feb. 12—Captain Jinks' Love Letters (Comedy).
Feb. 12—The Secret Kingdom (Episode No. 7, "The Ghost Ship"—Two Parts—Dr.).
Feb. 19—Kitty Mackay (Five parts—Drama).
Feb. 19—Cops and Cussedness (Comedy).
Feb. 19—Captain Jink's Cure (Comedy).
Feb. 19—The Secret Kingdom (Episode No. 8—"Rum Cay"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Feb. 5—Zoo-Illogical Studies (Cartoon Com.).
Feb. 12—A Dangerous Girl (Cartoon Comedy).
Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).
Jan.—Adventures of Buffalo Bill (Five parts—Descriptive).
Feb. 5—Skinner's Dress Suit (Essanay—Five parts—Drama).
Feb. 12—The Keys (Essanay—Five parts—Dr.).
Feb. 19—The Royal Pauper (Edison—Five parts—Drama).
Feb. 26—The Heart of Texas Ryan (Five parts—Drama).

SELZNICK PICTURES.

December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).
Feb. 5—The Hungry Heart (Five parts—Dr.).
Feb. 12—The Red Woman (Five parts—Drama).
Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA FILMS, INC.

Jan.—A Day at West Point (Topical).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
January—Hell Morgan's Girl (Drama).

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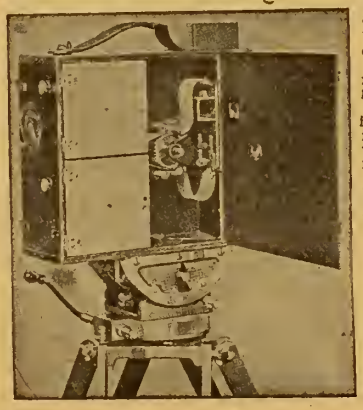

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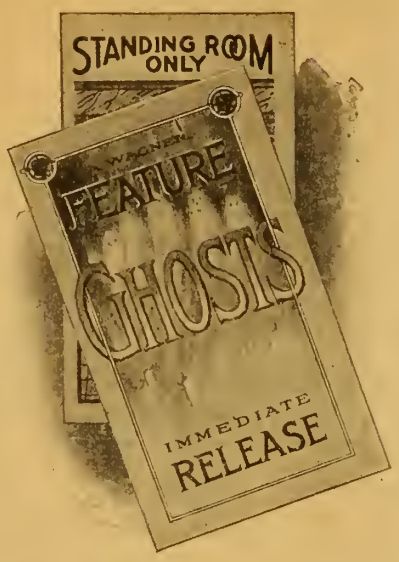

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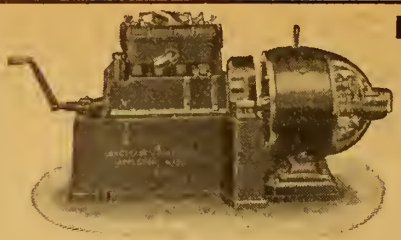

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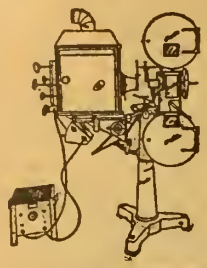

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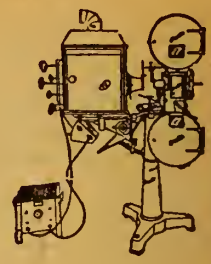

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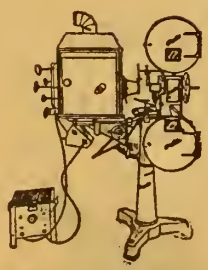

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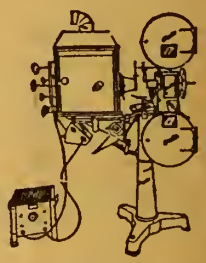

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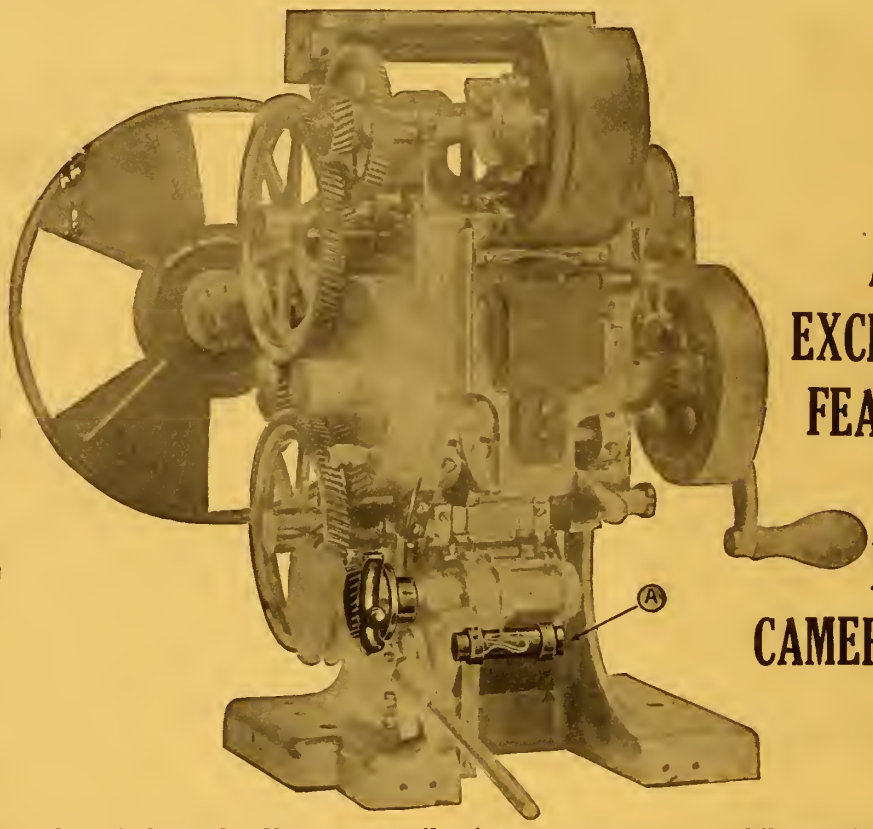

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